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VARIETY

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THE BIG 1963 TV 'DOUBLECROSS'

Hootenanny As Brainwash Device By Commies? 'Bah,' Says Keating

Washington, Oct. 1.

How much of a hoot do the Communists give for a hootenanny?

With wit and sarcasm, Sen. Kenneth B. Keating (R.-N.Y.) rose in the Senate to defend folk music. He gave the haw-haw to complaints that some of the lyrics have Commie beat.

The Keating speech was inspired by a resolution sent to the House Un-American Activities Committee by the Fire & Police Research Assn. of Los Angeles, suggesting folk music is a "brainwashing" device of the Communist Party in an attempt to "ensnare" music lovers with a message right

(Continued on page 21)

CHINA'S ANTI-SOVIET FILM KILLS A BEAR

Moscow, Oct. 1.

Soviet-Chinese split is soon going to be reflected even on the screen. According to an article published in the Chinese newspaper "Guanmin Zibac," the Chinese will soon shoot its first anti-Soviet Russia film, Title is "The Proletarian." Story portrays Bolsheviki as "guys who always hated China" and "tried to stamp down

(Continued on page 8)

ABC'S EARLY EVE PUSH NIPS NEWS

By GEORGE ROSEN

While it's still too early to forecast who'll do what to whom in the '63-'64 rating battle, one basic, fundamental and final conclusion can be drawn from thus far released preliminary New York and 30-market Nielsens. In the new season, the NBC and CBS dedication to more public service through the expanded Huntley-Brinkley and Walter Cronkite early evening Monday-through Friday news strips while Leonard Goldenson's owned stations and affiliates "counter-

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Thesp Salaries (Including Hers) Are Too High, Uta Hagen Asserts

Uta Hagen, who doesn't mince words as the enraged wife in the Broadway production of "Who's Afraid of Virginia Woolf?", was equally outspoken in a television discussion Sunday night (29) about the economics of the theatre. Mindful that she might be stepping off the deep end, the actress stated, nevertheless, that theatre people —those belonging to crafts and performers, herself included—get paid too much.

She cited that as one of the factors contributing to what she believes is the high cost of theatregoing in New York. In her opinion, there must be subsidization of legit. It's also Miss Hagen's belief that audience tastes are far ahead of community leadership and the producers who attempt to make a salable product. Hers were the most dramatic comments to emerge in a half-hour program of "Com-

(Continued on page 21)

NY CAFE, HOTEL B.O. HITS GRANDSLAM VIA SERIES

The World Series has put a brighter complexion on the already ruddy faces of show biz in New York. The two-game start of the series between the N.Y. Yankees and the Los Angeles Dodgers which begins today (Wed.) has already loaded the midtown hotels. Nitery reservations have also been booming.

The major beneficiary is the

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A Stingless Death: 378 New Theatres For Films Coming

Exhibitors aligned with the nationwide Theater Owners of America, largest theatreowner trade association, said this week that 378 or more new theatres were placed on the drawing boards within the past two and a half years. There are others unofficially counted, bringing the total to about 500.

These include in some instances the twin-type theatre, in which two exhibition outlets are housed in the one building. This kind of operation was started in Louisville, Ky., and is said to have a psychological advantage. A few customers in a small theatre don't render the barn effect which is felt in a very large house.

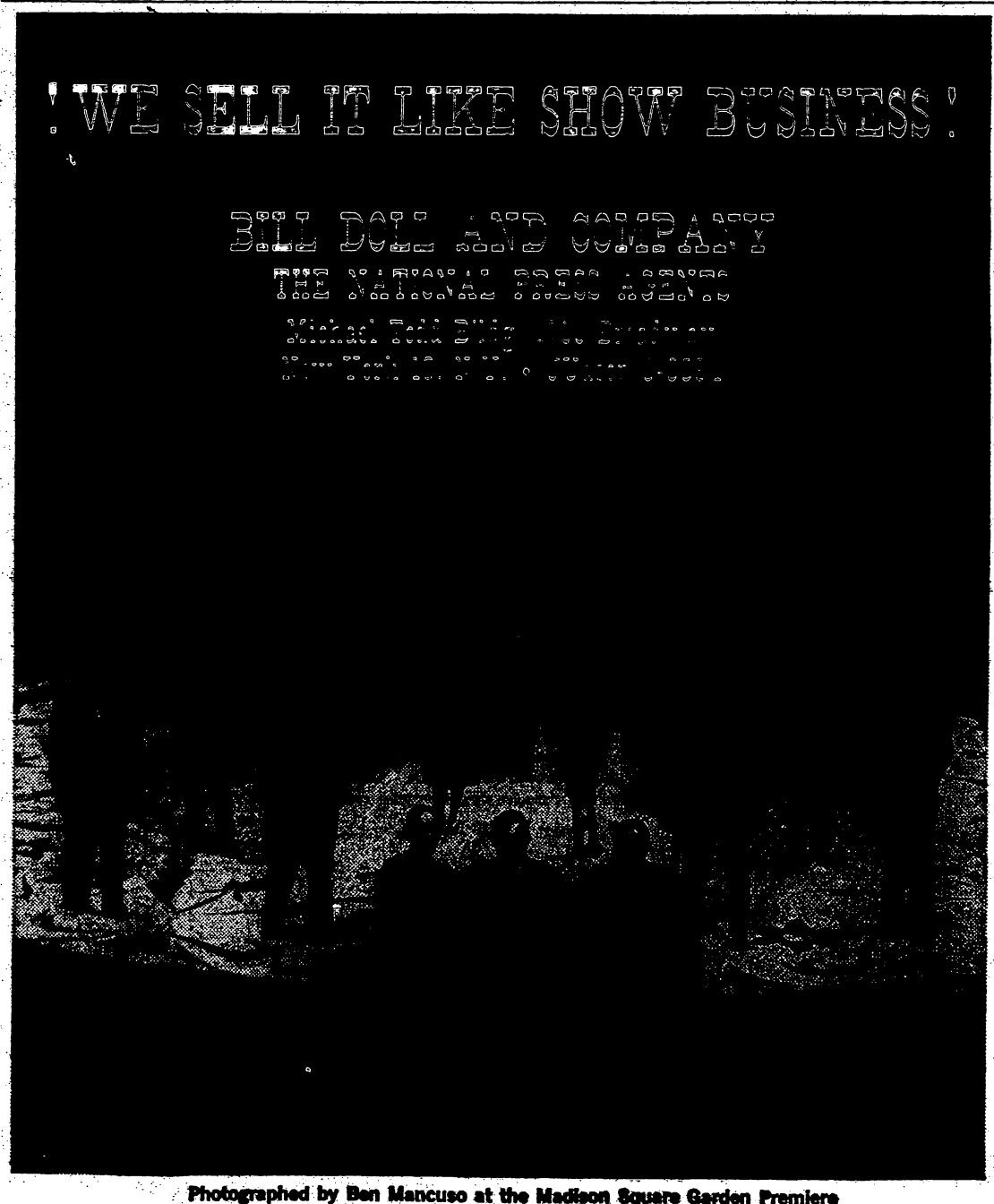
Drive-ins are losing ground in the new building; conventional houses number two to one over the ozoners. One tabulation has the cost of the latter-day construction at $297,000,000.

HAS MUSIC CHARMS TO SOOTH AFRICAN LANDS?

U.S. Dept. of State is stepping up its touring commitments in Africa, the continent of new and often unfriendly republics. Chamber music is being exported for the first time this autumn.

Dorian Quintet opens Oct. 24 at Leopoldville in the Congo. Other bookings include Cameroon, Sierra Leone, Morocco, Mauritania and Liberia. Clarement String Quartet will separately hit Sudan, Somalia, Uganda, Kenya, Tanganyika and Tunisia.

Following their Africa dates both chamber groups play Germany, Austria, Netherlands, Denmark, Britain, Ireland and possibly Iceland before returning.



Photographed by Ben Mancuso at the Madison Square Garden Premiere of The Great Moscow Circus presented in the U. S. by Morris Chalfen

Federal Bureau Seizes National Books of AGVA

The Bureau of Labor Management Reports has attached the records of the American Guild of Variety Artists nationally. Writs have been served on branch managers in 10 cities which came in for frequent mention in the recent McClellan Committee hearings. They include the national offices in New York as well as the New York local, Chicago, Los Angeles, Las Vegas (latter is under the L.A. jurisdiction), Baltimore, Miami Beach, Cleveland, Boston and San Francisco.

Seizure came after representatives of the BLMR had been poring over books of the national AGVA offices for several months.

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U.S. NEGRO LEAD IN JAPANESE FEATURE

Tokyo, Oct. 1.

A Negro actor is playing a lead in a Japanese film for the first time in "Kuroi Taiyo" (Black Sun), currently before the cameras at Nikkatsu Studios.

Chico Roland, a civilian working for the U.S. Forces here, has taken a leave of absence to appear in the suspense-actioner, which tells of a compassionate friendship between Negro G.I. and a jazz-loving Japanese youth. Roland, who speaks serviceable Japanese, has appeared in lesser roles in a number of other films and tv shows.

Yank modern sax tooter Sonny Rollins, now touring here with his combo, is expected to write the picture's score.

'Max Gordon Presents' a Worthy Addition to Show Biz Archives

By ABEL GREEN

The showman-autobiographer of "Max Gordon Presents" (Bernard Geis Associates; $4.95) (written in collaboration with N.Y. Times drama editor Lewis Funke) concludes with a chapter titled "They Remember Me!" Therein he details the rewarding address he made to Brown Univ. undergraduates who remembered his illustrious string of credits despite his recent relative inactivity and with pardonable pride he writes, "I, Mechel Salpeter (original name), had mingled with presidents, with princes of finance, with artists. I had dear friends. I had come back from disaster to fortune and health. I had landed on top. I, Max Gordon, had given the theatre a 'good name.' He has also given show biz archives a good book.

Through the total recall of the burlesque-gone-vaudeville agent-producer, and finally gone Broadway (with detours to Hollywood and tv), and with the skillful typewriter assist of vet theatrical reporter-commentator Funke, "Max Gordon Presents" a panorama of 40 years of Broadway and West End show business.

He presents a success story in the American theatre which is as nothing compared to the personal saga of a tortured human being twice driven to suicidal tendencies, twice bankrupt both in health and exchequer, twice completing the cycle and once again achieving the pinnacle, which he now enjoys.

Transcending all this is the single great love with the "Angel From Amsterdam" (N.Y.), a whistlestop where Lewis & Gordon and other Keith and lesser vaude agents sneaked acts doing their break-ins. These were the kind of hideaway burgs with their hideaway theatres whose absence

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Industrial Shows Pay Choristers Top Scale; $199 Base Plus Extras

Highest-paid chorus girls of all are probably those working under Chorus Equity wage scale for industrially-sponsored travelling revues. They get $199 base pay, plus $15 per diem, or $105 weekly travel. In addition, chorines are entitled to other benefits.

If departing by airline they rate $3 toward taxicab and tips. The flight insurance policy is paid for by the employer. And if no hotel room can be had for $6 whatever over the chorister must pay is charged to the sponsor.

These scales, benefits and side benefits invariably anger the musicians and conductors on the same shows who argue that their years of learning and practicing music are compensated at a much lower rate than the chorines.

Dick Barthelmess' Will

Los Angeles, Oct. 1.

Richard Barthelmess, who died in N.Y. Aug. 17, left bulk of his estate to his widow, Mrs. Jessica Stewart Barthelmess, it was disclosed in a will filed for probate here last week.

Superior Court petition stated that will, dated Feb. 15, 1952, had already been admitted to probate in N.Y., but filing here was required to dispose of $450,000 in California real estate. Actor left estate in trust, with his daughter, Mrs. Mary B. Bradley, also named as beneficiary.

Olsen & Johnson Team' Again for That Great Vaude Loop In The Sky

Las Vegas, Oct. 1.

Ole Olsen and Chic Johnson are together again—this time entombed side by side in Palm Mausoleum here. The remains of Olsen, who died in Wichita, Kan., six months ago, were sent here Monday (30) to be placed next to those of Johnson.

Mrs. Cathryn Johnson, widow of Chic, said a memorial plaque will be put over the adjoining resting places which will read: "Olsen & Johnson—They Lived Almost As Long As They Wanted."

The stars of "Hellzapoppin'" and other shows "were just like brothers," Mrs. Johnson said. "So they could be together as they were on the stage, Chic will be moved over one space. It's just like Ole to say 'Move over, kid—here I come'."

The idea of reuniting the pair was that of Mrs. William P. Lear, daughter of Olsen, Mrs. Johnson said. "She never did feel right about having Ole back there in Wichita, and Chic out here."

Johnson died Feb. 26, 1962. He is survived by his widow, and two daughters, June May and Chickie Zogron. Olsen is survived by his widow, dancer Eileen O'Dare, and Mrs. Lear.

FILM CROWD CURIOUS ANENT NIZER'S LEGTER

A pre-opening night preview Oct. 9 of the legit "A Case of Libel," based on a chapter of Louis Nizer's "My Life in Court," will benefit the Hospitalized Veterans Service. According to the benefit treasurer, Robert W. Dowling, chairman of City Investing, the affair is getting a big film industry turnout because of Nizer's long association with the film field.

Benefit tickets, at $50 per, include the play, plus a Hotel Astor supper-dance afterwards in honor of the attorney-author. Henry Denker did the legit adaptation.

TOM CURTISS

Herald Tribune, Paris: "PAUL ANKA...world famous...few performers approach his stage presence. The audience is his at once. His exuberance has something of Al Jolson. He shatters the house and ends with the stirring march he wrote for the film 'Longest Day.' ANKA has the conquering power. He is a show in himself."

Crackdown On Ginza Clip Joints

Tokyo, Oct. 1.

Beginning a cleanup drive in preparation for the 1964 Olympics next October, Tokyo Metropolitan Police arrested 13 small club and bar operators and 33 in the Ginza area, where there are 1,670 drinking establishments.

The crackdown, in response to complaints from clipped patrons, led to the shuttering of five locations while another switched to doing business as a tearoom. They were found to be fleecing patrons, particularly foreigners, and violating the Public Morals Law. Clubs involved include Ace, Las Vegas, Fiji, Bamboo, Rose of Sharon and Novia.

One place was discovered to have charged a Chinese businessman $140 for two highballs. Another forced a U.S. serviceman to pay $64 for seven shots of whiskey and a third demanded $50 from a Swiss visitor for three bottles of beer.

These establishments prey on foreign pedestrians found in the Ginza area. There are about 50 touts patrolling the streets for this purpose. They steer the unsuspecting foreigner, often captivated by their ability to speak English, to bars and clubs which pay them $2.72 per day plus a $1.70 commission for each customer delivered.

PERENNIAL CHEVALIER

Paris Concert No 'Retirement,' Just Another Anniversary

Paris, Oct. 1.

Maurice Chevalier started his one-man singing turn Friday (27) at the Theatre Des Champs-Elysees which will run for 25 performances. But the first two shows were break-ins and with mainly special audiences of old friends from his long, 63-year, career in show biz. This stand also marks his 75th birthday. He got standing ovations.

Chevalier asked the press to abstain till this Mon. (30). Advance sales are brisk and he looks to do solid biz during this turn. It very much like his recent hit stands in New York and London, he will naturally have more French songs

(Continued on page 30)

Rewards of Fame

Chicago, Oct. 1.

It pays in several ways to have fans.

A fortnight ago attorneys for the Fischer quintuplets of Aberdeen, S.D., took bids from the networks and syndicated newsreel services for the first exclusive video peek at the infants in their hospital nursery.

The bargaining was spirited and ABC-TV at last came up with the top bid. But the final decision rested with the Fischer family, and they chose NBC-TV at shorter money because they wanted the quints to appear first on the Huntley-Brinkley show.

A Realistic Negro Star Gives Views

Sidney Poitier Recognizes That Profit Is Primary Goal—Social Angles Secondary

By EDDIE KALISH

"You can make the most devastating comment about the human condition but you must design it for the entertainment house." That's the opinion of Negro actor Sidney Poitier who last week expressively discussed filmmaking and the role of pictures in today's social structure.

"Films are the most effective communications medium in the world today," the actor said but entertainment should always come before message in filmmaking. "Every piece of entertainment has a message but this message should be brought home subtly like the fregrance of a good perfume," he opined.

Recently back from a tour of various cities around the country on behalf of Ralph Nelson's "Lilies of the Field," in which he stars, Poitier observed that "first run houses are the people's entertainment places and the exhibitor wants that particular kind of fare that appeals most to his audience, particularly the family. By and large he's not interested in the avant garde or art pictures, or any secular entertainment for that

(Continued on page 21)

Doctorate for Yehudi

Liverpool, Oct. 1.

Yehudi Menuhin, the violinist, was made an honorary Doctors of Laws of Liverpool University here. He was described in the oration as "a citizen of the world."

Degree was conferred at a special ceremony.

Bing's Palm Spgs. Pad (JFK Slept Here Thrice) On The Market for 186G

By FRANK SCULLY

Palm Springs, Oct. 1.

President Kennedy took his weekend here, his third in two years, using Bing Crosby's hideaway against the Santa Rosa mountains, Palm Desert, each time. It is not a big place, having three bedrooms and two baths, as well as a maid's room and bath, but it is easy to protect from trippers. It also has a pool, natch.

Crosby is selling the place but prospects were shelved for the Prez's visit. Price is now listed as $186,000. House cost $40,000 to build five years ago and 10 acres were thrown in for free by realtor Tony Burke. He hoped to stimulate biz for a subdivision called Silver Spur Ranch but so far not many have rushed to be Bing's neighbors, besides Jimmy Van Heusen, Bill Morrow and Pete Petitto, and they are all of Crosby's coterie.

Significant additions Crosby has made are some antique furniture and carved doors from a Spanish castle, which were picked up when the Hearst loot at San Simeon was dissembled. This might up the value to $50,000 or $60,000, so at least 100G of the purchase price would have to be charged to the fact that it was Crosby's house "and President Kennedy slept here."

Kennedy likes it because it is isolated, has an intercom and is well airconditioned—an important item in a week that saw San Diego

(Continued on page 30)

HUMMEL TO STATE DEPT. ON CULTURAL EXCH'GE

Washington, Oct. 1.

Arthur Hummel Jr., Deputy Director of the Voice of America, has been appointed Deputy Assistant Secretary of the State Dept.'s Bureau of Educational & Cultural Affairs. In his new job he will administer overseas programs, including cultural exchanges.

The second spot in the Bureau is traditionally reserved for a USIA appointee. Hummel succeeds Alfred V. Boerner, who returns to a USIA post in Rio de Janeiro.

Joe Valachi's 'Singing' Hints Cosa Nostra Ties To LV and N.O. Gambling

Washington, Oct. 1.

Ramifications of the Cosa Nostra, the underworld secret society, with the gambling industry in Las Vegas and New Orleans, may be on the agenda for tomorrow (Wed.), when Sen. Jacob K. Javits (R., N. Y.) cross examines mobster Joe Valachi tomorrow.

The informer, testifying before the McClellan Committee today, started to relate of the ties between the underworld and gambling, particularly in the resort areas. Valachi said that Cosa Nostra topper Vito Genovese, now "on vacation" in Leavenworth Federal Pen, was tied in with Meyer Lansky who has been variously identified with various hotels in Las Vegas, Havana, New Orleans and elsewhere. Lansky was also the partner of Frank Costello, who also had ties in Las Vegas.

Sen. Javits felt it inopportune to interrupt today to elaborate on the resort gambling industry ties inasmuch as the "singing" hoodlum was relating a chronological yarn, and interruptions for clarification and detail would hurt the flow of the story.

At various times, Lansky and Costello were said to have been tied up in the financing of casinos in LV and Havana casinos and various spots elsewhere.

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ABEL GREEN, Editor

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MAYBE: PAR'S 50% OF EMBASSY

Bergman 'Crashes Sex Barrier'

Goteborg, Oct. 1.

Comment has been expressed in Swedish newspapers that as a result of the public showing of Ingmar Bergman's new feature film, "The Silence," censorship here has been rendered superfluous. If such scenes are passed, what is there left to censor, is the logic.

There is widespread reference to Bergman having "crashed the sex barrier." Content of the release (see review, page 6) is of unappeasable desire in a woman.

Pic stirred speculation about supposed symbolism of the woman, the son, her sister, the foreign language in which the woman has her adventures with a series of lovers whose language she cannot speak.

So great has been the reaction to the film that the King of Sweden, Princess Christine, the elections in Norway, and what Metro in Hollywood is doing to the Nobel Prize were all obscured. The film was front page news. The high praise of its artistry and the expectation that Bergman has created a "masterpiece" is marked by a contrapuntal wonderment at the sex obsessions on the one side and the curious predicament of the censors who, having passed the scenes, must now defend the picture.

Are Distribs Whispering to FTC That Region-Dominating Circuits Fracture Fair Trade Practices?

Distribution executives in some New York quarters are pulling a switch in tactics—they're going to the Government with complaints against exhibitors.

Film companies aren't talking officially or on the record. But the intimations from certain officials is that they've contacted the Federal Trade Commission with beefs against trade practices engaged in by circuits which dominate regional areas.

They offer the allegation that some territorially prominent chains are making excessive demands for advertising money from the distributors and if the ad allotments are not forthcoming these exhibitors threaten to pull pictures.

According to the charges unofficially heard around Manhattan, an important theatre company will book and open a feature in full accordance with the exhibition contract. The feature might run a week or two and do sufficient business to warrant continuation of the run. But the exhibitor will thereupon contact the ad-pub department of the distributor and threaten to yank the production unless said distributor antes up for additional commercials, such as radio spots.

Distribution people for the most part say they're willing to go for extra ad money outlays on condition that the exhibitors share the expense. However, they claim, the exhibitors want the distribs to pick up the entire tab.

Representative of one major film company said that while his outfit has a genuine grievance, the people who are being hurt particularly are the smaller indie distribs and importers. Because of the limited scope of their operations they lack the power to fight back.

In any event, it's all sotto voce so far? But, said the v.p. of one company, "this is an explosive situation."

ARROW FILM FILES SUIT OVER 'SON OF SINBAD'

Arrow Film Corp. filed a $289,000 damage suit in N.Y. Federal Court Friday (27) against Excelsior Pictures and Himalaya Pictures. Plaintiff charges that in 1961 it licensed Excelsior Pictures to distribute "Son of Sinbad" theatrically for a five-year period. Despite the fact that Excelsior was specifically forbidden from reassigning those rights, says Arrow, Excelsior subsequently turned those rights over to Himalaya.

Arrow charges the defendants with conspiracy and fraud and asks for an accounting of all moneys earned by the picture. In addition to the companies, defendants include A. Campbell Spear, of Excelsior, and Robert Pix, Ernest Munz and Joseph Auerbach of Himalaya. "Son of Sinbad" was produced by the now-defunct RKO Radio Pictures in 1954.

'A Girl Like Monroe'

Tokyo, Sept. 24.

With Marilyn Monroe still getting big space in the Nipponese mags and "Marilyn" (20th-Fox) opening this week at the choice Yuraku-za theatre, Shochiku is set to make a feature called "Monroe-no Yona Onna" (A Girl Like Monroe).

Shochiku, one of Japan's five majors, has a contest going for the selection of a non-pro to play the title role. The winner will receive a bonus award of $2,778 and a Datsun Bluebird auto. The person recommending her will get $278.

Filming of "A Girl Like Monroe" is slated for mid-November with release in time for the New Year season.

Itamar Borges Seeking Capital in Manhattan For Brazilian Tunepic

A Brazilian feature-tv producer is currently in New York lining up talent and, hopefully, coproduction partners for a musical film to be made in Brazil with a Brazilian-American cast. The pic, "Love Is the Greatest Success," will be produced by Itamar Borges and will be filmed in both Portugese and English.

Based on Borges' own story, the musical deals with an American family in Sao Paulo and will be made at Vera Cruz studios and on location in Sao Paulo. William Urai, musical director of Dora Records in the U.S., will compose the music for the film and will be Borges' associate in its production. He'll also conduct the score in the film, produce the soundtrack LP and publish the music.

"Success" is slated to roll early in 1964 and Borges is presently looking into Yank casting. He will shortly begin talks with U.S. producers over possible coproduction arrangements. He says, however, that if he isn't successful in finding a U.S. coproduction source, he'll do it anyway with all-Brazilian financing. He'll be in the U.S. for a few more weeks looking into these matters.

DON GILLIN'S NEW POST

Act as Producer's Rep For Seven Arts Associated

Donald T. Gillin has been named Associated. Exec, who will continue as producer's rep for other film people, will work closely with those distribs handling 7A product, including, at the monent, Warners, Paramount, Metro, 20th-Fox, Columbia and Allied Artists.

He'll continue to maintain his own offices in New York, away from the 7A homeoffice.

TALKS ENVISION PERMANENT TIE

Paramount Pictures and Joseph E. Levine are conducting talks looking to a deal which, if consummated, would have considerable impact on the film trade. The idea calls for Par to buy out 50% of Levine's Embassy Pictures, with Levine retaining the other 50%.

It seems clear that Paramount is high on such a projected tieup. Whether agreeable terms can be negotiated is another matter, at least for the present.

Embassy and Par presently are partnered in production enterprises such as "The Carpetbaggers" and "Zulu." In the case of the latter, Levine has the American distribution rights and Par has the picture for the foreign market. But Par would very much like to renegotiate the agreement so that it, Par, might take over the domestic release as well. Principal photography has been completed on the $3,000,000 feature and all parties are highly satisfied with the results.

"Zulu" may hold the key to the outcome of the conversations concerning the possible 50% takeover of Embassy. Guesswork within the trade has it that if Levine agrees to relinquish the "Zulu" rights to Par, the likely followup would be his willingness to go on an overall 50-50 partnership basis with this major film corporation.

One report has it that Metro, also, has thoughts about some kind of lasting association with Levine. Par, however, seems to have made the headstart.

Par officials reportedly are especially impressed with the success Levine has had in nabbing significant properties and getting them to market. An outstanding example, they are said to feel, is "Carpetbaggers," the Harold Robbins novel.

Further, Levine's Embassy has been powerhouse in grabbing meaningful foreign productions.

In the event of completion of the aforementioned 50% purchase, Levine would continue to function via his own identity but as a Par affiliate engaged in the acquisition of film properties and the merchandising of same. This is the approach which brought him into film business prominence and through which he built his own production setup and a distribution organization which now embodies 10 offices in the U. S.

Whether he requires such elaborate corporate makeup is another story. Chances are there'd be some readjustment if he goes to Par in the role of affiliate.

Favorable factors suggesting the get-together include the immediate

(Continued on page 30)

'Just Crazy to Pay Luxury Support Of Hollywood Film Technicians In Foreign Studios': Curtis Bernhardt

Hollywood, Oct. 1.

Curtis Bernhardt, whose "Kisses For My President" goes out via Warners, expresses the opinion that many Yank producers stoop to fiscal folly in taking Hollywood technicians overseas, at great cost in salary and all living expenses paid. His views were formulated during five years overseas. Part of the time he was in Rome shooting "Damon and Pythias" for Metro on a tiny corner of the Cinecitta Studios largely preempted by 20th-Fox's "Cleopatra" Says he: "We were the little retail operation, they the wholesale."

"Americans are being robbed as certain as there is 'Amen' in church," he avers. "American production people in Rome often don't know the most elementary thing about local conditions."

"The only way you can save money there is by using an Italian manager—someone who can handle the crew," he contends. "You don't get smeared that way." He admits, however, that there is some problem about getting "honest" production people, but insists that if you do, you've got it made.

Director believes that bringing Hollywood technicians for overseas film making is largely a waste. "You can get an Italian cameraman, cutter, art director and most other technical personnel who are just as good as those in Hollywood—for half the money," he argues. "But one thing you don't get," he adds, "is planning—pre-conceived organization."

"The Italian," he observes, 'is a great believer in improvisation."

Bernhardt insists that many of the huge costs which Hollywood productions incur overseas could be pared considerably. "'Cleopatra's' transportation bill probably matched the cost of all our sets," he avers. Personal expenses are often entirely out of line also, he believes. "Many go abroad and live in a style they are not at all used to over in California, he contends.

Director terms unions' demands for enforced return of production to Hollywood as "unrealistic from the producer's point of view". Competition on a "cold, dollars and cents basis" is the foundation of the capitalistic system, he reminds IATSE.

Bernhardt says that he found Italian workers intelligent, industrious, hard workers and enthusiastic. Much of what is said about European filmmaking personnel by returning Hollywood film people is done with a "public relations angle in mind", he asserts, adding that "not everything said is true."

All things considered, however, Bernhardt says that he prefers Hollywood picture-making and advises against overseas lensing "unless the story locale demands it—and then only with local people supervising production."

Stross Hits at Unions

Cork, Sept. 24.

Producer Raymond Stross, visiting Ireland for screening of his production "The Leather Boys" at Cork Film Festival, hit out at trade unions in British and Irish film biz for high production costs.

He said that co-productions with European countries are virtually impossible because of British union demands on staffing, first class transportation and first class hotels. Commenting on the union problems which have kept the Irish studios at Ardmore empty for several months Stross said that when Ardmore opened it was possible to produce a picture there at about 6% less than in British studios, now the cost would be about 3% higher than in England.

He has just signed a contract with the government of Israel to produce three pictures there in 1964, starting early February.

Man Says 'No Speeches' For Allied Oct. Fest; Instead, 'Movies Doc.'

Climactic banquet of Allied States Assn.'s 34th Annual Convention, Oct. 24 at the Americana Hotel, N.Y., will offer a staged "History of the Movies." The event will be produced, directed and written by Morton Sunshine, the convention's director.

Presentation is primarily an entertainment affair with special material and lyrics, planned to feature several film personalities. According to Irving Dollinger, convention chairman, the closing banquet will also be notable for one novelty—there are no speeches planned.

Sunshine has produced and written several shows, including tributes to President John F. Kennedy, Rodgers and Hammerstein, Sophie Tucker, Jimmy Durante, Danny Thomas, Eric Johnston, Si Fabian and others. In connection with the affair, each male registrant at the convention will get as a convention gift a copy of the book "A History of the Movies" by Arthur Mayer and Richard Griffith.

Silverstone Quietly Exits 20th-Intl. And Trade Wonders About Shuffles

The unannounced resignation Friday (27) of Emanuel Silverstone as veep-general sales manager of 20th-Fox International has stirred industry speculation as to possible future setup of the 20th foreign arm.

The departure of Silverstone, a key man in 20th International since 1946, leaves the foreign arm with only four top sales execs, including 20th exec veep Seymour Poe who also carries the title of prez of 20th International. The others are Joseph Bellfort, whose title is exec in the foreign department; David Raphel, supervisor for Europe and Near East (based in Paris), and Karl Knust, home office supervisor for Latin America and Far East.

At the time he took charge of all 20th sales operations last year under prez Darryl F. Zanuck, Poe said he expected eventually to appoint a new foreign department head, who would succeed to the job (though not the title) of Murray Silverstone, who was prez of 20th International until he resigned following the Zanuck election. In the intervening months, no such appointment was made and Poe himself has directed activities of the foreign arm in addition to his other jobs.

Whether or not Poe has now found a man to head the foreign operation could not be immediately learned. The exec veep is currently on a Far Eastern tour of 20th offices and is not due back in New York until around Oct. 20.

Resignation of Emanuel Silverstone was described by him as being "on a completely friendly basis." Exec has no immediate plans for the future, but it doesn't seem likely that he intends to retire from the business. Silverstone's career has embraced key sales and administrative posts with Samuel Goldwyn, Alexander Korda and United Artists, prior to his joining 20th.

His resignation also means that, with one exception (financial veep Donald Henderson), all the top 20th execs who were associated with the previous administration of prez (now chairman) Spyros P. Skouras have departed the company.

LANSBURGH IN BOSTON FILMING 'POLICE HORSE'

Boston, Oct. 1.

Larry Lansburgh's Films Inc. is shooting "The Tattooed Police Horse" here for Walt Disney's Buena Vista. Boston's police horses are being used in the film with their riders and Lt. John M. Lynch, heading the mounted police division, is serving as technical advisor as well as appearing with his men.

The story involves the introduction of a Kentucky trotter to the official indoctrination course undergone by all horses chosen by the Boston Police Dept. Lansburgh, who holds two Academy awards for "The Horse With the Flying Tail," and "The Wetback Hound," is an accomplished horseman holder of the unbroken record of 37 feet for a mounted broad jump.

Actors in the film include Sandy Sanders, former stuntman, who plays the role of a Boston police captain; Shirley Skiles, feminine lead, who trains horses.

Film Biz Starts Season Zestfully; Balaban: 'Oughta Consolidate Gains'

By GENE ARNEEL

Barney Balaban, president of Paramount Pictures, told a meeting of the board of directors of the Motion Picture Assn. of America that now's the time for the United States film industry to embark on a hard-hitting public relations campaign. He underlined that there's a "business upsurge" going on and this is when the industry should address itself to the public, rather than waiting until another recession.

The significance of Balaban's comments lies not alone in the need of any kind of institutional p.r. program but also in the fact that there is an unmistakable upsurge.

The picture business, not only in the States but throughout the world, is enjoying a living boxoffice. The presidents and other senior officers around the various homeoffices of film companies and the big circuits have very noticeably gotten away from the poormouth bit.

Films remain a risky business, with rise and fall dictated by a certain amount of luck, of course. But whether luck or production insight on public whims, the fact of the matter is that there's new excitement in the trade and this excitement has been communicated to both press and public.

A femme reporter on a N. Y. paper commented to a VARIETY man last week that she was surprised to find herself "refreshed" with a couple of recent (and rare) theatre visits. This kind of sentiment is being heard more and more.

It's More-Better

Within the trade itself there's a very definite sigh of relief to be heard. Flop pictures are in evidence, as ever. But on the overall there seem to be more pictures making money, and making more money, than there have been in recent years.

A major, and continuing, rub is the matter of filmmaking costs. Said the v.p. of a key distribution outfit: *If our current pictures were budgeted at what they were 10 years ago we'd really be in clover.*" But even with the soaring production costs there seemingly is enough money at the b.o. to keep just about everybody solvent.

Rule of thumb has had it that only one picture in five comes out on top economically, with this one supposed to make up for the losses on the other four. It may sound like roughshod mathematics but for some years it has been a thesis subscribed to by many highly-priced film men.

Paramount, and this is part of the switch being generally experienced, so far this year has had five hit productions in succession. Just last week Metro films, eight in all, grossed over $1,000,000 in only the New York area.

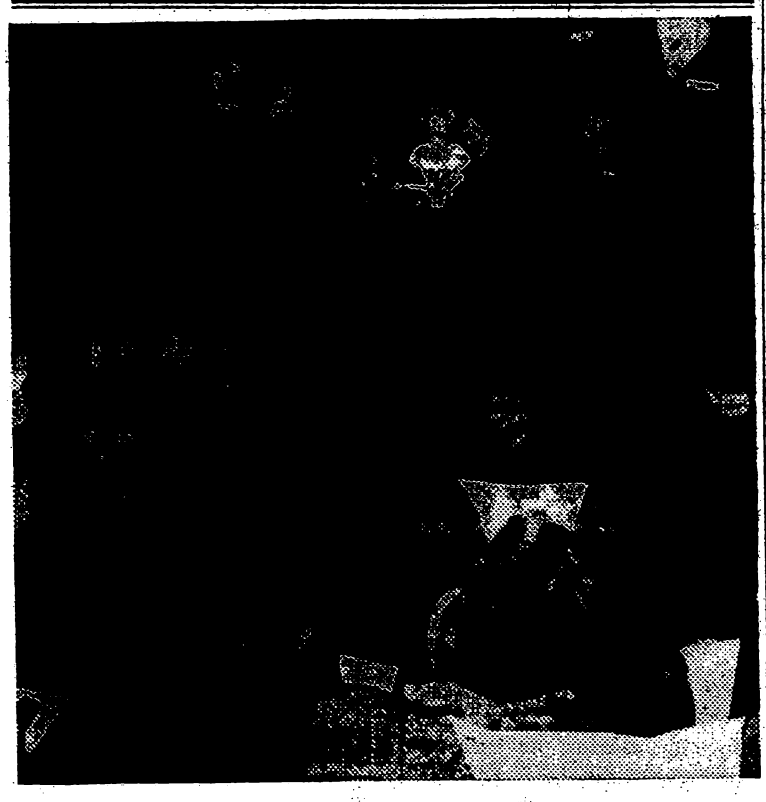
Significant is the range of pic product which is in on the moneymaking. "V.I.P.s" is the big klondike at MGM but other winners have been such items as "Flipper" and "Tarzan's Three Challenges."

One thing is for certain; the panic anent television is ancient history. Video is competitive, naturally, but no longer the devastating menace it had been. The just-opened new tv season caused little if any upset in the theatrical b.o. patterns and morale in the film trade was unaffected.

Indeed, several pic biz observers have been heard to say that various of the new video programs are of such quality that the public will be driven out of their homes and into theatres.

The encouraged outlook among film theatrical people is further reflected in the abundance of new theatre building, plus acquisitions of old sites by the big chains. Stanley - Warner bespeaks confidence via its acquisition of a 24-unit drivein circuit in Texas. Loew's has a continuing survey

(Continued on page 22)



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Nationwide Worldwide depend on TWA

17.4% BETTERED NET FOR WOMETCO, MIAMI

Wometco Enterprises, whose theatre and television station operations are headquarteded in Miami, had net income of $407,608 for the 12 weeks ended Sept. 7. This represents a gain of 17.4% over the $400,834 reported for the same period in 1962.

Per-share earnings for the new period amounted to 32c up from last year's 28c, after adjustment was made for a 30% stock dividend paid Dec. 21, 1962. Gross for the new 12 weeks climbed to $4,876,176 from last year's $4,184,814.

Net income after taxes for the first 36 weeks of 1963 was $1,514,068, equal to $1.04, compared with $1,317,031, or 92c per share, for the first 36 weeks of 1962. Gross for the new 36-week period was $14,826,918, up 13.2% from the $13,099,915 grossed in the first 36 weeks of 1962.

Wometco which also is prominent in the vending business, last week purchased for cash all the capital stock of the Coca Cola Bottling Works of Nashville, Tenn. This was described as a multi-million dollar transaction.

Use Negro Skills In Seltzer's Film

London, Oct. 1.

Walter Seltzer, who has just completed production of "Man In The Middle," for 20th-Fox, believes that the Talbot-Pennebaker drama "goes a long step forward toward meeting the demands for fair representation for the colored races in motion pictures."

Three actors in the cast and two technicians are Negroes. The actors, Errol John, Frank Killibrew and Oscar James, all play roles in the film which did not necessarily require colored thesps, and were not described as Negroes in Howard Fast's screenplay. John plays an N.C.O. in charge of a military prison cell block, Killibrew is a jeep driver who becomes the confidante of Robert Mitchum and James is a court reporter at a murder trial.

The technical advisor was Master Sergeant Myron Cochran from Evanston, Illinois, and the technician was Eugene Mark, who handled electrical duties on the set. "We used Negroes in these instances simply because we felt they were the best men for the job," remarked Seltzer.

Seltzer is planning to return to New York on Oct 20, with the picture completed and ready for delivery to 20th-Fox. The answer print has been promised for Oct. 17. Incidentally, the "Man In the Middle" title is now claimed to be finally and positively the last choice. The film started life as "The Winston Affair," changed to "The Man in the Middle," was altered to "The Winstone Affair," reverted to "The Man in the Middle" and has now dropped the initial "the."

L.A. to N.Y.

Robert Arthur
Patricia Barry
Leon Berson
Cyd Charisse
Kirk Douglas
Constance Ford
Mike J. Frankovich
George Gobel
Ross Hunter
Leo Jaffe
George Jessel
Sid Kroft
Lloyd Leipzig
Mervyn LeRoy
Robert Q. Lewis
Baruch Lumet
Euan Lloyd
Martin Manulis
Tony Martin
Paul Newman
Cy Ostrup
Jane Powell
Martin Ransohoff
Basil Rathbone
Bill Robinson
Syd Silverman
John Smith
Gore Vidal

Same In France, Italy, India

(For 'The Longest Day')

The kind of biz which 20th-Fox's "The Longest Day" is doing abroad can be seen in several reports from France, Italy and India.

In Paris, the Darryl F. Zanuck production has accounted for total admissions of 852,270 in 45 weeks of firstrun. Its nearest competitors are United Artists' "West Side Story" with 559,100 admissions in 80 weeks of firstrun; the French "Melodie en Sous-Sol (a Jean Gabin-Alain Delon starrer), 478,483 admissions in 22 weeks, and Metro's "How The West Was Won," 437,723 admissions in 42 weeks.

In Rome last week, the Zanuck film was cited by AGIS, the association of Italo theatre owners, as the biggest moneymaking foreign film to be released in Italy during the 1962-63 season.

From Bombay comes word that the film has been seen by over 1,000,000 people in the first four months of its Indian release. Considering the comparatively limited number of outlets open to American pix in India (as against the distribution of domestic pix), this is seen as approaching a new record for imported product in India.

Showmen, Responsive To Current B.O. Success, Think 'Longest Day' Proves Epics Don't Need Tint

A new black-and-white boxoffice champion—Darryl F. Zanuck's "The Longest Day"—is expected to be formally enthroned in appropriate statistical charts before the yearend. While the news will provide understandable satisfaction to 20th-Fox, as well as its prez, it may also be expected to prompt producers to reappraise the long-standing policy that "if it's a big one, it's gotta go in color."

While exact figures on "Longest Day" are not immediately available, it's understood that Zanuck's original projection of the film's boxoffice potential, made at the stockholders' meeting in May, is now deemed to have been "too conservative." At that time, the 20th prez estimated the pic to be heading for a domestic rental of $13,375,000 and a foreign rental of $16,530,000. The prediction was made before the film hit its principal stride when it went into general release in June.

Even if the film were not to exceed those earlier estimates, it would still outrank the domestic earnings of any other black-and-white pic carried on VARIETY's annual chart of all-time domestic money-makers. Until now, the top b/w domestic money earner has been Columbia's 1953 "From Here to Eternity," estimated at $12,200,000, followed by Samuel Goldwyn's 1947 "The Best Years of Our Lives" at $11,300,000. (Undoubtedly, the b/w "Birth of A Nation" would outrank "Longest Day," but no statistics are available on it and thus it's not carried in the VARIETY listing.)

Interestingly, of all the features named in the VARIETY listings as having earned $10,000,000 or more in domestic rentals (24 titles in all), only the aforementioned two have been in b/w; all the rest in one or another of the glorious full color processes. In that list of 24, "Eternity" ranked 13th and "Best Years" 19th.

While the phenomenon of "Longest Day" isn't expected to persuade producers to abandon color for their big-budget spectacles, historicals, musicals and the like, it may well give them new courage (fiscal as well as spiritual) to go in b/w when the subject demands it —as Zanuck reasoned with his D-Day epic which he wanted to catch the flavor of immediacy as seen in actual newsreels of the event.

Heretofore, it's been axiomatic with producers that if a budget is estimated at over $6,000,000 or $7,000,000, the production must go in full color—the reasoning being that the audience "expects it" and won't believe it's a "big" picture without color.

"The Longest Day," however, didn't have any such problem. It was not only one of the most expensive films ever produced by 20th (at approximately $10,000,000, of course, it was a "quickie" compared to the $30-odd-million for "Cleopatra"), but it is also one of the most expensive (if not the most expensive) b/w pictures ever made. And the profits look to be equally phenomenal.

N.Y. to L.A.

John Cameron
Jimmy Durante
George Hamilton
Paul Hampton
Melville Shavelson
Richard York

RAFT'S SECRET SETTLEMENT

Author Charged no Coin Paid On Film Rights

Los Angeles, Oct. 1.

Suit brought by writer Dean Jennings against George Raft for an accounting of proceeds from sale of actor's life story for a picture has been settled out-of-court for an undisclosed sum.

Jennings in complaint stated he wrote a national mag story about Raft and that under a 1957 agreement was to be paid by Raft 20% of proceeds if mag story was sold for film use. Complaint further alleged that Raft sold story for $25,000 plus 10% of profits, but Raft had refused to give Jennings an accounting.

(Ben Schwalb produced "The George Raft Story" for Allied Artists release in 1961).

New $28,000,000 Rank Loan Issue

London, Oct. 1.

Details of a $28,000,000 convertible loan stock issue were announced last week by the Rank Organization. It will be offered at par, carrying an interest rate of 6%, and will be fully convertible into (A) Ordinary shares in 1965 and the two following years.

The basis for conversion will, in 1965, allow $280 worth of stock to be converted into 33 "A" ordinaries. The number will go down to 31 in 1966 and 30 in 1967. The issue, which has been underwritten by Kleinwort, Benson, is limited to existing stockholders.

Europe to U.S.

Edward Albee
Richard Barr
Bolshoi Ballet
Frank Brown
Dennis Clancy
Harry Lee Danziger
Peter French
Leo Fuld
Donald Gee
Sol Jacobson
Oscar Lewenstein
Clarke Morgan
Mona Murphy
Jimmy Neil
J. H. Nicholson
Antonia Pemberton
Gillian Raine
Anthony Richardson
Wyn Roberts
Leonard Rossiter
Leon Sinder
Bryan Stanyon
Michael Stern
Andy Stewart
Gwyn Thomas
Bridget Turner
Thelma Whitely

U.S. to Europe

Ed Bondy
Alexander H. Cohen
Laurence Feldman
Fred Harris
Rita Hayworth
Sidney Kramer
Vivien Leigh
Arthur L. Mayer
Roman Polanski
Gerard Oestreicher
Robert Rossen
Stan Spero
Helen Straus

TEXAS GUNS DOWN PESSIMISM

A N.Y. 'First': Film Editing Workshop

Minneapolis, Oct. 1.

Columbia Pictures sales manager Rube Jackter has placed himself in the ranks of those film company executives who feel that prosperity has arrived and is back to stay. He so expressed himself last week (23) to host a cocktail party to tell exhibs of the "wonderful" Columbia Pictures upcoming.

Jackter pointed out that theatres now are holding their own, thanks to public willingness to pay high admissions. This despite television and other distractions.

He declared a "golden age" is ahead for theatrical product.

A N.Y. 'First': Film Editing Workshop

Over 250 Out-of-Towners Due—Strictly Invitational For Technicians Only

Over 250 out-of-town professionals are expected to attend New York's first annual Film Editing Workshop at the Henry Hudson Hotel whose grand ballroom has been rented for five day and night sessions starting Monday Oct. 7. Tele-Tape Productions Inc. will equip and operate a closed-circuit system enabling the Workshop to stage a practical demonstration for the audience of Movieola editing techniques.

The Workshop is running on an "invitational" basis. There are no registration or other fees but meetings are closed to the uninvited. Some organizations are sending three or four technicians. Minnesota Mining will send in three engineers to backstop a demonstration of tape editing by its Alfred H. Moris.

It is believed that this is definitely the first workshop of editing techniques ever held in the east. Delegates from commercial and business film labs, universities, the networks, various Federal government bodies, churches, wholesale drug manufacturers, ad agencies and other interests who use or buy film for instructional, exploitive or entertainment purposes,

Society of Motion Picture & Television Engineers will forego its regular monthly meeting to attend the workshop in a body. All meetings are described as practical, working sessions, and not for dilettantes. The workshop is organized and financed by Camera Mart Inc., a 27-year old outfit whose main activity is renting heavy-duty equipment to producers. Samuel Hyman is president and Paul Meistritch veep. They greet the opening crowd and thereafter the guest speakers and delegates take over.

Coordinating the whole workshop agenda is Charles Lipow, general manager of Camera Mart, formerly with Deluxe Labs. He had hoped to have Stanley Kramer in person, Kramer having been a film editor in earlier career for 15 years. Instead Kramer made a taped interview which will substitute.

Talks are scheduled from Arnold Eagle, William K. Everson, George Stevens Jr., Jack Glenn, Hoyt Griffith, Edgar Schuller, Arthur Leigh, Angelo Ross, Robert Yung, Calvin Hotchkiss, John Kowalk, Harold Freedman, Paul Kaufman, Vic James, Maurice, Levy, Irving Sheib, Bernie Chertok, Frank McGovern.

Silvius Par's Dutchman

Phil Silvius has been named manager of Paramount Films, N. V., which is the Paramount organization in The Netherlands. He'll function under Henri Michaud, Par's manager for Continental Europe and the Middle East.

Silvius, who joined Par when it first came into being, had been sales manager and, in taking the top post in Amsterdam, succeeds the late Charles Wijsmuller.

Local 52 Will Train Eligibles For Membership

International Alliance of Theatrical Stage Employees studio mechanics Local 52 is setting up a training program to help develop technicians in the various trades encompassed in the local's membership, which includes electricians, carpenters, grips, propmen, soundmen and others.

The program is getting the support of film-tv production people who are making their studios available for classes, first of which was held last Thursday (26) by the 52 electrical departments at the new MPO Videotronic Center. Other class programs for other trades will be conducted in the future, according to present plans.

Heading the electrical school are Harry Ford and Norman Leigh. Ford is a member of 52's exec board and has been an electrician on pix and tv shows for some time. Leigh is head of MPO's electrical and mechanical systems division and was a supervisor of construction of the MPO center. MPO has provided full use of its facilities for the classes.

Each session will have a guest instructor to discuss various phases of the trade being studied. The first such guest was Fred Claire, a power hookup specialist. The emphasis of the sessions is not on technical terms or deep theory but rather on the development of operating technicians and craftsmen in the practical use of electricity as it directly pertains to lighting and camera useage. Both studio and location work is covered.

In addition to instruction, there are practical application drills with students teamed with experienced craftsmen in the actual planning and implementation of picture technique. Classes are in small groups to permit individual attention and are offered free-of-charge to junior members of the local

Common-Lobby Twins Multiply

Detroit, Oct. 1.

A $750,000 dual-auditorium theatre, the first hardtop to be built in nearby Oakland County in nearly 20 years, will be constructed, starting in November, by Redstone Theatres. One auditorium will seat 1,150; the other, 750 persons.

This is the second dual-auditorium theatre project for the Detroit area in the past month. Like the first, the Redstone theatre will be built in a shopping center. The Redstone houses, to be known as Cinema I and Cinema II, will be built on a 10 acre site adjacent to

(Continued on page 22)

Norman Weitman Joins Continental Distributing

Norman Weitman has been appointed greater New York district manager for Continental Distributing, the theatrical releasing arm of Walter Reade-Sterling. He succeeds Harold Rosen, who resigned to join Triangle Theatre Service.

Prior to joining Continental, Weitman was district manager for Lopert Films, covering Philadelphia, Washington, Albany, Buffalo, Cleveland, Pittsburgh and Cincinnati.

EVERY CIRCUIT BIG B.O.-HAPPY

Dallas, Oct 1.

Patronage at motion picture boxoffices in Dallas, most of Texas and the southwest and a good part of the nation has been sensational this summer; in fact, it has been good all year. For an industry which not long ago was being "creped," hung by the prophets of doom, the flickers are showing a remarkable zest for life in 1963. (But actual figures on actual dates they don't give.—Ed.)

Even the U. S. Dept. of Commerce has given an official stand ing to the motion picture boom with its report that the boxoffices of theatres across the country took in $1,405,000,000 last year and an even better year is ahead for 1963.

Executives of the theatre circuits which operate from two to 13 theatres in Dallas have various ways of answering the question; what has caused this summer boom? But all their statements boil down to two factors:

Better films and better release schedules.

Joe Jackson, head booker for the 80 theatre Interstate Circuit which operates more first run houses, five, in Dallas than any other chain, provides a true perspective of what the summer has been:

"Traditionally, the summer season has started with July 4 and the producers have aimed their season releases for this date. However, this year the good films started hitting the screens the first of June and just about all of the theatres in Dallas were able to start the summer with good, audience drawing pictures. There have been numerous family type pictures, the kind that are good for the summer trade when the youngsters out of school can walk to the neighborhood theatres or have their mothers take them."

Jackson also predicted that the good summer biz would extend into the fall and winter with a line up of films scheduled for release in the months ahead.

He was specific about what the summer has meant for Interstate in Dallas. There hasn't been a "loser" all summer and every first run film booked since June has

(Continued on page 22)

National Boxoffice Survey

Biz Turns Very Spotty; 'V.I.P.s' New Champ, 'Cleo' 2d, 'West' 3d, 'Irma' 4th, 'Arabia' 5th

Biz in key cities around the country covered by VARIETY turned uneven this session, with such factors as a touch of Indian summer, dearth of new, big pictures and usual end-of-summer letdown blamed for some poor showings.

New champion at the wickets is **"W.I.P.s"** (MGM) (2d wk), which is searing to a mighty $473,000 in some 19 keys. It is the first week this pic has been out in release extensively. **"Cleopatra"** (20th) (15th wk), is winding up second, first time it has been out of first place in months.

"How West Was Won" (MGM) (42 wk) is capturing third position despite the length of time out in distrib **"Irma La Douce"** (UA) (17th wk) is winding up fourth.

"Lawrence of Arabia" (Col) (38th wk) will land fifth spot. **"French Style"** (Col) (2d wk) is finishing sixth. **"Shock Corridor"** (AA) (3d wk) is taking seventh place. **"Wives and Lovers"** (Par) (4th wk), which was 10th a week ago, will wind up eighth.

"Condemned of Altona" (20th) (3d wk) is finishing ninth. **"Great Escape"** (UA) 15th wk) will take 10th position. **"For Love or Money"** (Par) (8th wk) is capturing 11th spot while **"Lord of Flies"** (Cont) rounds out the Top 12.

"8½" (Embassy), "Women of World" (Embassy) and "L-Shaped Room" (Col) are the runnerup pix in that order.

"Conjugal Bed" (Embassy), one of few new films, is rated great in N. Y. "Lilies of Field" (UA) shapes big in Denver on opener. "Twice Told Tales" (UA) is fair in Detroit.

"Sporting Life" (Cont), good in L.A. and K.C., looks big in N.Y. and hotsy in Minneapolis. "Women of World" (Embassy) shapes good in Balto Denver and L.A.

"Johnny Cool" (UA) looms nice in Minneapolis. "Castilian" (WB), also fairly new, shapes sharp in L.A. but mild in K.C.

"Haunted Palace" (AI), torrid in Boston, looks good in Frisco. "Thrill of It All" (U), which has been high on the list for weeks, still is getting nice coin in smaller houses, including Minneapolis and Washington.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases.

(Complete Boxoffice Reports on Pages 12-13-15).

It's Theodore Mann Inc.

Albany, Oct. 1.

Theodore Mann Productions Inc. has been authorized to conduct a business in producing motion pictures and other entertainment with offices in New York. Capital stock consists of 200 shares, no par value.

Language-Speaking Sam Gallu May Coproduce Feature With Rumanians

Hollywood, Oct. 1.

In negotiations instigated by the U.S. State Dept., producer Sam Gallu is discussing coproduction of a theatrical film with the Rumanian Government. On a recent trek to Washington, the State Dept. asked Gallu to meet with envoys of the Rumanian legation in Washington, saying it was interested in coproduction, since a cultural agreement had recently been signed with that government.

As a result, Gallu is going to Bucharest in November as guest of the Rumanian government and will continue neogtiations there. They told Gallu they would like him to make a picture there as a coproduction effort with their government. Gallu is Rumanian and speaks the language fluently, a fact which spurred Rumania's interest in him for the project.

First, however, Gallu will produce-direct a half-hour documentary plot, "$100,000 Reward," for Selmur Productions, ABC-TV's production arm. He left Monday for Seattle, where the pilot will be lensed. Paul Coates is narrator on the series, which is based on unsolved crimes, and would be shot on various locations around the country.

Gallu is also in negotiations with NBC on an hour-long taped series for next summer, "Sunday Night at the Fair." It would star Fred Waring and his Pennsylvanians, and would originate from the World's Fair in N.Y. He has signed Waring, and obtained an okay from Fair authorities. Thirteen hours would be taped in color. Plan is for a variety show, with Waring and his crew toplining.

Bob Rossen To Crete

Producer-director Robert Rossen, accompanied by his wife, sail from New York on the Cristoforo Colombo today (Wed.), with first stop Naples and then on to Crete for a four-week vacation in all. Filmmaker has never been to the Grecian isle before, but a friend recommended it and he's off to leisure away some time there.

Rossen recently completed "Lilith" for Columbia. He has four or five properties to choose from as his next, including "Cocoa Beach," also for Col. In the event he finds he can't get started on "Beach" within six months following "Lilith," he's free to postpone or cancel.

Summer Runs Choked Playdates For Other Films

Chicago, Oct. 1.

Summer longruns, the major distribs' meat, have turned out to be poison for the art and indie distributors in the midwest. The smaller film sellers are just now finding theatres for a substantial backlog of pictures created by the lengthy engagements of big pictures at both firstrun and neighborhood situations during June, July and August.

Among the pictures that have created a shortage of playdates during the non-oyster months are "Longest Day," "West Side Story," "David and Lisa" and "L-Shaped Room". Currently, "Cleopatra" has eliminated a deluxer house in every major city for the foreseeable future.

The smaller distribs are now scurrying about to make hay before the big Christmas pictures come in and again tie up the bulk of the theatres. This gives them about two months to play off the substantial backlog, and while in-

(Continued on page 29)

October Rolls In Brightly For UA

The first week of October is a big one for United Artists, with five of the company's items breaking into a total of 120 theatres in the New York area during that time, including three preems.

In the preem category, Ralph Nelson's "Lilies of the Field" opened yesterday (Tues.) at the Murray Hill Theatre, having been moved up from its initially-planned opening which had been set for tomorrow (Thurs.). Starring Sidney Poitier, the film was the winner of four awards at the Berlin Film Festival, including the best actor Silver Bear award for Poitier.

Today (Wed.) "Johnny Cool" makes its local bow on UA's "premiere showcase" multi-house first-run release plan, playing at the Astor and 34th Street East theatres in Manhattan and others in the area. Also today, John Sturges' hot grossing "The Great Escape" swings onto UA's "golden showcase" Broadway followup break, continuing at the DeMille, which has been its Broadway home since its N.Y. preem, and spreading into 23 other houses in the Gotham vicinity. In another move today, "Irma La Douce" moves into a 70-theatre spread, following its highly successful Broadway-east-side firstrun and later "golden showcase" showing.

This Sunday (6) will be the "black tie" preem of Tony Richardson's "Tom Jones" at Cinema I, with a celeb-filled crowd expected. The Lopert Picture Corp. release in the U.S. and Canada and UA issue elsewhere opens its regular run at Cinema I Monday (7). Albert Finney, Peter Bull and John Moffat of the "Jones" cast, in town appearing on Broadway in "Luther," which was written by "Jones" scripter John Osborne and directed by Richardson, will be present at the preem.

Stolen Hours

Susan Hayward remake of old 'Dark Victory.' Should give women good cry and do well at boxoffice. Love in the face of certain death.

United Artists release of Mirisch Co. & Barbican Films production. Stars Susan Hayward; features Michael Craig, Diane Baker, Edward Judd. Directed by Daniel M. Petrie. Screenplay by Jessamyn West; camera (color), Harry Waxman; editor, Geoffrey Foote; music, Mort Lindsey; asst. director, Colin Brewer. Reviewed at United Artists, Sept. 23, '63. Running time, 100 MINS.

Laura Pember ..... Susan Hayward
John Carmody ..... Michael Craig
Ellen Pember ..... Diane Baker
Mike Bannerman ..... Edward Judd
Eric McKenzie ..... Paul Rogers
Peter ..... Robert Bacon
Dalporto ..... Paul Stassino
The Colonel ..... Jerry Desmonde
Miss Kendall ..... E'len McIntosh
Hospital Sister ..... Gwen Nelson
Reynolds ..... Peter Madden
Mrs. Hewitt ..... Joan Newell
Chet Baker ..... Himself

Female audiences haven't had a good cry for a while, which will be remedied by "Stolen Hours." A remake of the 1939 Bette Davis starrer "Dark Victory," this affords Susan Hayward a performance which will surely arouse the sympathies of her femme viewers. Husbands should perhaps take that night for poker.

Director Daniel M. Petrie has shaped a smooth and slick production out of the story of a woman facing death as the result of brain disease. The film moves easily from discovery to pre-determined conclusion and gives Miss Hayward a chance to do some effective emoting, supported by a cast headed by Michael Craig, Diane Baker and Edward Judd.

Jessamyn West has written the screenplay for "Hours" and has fortunately chosen not to go overboard on the bathos. The result is a picture which moves well, with fine photography and credible performances, all of which amounts to a potentially strong b.o. contender. Although the supporting cast of this made-in-Britain effort means nothing to Yank viewers, Miss Hayward most likely remains a solid lure and the product itself is produced with the proper values to attract its audience effectively.

Miss Hayward's performance should arouse audience compassion via her deft handling of the role, which she essays with latterday restraint. As her doctor, who she eventually marries despite their mutual knowledge of her fate, Michael Craig does a solid job. Diane Baker is attractive and proves a capable actress as Miss Hayward's sister and Edward Judd is also strong as an ex-beau but still chum of the ailing socialite. Supporting players all handle their chores well also.

Photography, under the direction of Harry Waxman, is colorful and scenically often quite beautiful, a factor which adds considerably to the picture's overall effectiveness. Mort Lindsey's music also adds to the impact and other credits like Wilfred Shingleton's production designs, Beatrice Dawson's costuming and Geoffrey Foote's editing are all strong.

"Hours" is a stylish picture in design and follows the hanky formula to perfection without overdoing, as must often be the temptation. It has all the ingredients of b.o. success and should turn a winning trick for UA and the Mirisch Co. *Kali.*

Gone Are the Days

Hammer Bros. release of Nicholas Webster production. Stars Ossie Davis, Ruby Dee. Directer by Webster. Original play and screenplay by Davis; camera, Boris Kaufman; editor, Ralph Rosenblum; music, Henry Cowen. At Trans-Lux East, N.Y., starting Sept. 23, '63. Running time, 100 MINS.

Lutiebelle ..... Ruby Dee
Purlie Victorious ..... Ossie Davis
Captain Cotchipee ..... Sorrell Booke
Gitlow ..... Godfrey Cambridge
Missy ..... Hilda Haynes
Charlie Cotchipee ..... Alan Alda
Idella ..... Beah Richards
Sheriff ..... Charles Welch
Deputy ..... Ralph Roberts

Ossie Davis' "Purlie Victorious," legiter, which he has rewritten for the screen, follows the same pattern as the stageshow even down to many of the main actors being transplanted to the screen, though the title was changed. Hence, in many respects this is merely a screen version of the legiter. And as such it has most of the highlights and weaknesses of the original.

"Gone Are the Days" might even be called "Amos 'n' Andy with a message." The message passages seen dragged in and are the weakest part of this pic. It will require a hard and intelligent sell to do well in this country. It follows that the film is a dubious piece of merchandise for Dixie states. How much humor do white audience there manifest when a Negro kids white plantation owner and the minions of the law?

This modern fable concerns the Rev. Purlie Victorious, self-ordained preacher who returns to Georgia with Lutiebelle, his wife, for the avowed purpose of obtaining a barn and turning it into a church. He plans to secure the $500 for the purchase of said barn from Ol' Cap'n Cotchipee (Sorell Booke) who's holding this amount as a legacy from Purlie's cousin Bea (since diad). Lutibelle is to pose as the cousin who has come to claim her reward. This scheme goes awry so Purlie decides to beat the money out of Cotchipee, owner of the cotton plantation. Actually he gets his hands on the coin through the help of the captain's son (Alan Alda), who had grown up with Purlie. But Purlie tells a fanciful tale of making the captain beg for mercy and taking his bullwhip away along with the money.

Obtaining the barn, Purlie fashions it into a church, the first integrated meeting being the funeral of Ol' Cap'n Cotchipee, who has died of a stroke in the contest to obtain the old barn.

The original stageplay has been brought up to to date with references to the Supreme Court, integration, etc. Main weakness of the pic is that it still is a mixture (as was the legiter) or farce, fantasy, meller comedy and a sermon on tolerance.

Davis still is Purlie, as he was in he stage play, and the principal strength of the production because of his acting, either in farcical episodes or straight dramatics. His wife, Ruby Dee, again is Lutibelle and again is excellent. Booke is superb in the exaggerated charactization of an old plantation owner. He also was in the legiter. Alda makes a likely son of the old captain. Godfrey Cambridge contributes an amusing character as the boss Negro leader on the plantation. Last two named also were in the stage production.

Nicholas Webster contributes an intelligent job as director, and also producer. He has been aided by the fine lensing of Boris Kaufman. *Wear.*

Lonely Lane

(Horoki)
(JAPANESE-TOHOSCOPE)

Hollywood, Sept. 24.

Toho Co. Ltd. production and release. Stars Hideko Takamine; with Kinuyo Tanaka, Daisuke Kato, Noboru Nakaya, Akira Takarada, Mitsuko Kusabue. Directed by Mikio Naruse. (No character names provided). Screenplay, Toshiro Ide, Sumie Tanaka, based on novel by Fumiko Hayashi and play by Kazuo Kikuta; camera, June Yasumoto; music, Yuji Koseki. Reviewed at Toho La Brea Theatre, Sept. 18, '63. Running time, 124 MINS.

Although probably too sombre in mood and deliberate in tempo for the taste of the average western cinema buff who leans to the arties for film entertainment, "Lonely Lane" is a touching and rewarding autobiographical account of the life and hard times of Fumiko Hayashi, who rose from poverty, squalor and constant humiliation to become a celebrated Japanese novelist.

Enriched by Hideko Takamine's luminous performance in the central role, the Toho production and release should be a popular item with Japanese audiences, particularly distaff customers and even more so those of Miss Hayashi's generation who will relate more vividly with the hardships she had to endure in the male-dominated Nippon of the first half of the twentieth century.

The screenplay by Toshiro Ide and Sumie Tanaki is based on the play by Kazuo Kituta from Hayashi's novel. It traces the heroine's artistic perseverance through various ill-fated romances with handsome but shallow men and meagre attempts at earning a living in occupations ranging from peddler to bar-maid. Starvation, degradation and betrayal, however, never manage to dim the underlying artistic spirit that enables her to endure these hardships and continue to write.

Miss Takamine's portrayal is a haunting one, a combination of sweetness, fragility, sensitivity and underlying intellectual spark. Excellent in support of her are Kinuyo Tanaka, Daisuke Kato, Noboru Nakaya, Akira Takarada and Mitsuko Kusabue. Under Mikio Naruse's measured but straightforward and compassionate direction, the story unfolds honestly and communicatively on the screen, although it does have a "Portia Faces Life" tone and flavor. *Tube.*

Cork Film Fest

Aarti

(INDIA)

Cork, Sept. 24.

Rajshri production. Bombay. With Meena Kumari, Ashok Kumar, Pradeep Kumar, Shashikala. Directed by Phani Majumdar. Screenplay, Vishwamitra Adil; music, Roshan; camera, Pandurang Naik. At Cork Film Fest. Running time, 120 MINS.

India has occasionally proved that it's able to produce worthwhile pix, too. Hence, "Aarti" proves a considerable disappointment for those who expected something in the Satyajit Ray class. While the story can be called of general interest, this production is just too oldfashioned on direction and general treatment to go far.

The oldhat fable of one woman and two men has one man, a poet, who is rather poor. The other is a medico, who is very rich but not as nice as the poet. The girl takes the former but the latter is so madly in love with her that he just doesn't give up until he realizes finally that he'll never get her.

Pic makes the impression as though it was made in the 1930's. For a slight compensation, there's some interesting background music. *Hans.*

El Hombre De Papel

(The Paper Man)
(MEXICO)

Cork, Sept. 24.

Ismael Rodriguez production. Mexico City. Stars Ignacio Lopez Tarso, Alida Valli. Directed by Ismael Rodriguez. Screenplay, Ismael Rodriguez; music, Raul Lavista; camera, Gabriel Figueroa. At Cork Film Fest. Running time, 110 MINS.

This Mexican film topped the just-terminated Cork festival. If there had been a feature pic award at this festival, "Paper Man" would probably have walked off with it. It's in many ways an extraordinary pic which Ismael Rodriguez directed, produced and scripted. The plot has charm and depth, the direction is highly imaginative and there's fine camerawork. And in particular, there is a piece of excellent acting on the part of Ignacio Lopez Tarso, the central figure, a mute, who was given the Waterford Glass Trophy for the best acting at this festival.

This film should find its way into many cinemas around the world. It's the kind of charming picture that many people will like, be it the ordinary or the more demanding cinema patron. Pic will be remembered for quite a while.

This is the tale of a poor and lonely mute. He suddenly becomes very rich and with his new wealth he seeks a companion in order to breach the dread walls of his isolation. His attempt is a hopeless enterprise because the people he gets in touch are only interested in his money. Pic tells of human thoughtlessness and the perfidy of men.

Tarso's portrayal of the mute and the latter's desperate efforts to break his solitute meant hard work. The actor had to mime everything he wanted to get across. He has turned in a splendid job. The femme lead is played by Italian actress Alida Vali. "Paper Man" was made by the director and team which made "The Important Man," also Mexican, shown at the festival here last year. *Hans.*

Nevesinjska Puska

(Thundering Mountains)
(YUGOSLAV)

Cork, Sept. 24.

Jadran Film (Zagreb) production. With Miha Baloh, Tatjana Beljakova, Jovan Milicevic, Petre Prlicko. Directed by Zika Mitrovic. Screenplay, Mitrovic and Slavko Goldstajn; music, Vasilije Mokranjac; camera, Ljube Denic. At Cork Film Fest. Running time, 92 MINS.

The Yugoslavs are not bad when it comes to war pix. This one has its plus points and has proved a big hit at home. Western viewers, however, will find it somewhat slow moving and naive. It's hardly something for export.

This concerns the famous hero of the Herzegovina, Micha Ljubibratic, who set out to free his country from the Turks. The film teems with battle sequences of all calibre, and near end it becomes obvious that the Turks are losing out. The final victory can't be long delayed. This tale occurs in the 19th Century, and the signs of the era seem well carried out.

Direction is adequate, and there is some good acting, especially by Miha Baloh, who is the hero. He seems suited for West European pix, too. *Hans.*

The Silence

Turning from his quest of God, Swedish writer-director Ingmar Bergman creates a film of sheer animal lust. It may be a cinematic masterpiece and it may never be licensed for exhibition in most countries.

Goteborg, Sept. 24.

Svensko Film production. Stars Ingrid Thulin and Gunnel Lindblom; features Jorgen Lingstrom, Birger Malmsten and Hakan Jahnberg. Written and directed by Ingmar Bergman. Camera, Sven Nykvist. At Spegeln Goteborg. Running time, 105 MINS.

Unlike previous pictures in which he is investigating the human mind and looking for God, Ingmar Bergman is turning his attention in "The Silence" exclusively to the body and its passions; this is a film without God. Rather say, full of the devil.

The story is simple: Two lonely sisters—Ann and Ester traveling home to Sweden, make a stay in a strange town of Timuku in a fictitous country. Everything seems a bit morbid—the town is full of soldiers, tanks, crowded cafe halls. There is a sort of prewar feeling on the streets. The sisters, together with Ann's seven-year old son Johan, are installed in an old hotel which looks like an ancient feudal mansion with stuffy majestic rooms, deep beds and mile-long corridors.

There is a strange relation between the two sisters. The older, Ester (Ingrid Thulin), is a masculine type, intellectual with a lesbian fixation to Ann (Gunnel Lindblom), a seductive, sexhungry animal. Instead of caring for her son, Ann is more interested in adventures in the town. But when she comes home she insists upon rendering a full report to her sister who listens eagerly about the love scene in a theatre. Ann spares no details.

Distressed by the adventures of her amorous sister, Ester despairs, undertakes to forget her love in alcohol and degradation.

Ester takes sick. It seems she is going to die, but Ann does not care. She leaves her sister and returns home with her son.

That is all. It is not much of a story. There is not much dialogue, almost no music but a tremendous dramatic force radiating from the screen leaves a strong impact on the audience. The sex scenes have vigor and primitive power to say the least.

The symbolism is for each viewer to determine. The film deals with animalistic humanity — in cages, quarreling, biting, dying. There is nothing pretentious and yet it may be a masterpiece destined to be mentioned years afterwards as a milestone in cinema.

Technical credits are all excellent with a special mention of the camera work and a birth of the new star: Gunnel Lindblom. She has the fury of an Anna Magnani and the beauty of a Sophia Loren; actually she is a veteran of many previous Bergman pictures. For the first time she has a big role, and has acted her part in a manner that should establish her as a new international star.

But can "The Silence," loaded as it is with daring excursions into sex, pass international censorship outside Scandinavia? Bergman would probably not permit cuts. "Silence" may remain an exclusive item for Swedes and in Sweden. *Denk.*

The Sword in the Stone

(CARTOON—COLOR)

King Arthur's boyhood in excellent animation feature. One of Disney's best but essentially limited to kid trade.

Buena Vista release of Walt Disney production. Directed by Wolfgang Reitherman. Story, Bill Peet, based on book by T. H. White; art direction, Ken Anderson; character design, Peet and Milt Kahl; music, George Bruns; songs, Richard M. Sherman and Robert B. Sherman; editor, Donald Halliday. Previewed at Radio City Music Hall screening room Sept. 27, '63. Running time, XX MINS.

Bill Peet, artist-writer and long-time member of the Walt Disney production company, has chosen a highly appropriate fable, the T. H. White book of the same title, for screen adaptation for the youngsters. It emerges as a tasty confection but, it must be emphasized, primarily for the moppet market.

The feature-length cartoon demonstrates anew the magic of the Disney animators and imagination in character creation. "Sword in the Stone" is in color by Technicolor and it's colorful and amusing all the way. But one might wish for a script which stayed more with the basic story line rather than taking so many twists and turns which have little bearning on the tale about King Arthur as a lad.

Key figures are the boy who is to become king of England because he alone has the strength to remove the sword embedded in a stone in a London churchyard (he goes by the name of Wart), and Merlin, a magician and prophet, who's alternately wise and somewhat nutty.

Others include the villainess Mad Madam Mim, who turns out to be a nice old dame; an English nobleman, a kind-hearted owl, flora & fauna, etc.

Wart finds himself in all kinds of trouble by way of Merlin's wizardry. He's turned into a little fish and is forced to flee from a giant denizen of the sea. Merlin then turns himself and Wart into squirrels. A little girl squirrel cozies up to Wart romantically, but latter will have no part of her.

And so the fable rambles with other transformations, finally leading to the day of the big tournament to determine who's to be king and, of course, it's 12-year-old King Arthur.

The songs by Richard M. and Robert B. Sherman are in the familiar Disney cartoon groove with such titles as "Higitus-Figitis," "Mad Madam Mim" and "The Legend of the Sword in the Stone." They're agreeable tunes and go along nicely with the animated action.

The White book, first published in 1938, has had a vast circulation. This, coupled with the public's know-about concerning high production caliber of any Disney cartoon, dountless will help the "sell." *Gene.*

Chusingura

This may be Toho's most promising b.o. prospect for U.S. playoff. Powerful story with plenty of action. Exciting to watch.

Toho Co. Ltd. production and release. Stars Koshiro Matsumoto, Yuzo Kayama, Chusha Ichikawa, Yoko Tsukasa, Kumi Mizumo, Toshiro Mifune, Takashi Shimura. Directed by Hiroshi Inagaki. Screenplay, Toshio Yasumi; camera, Kazuo Yamada; music, Akira Ifukube. Previewed at Toho Cinema, N.Y., Sept. 26, '63. Running time, 115 MINS.

Kuranosuke Oishi ..... Koushiro Matsumoto
Takuminokami Asano ..... Yuzo Kayama
Kouzuke Kira ..... Chusha Ichikawa
Genba Tawaraboshi ..... Toshiro Mifune
Yozenin ..... Yoko Tsukasa
Riku ..... Setsuko Hara
Yasubei Horibe ..... Tatsuya Mihashi
Kinemon Okano ..... Yousuke Natsuki
Denpachiro Tamon ..... Ichiro Arishima
Gayboy Geisha ..... Norihei Miki
Carpenter Goro ..... Frankie Sakai
Lord Awaji ..... Keiju Kobayashi
Otsuya ..... Yuriko Hoshi
Ume ..... Yumi Shirakawa
Saho ..... Kumi Mizumo
Gunpei Takada ..... Akira Takarada
Hyobe Chishaka ..... Takashi Shimura

Toho Co., observing its 30th anni as a major film producing company, has turned out a powerful, attention-holding drama with "Chushingura," which may attract more patrons than either "Rashomon" or "Samurai." This vehicle has been so deftly subtitled that it no longer is handicapped by having all the dialog in a foreign tongue. Anyway, this is one of those rarity among foreign pictures—a production where the action speaks louder than words. Pic seems assured of being the most profitable Toho release to be distributed in the U.S.

Based on the Kabuki play, Toshio Yasumi has translated it to the screen with a swiftly-moving screenplay. And Hiroshi Inagaki ("Samurai" and "Rickshawman") has directed this excellent story with an eye always for action. He has expertly developed all details of the intrigue by the samurais as they secretly plan to avenge the death of their master, Lord Asano.

Perhaps this screen production makes the impact it does because the producers have concentrated on moving the story forward, neglecting or at least submerging the customs and extraneous details of Japanese court life in the 18th Century. This is done without overlooking the reason for Lord Asano's attack on Lord Kira and the subsequent edict that the former must kill himself.

Much of the picture is devoted to details of how Asano's loyal

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CANADA'S DREAM OF OWN PIX

Sheriff Puzzled Re 'Smut' Films

Meanwhile 'Sins of Mona Kent' Still Circulates Despite Distrib's Earlier 'Promise'

Greensboro, N. C., Oct. 1.

"Sins of Mona Kent" played the Pointer Drive-In Theatre here recently, despite the complaint of the New York radio writer and novelist, Mona Kent, that the title damaged her good name. That story was detailed some time ago in VARIETY.

Making the point perhaps stronger, this film was one of two cited by Sheriff Clayton Jones as a type of indecent feature to which the countryfolk, or those not attending, objected. Other singled out for objection was "Young Love."

Sheriff is having a hard time deciding what is and is not an actionable release. He wishes to pick up the hint against "indecent pictures" recently dropped by County Commissioner William G. Ragsdale.

North Carolina Statute which covers obscene pictures, chapter 14, section 193, states: "If any person, firm or corporation shall for the purpose of gain or otherwise exhibit obscene or immoral motion pictures or if any person, firm or corporation shall permit such obscene or immoral exhibition to be conducted in any tent, booth or other place or building . . . the same shall be guilty of a misdemeanor and punishable in the descretion of the court."

The statute further states: "For the purpose of enforcing this statue, any spectator at the exhibition of any immoral or obscene moving picture may make the necessary affidavit upon which the warrant for said offense may be issued."

The catch, according to Sheriff Jones, comes in the key word—obscene—in the statute.

"The definition of the word appears to be left to local authorities," he said. "It's all a matter of opinion. What may be obscene to one person perhaps is not obscene to another."

The sheriff stated that motion picture theatres were by no means the only purveyor of pictures which are termed obscene.

"You can go across the street here," he said, pointing across the street from the county courthouse, "and buy magazines which are much worse than anything the movies show."

County Attorney Durward Jones, who pointed out the statute to the sheriff, said the courts had been very liberal in cases in which obscenity has been contested.

Sheriff Jones said he talked with the operator of the Pointer Drive-In and was told he had to show "this type of movie" to stay in business. "He told me he took in only $12 one night when another kind of picture was being shown," he added.

(Mona Kent from her home in Northport, L. I., reports that her earlier communication with the distributor of "Sins Of Mona Kent" via attorney had resulted in a promise that the negative would be withdrawn from exhibition. —Ed)

'PEACE FILMS' AS FEST; SCENE: LOS ALAMOS

Albuquerque, Oct. 1.

Los Alamos, New Mexico, home of the atomic bomb, will host the first International Peace Film Festival Nov. 9 through 11. Festival director is Robert W. Kunce, theatreman.

Kunce said the festival's purpose is to encourage worldwide participation to further the cause of world peace through the medium of the cinema arts.

He added that a large part of the current effort at Los Alamos is towards the peace time application of atomic energy / space exploration, which mak. "Los Alamos an ideal location for peace recognition."

International producers and distributors have been invited to enter. Kunce hopes to make the event an annual affair.

Ray Willie 'Pupil'

Dallas, Oct. 1.

Raymond Willie, v.p. and g.m., of Interstate Theatres, was among the 32 exhibitors attending the recent "Cleopatra" (20th) workshop. Interstate is showing the film at four of its theatres, in Dallas, Fort Worth, San Antonio and Houston.

The circuit has earned about 95% of its cash guarantee for the picture. The Interstate report was on a par with such engagements as Atlanta, 97% Boston, 95%; Charlotte, 91%; and Winnipeg, 92%.

The film is currently in its 13th week at the Interstate houses.

8 Films Going For Metro In Big Boxoffice Week

Metro latched onto a major boxoffice spotlight in the New York area last week with eight pictures grossing $1,087478. Spokesmen say this is the largest one-week gross in company's history.

Topping the list was "The V.I.P.s" at Radio City Music Hall where the first week's take was $192,193. Double-bill combo of "Flipper" and "Tarzan's Three Challenges" raked in $364,592 on the Loew's circuit and other nabe houses.

Others contributing to the record gross were "The Haunting," "Murder at the Gallop," "How the West Was Won," "Wonderful World of the Brothers Grimm" and "Mutiny on the Bounty."

John Huston Alone For Dino De Laurentiis Pic Highlighting 'The Bible'

"The Bible," which Italian filmmaker Dino De Laurentiis is shaping as his most ambitious production, has been placed in the sole directorial charge of John Huston. Huston, who is now directing "Night of the Iguana" in Mexico City, is to report to the De Laurentiis studio in Rome in February to begin work on the Christopher Fry screenplay.

De Laurentiis was partnered with Columbia in undertaking the Biblical epic but Col's financing reportedly has hit a snag. Previously the producer assigned four directors, each to handle a separate segment of the picture. They were Luchini Visconti, Federico Fellini, Orson Welles and Robert Bresson. An announcement from De Laurentiis in Rome this week doesn't mention any of them, but simply states that Huston has been signed to "take complete charge of the direction."

ST. PAUL FLYER

Is It Discovery of, or Return To, Sexy Themes?

St. Paul, Oct. 1.

Local exhibs are watching to see what happened at the boxoffice and what may happen otherwise in consequence of South St. Paul's Hollywood theatre showing a twin bill of "Erotica" (Indie) and "Chapman Report" (WB) "for adults only."

In strongly Catholic communities St. Paul itself and suburban St. Paul theatreowners have been shunning Legion of Deceny condemned pictures, films blatantly sexy and foreign releases running eyebrows up.

GUY ROBERGE GIVES POLICY

By GERALD PRATLEY

Swift Current, Sask., Oct. 1.

In this dustry and dilapidated prairie town sweltering in an unexpected 82-degree heat, all 12,000 residents seem to have turned out for the premiere of the National Film Board of Canada's first feature, "Drylanders," the location filming of which was carried out around Swift Current. Dealing as it does with the hard years of the depression, this was the right place to open the picture as the people responded warmly to a story that was part of their own lives. They were also extremely pleased and certainly proud that the film they were seeing was made in Canada by Canadian film makers.

Columbia Pictures (the distributor) and the NFB were wise in other ways to open the film in the west. A good deal depends upon the film's reception. If it goes over well, it will be that much easier for the Board to start its second feature. And the Board draws much of its support from the "grass roots" communities.

For years the Board has been urged to step into feature production by those who wanted to see a regular series of features being made in and about Canada. Although business has never been able to do it, partly because of Hollywood's domination of the Canadian market, the Board was reluctant to move into features for fear of bringing criticism down on the government and having it accused of *"interfering in free enterprise."*

Now times have changed, nationalism is stronger in the matter of "Canadian identity," features are fewer in supply and Hollywood is not the giant it once was. Into the breach steps Guy Roberge, Commissioner of the NFB. From the beginning of his term of office, Roberge was determined to get more Canadian shorts into the theatres and to one day start a feature film.

He has done this quietly and carefully, without upsetting Government members or bringing the trite criticism upon the Board for having "wasted the taxpayers money." Under his encouragement, the Board has now made two such diverse features as "Drylanders" and "Pour la Suite du Monde," and his film makers are turning out a wealth of shorts ranging from straight-forward news reports to fancy exercise in "cinema verite."

In company with Grant McLean, his director of production, Roberge held a press conference at Swift Current in which the matter of future features on a steady production basis was discussed.

Unlike most producers who make significant films but rush to assure the press that entertainment is their first concern, Roberge started by saying in his most disarming way that "we are not in the entertainment business. We want to make absorbing films, and in this way the public will be entertained. But we are not thinking of making musicals and comedies. We don't intend to displace Hollywood. This is foolish. We only want time on our own screens to show Canadian films. We are charged with the responsibility of interpreting Canadians to each other, and after years of short film making, we feel the time is right and our film makers experienced enough to make dramas with actors about Canadians in different walks of life."

An example of Roberge's way of working quietly and without raising a hue and cry over costs is seen in the production of "Drylanders." It was filmed in 1961 but the work of finishing it was spread over three years so that the $200,000 used could be taken from yearly allocations and profits without inflating the budget during one year.

"We work to a structure" said

(Continued on page 30)

Moral of 'Gone Are the Days' Seemingly That Racial Antagonism May Not Beguile Average Folks

Art for Theatres

Rialto Theatre in Durham, N.C., is featuring a front-of-house art exhibit in its lobby, and it figures to be drawing more than the usual kind of interest.

For the oils were brush-stroked by no beatnik, but rather by local Durham athletic wiz Frank Creech, centre on the Duke football team and devoted art student.

"Gone Are The Days" experience in its first Manhattan showing last week, when it opened almost literally to no business, looked "historic" until the weekend when its S.O.S. to civil libertarians and the usual art house upsurge starting Friday bailed it out.

What needs to be stressed is that this film opened behind a very respectable $30,000 ad budget and uniformly favorable critical notices in the Manhattan dailies. But the combination of the "humor" and the lack of stars known to the general film public were plainly against the release. How "funny" is the American Negro when he is on the receiving end of dynamite bundles, vicious dogs, cattle electric prods and so on?

Only 10 paid admissions came into the theatre the day after the reviews appeared. Attendance was only 70 customers the following day, after considerable press coverage of the opening day fiasco.

Actually, only one person showed up for the opening performance of the pic the day before the critical opinions appeared but several days after the ad campaign began.

"Gone Are the Days" is Ossie Davis' film adaptation of his own Broadway comedy of a few seasons back, "Purlie Victorious." Davis stars in the film along with his wife, actress Ruby Dee, both of whom appeared in the stage original.

The film's producers, Milton and Tom Hammer, are flabbergasted at this development. Produced for $211,000, "Days" is satirical. It pokes fun at "Uncle Tomism," white overlords, the Negro condition and American bigotry in general. The effort received the endorsement of leaders in the civil rights movement, some of whom, after the opening day's poor showing reiterated their support in a telegram sent last week to labor unions, organizations and other groups in an attempt to rally support for the feature. Signers included A. Philip Randolph, Roy Wilkins, James Farmer, Hobson R. Reynold and others.

Last Monday (30) evening, Barry Gray devoted his WMCA, N. Y., radio program to the picture and its predicament with Davis, Miss Dee,

(Continued on page 8)

'Monopoly' Cry Vs. Cobian Group In Puerto Rico

Charles M. Reagan has filed a $1,000,000 suit in N.Y. Federal Court against Commonwealth Theatres of Puerto Rico, its prez Rafael Ramos Cobian and exec veep Victor Carrady, charging conspiracy and monopoly in the distribution and exhibition of Cinerama pix in Puerto Rico. Further, he says the defendants established an illegal combination to restrain the business of operating Cinerama houses in P.R.

The defendants, says Reagan, prevented him and other parties from competing with them in bringing Cinerama to the island though, as yet, no Cinerama theatre has opened there. According to Reagan, he was negotiating with Cinerama to open a theatre in P.R. earlier this year, when the defendants filed a $2,000,000 suit against him and Cinerama to prevent Cinerama from making a contract with him.

Subsequent Promotion of 'Cleopatra' Is Whimsical And Off Amusement Page

As part of the "new look" for the "Cleopatra" ad campaign in the coming months, 20th-Fox is launching an off-the-amusement page newspaper ad schedule with a series of small, two-column ads of somewhat whimsical import.

Some typical copy lines: "Think Big! See Cleopatra"; "Best date ever imported from Egypt. Absolutely delicious. Cleopatra"; "My wife didn't speak to me all evening . . . Cleopatra left her speechless;" "Two on the Nile," etc.

The campaign also is being adapted for outdoor and transportation posting in all "Cleopatra" markets.

DANA ANDREWS FOR PREZ

Present SAG Chief, Chandler, Nominated First Veep

Hollywood, Oct. 1.

Dana Andrews has been nominated as prexy of Screen Actors Guild, for its annual election this fall. George Chandler, current SAG prez, has been nominated for first veepee.

Other nominations: Charlton Heston, second veepee; Walter Pidgeon, third veepee; Dwight Weist, fourth veepee; Ann Doran, recording secretary; Warner Anderson, treasurer.

Nominated for three-year board terms are Claude Akins, Chick Chandler, Macdonald Carey, Bette Davis, Frank Faylen, Robert Keith, Jock Mahoney, Karl Malden, Ricardo Montalban, Gilbert Perkins, Roy Roberts, Roger Smith and Henry Wills, and for one-year terms, Marie Windsor, Raymond Burr and Lyle Bettger.

Independent nomination deadline is Oct. 14.

PREM GOES ALONG ON HARD-TIX 'CARDINAL'

Otto Preminger's "The Cardinal" has added another roadshow engagement to its list of domestic dates, bringing the total of such showings to three. It has been decided to play the film on a hardticket basis at the Egyptian Theatre, Los Angeles, where it opens Dec. 19.

Such had not been the original plan for the presentation of the Columbia release in Los Angeles. But pressure was reportedly applied from local sources to switch to a hardticket policy and the change was eventually made. Preminger is on record as being against roadshow procedure but went along with the hardticket showing of "Cardinal" in Boston, where it will have its world preem, and in New York.

The film is also the object or several benefit openings hosted by dignitaries and the Egyptian preem has now joined the list. A benefit showing of the pic will be held there hosted by California governor Pat Brown. Proceeds will go to the Rice Davis Clinic for Mentally Retarded Children. Other benefits already skedded include one sponsored by New York City mayor Robert F. Wagner at the DeMille Theatre, one in Boston at the Saxon Theatre sponsored by Richard Cardinal Cushing and a Washington benefit hosted by Attorney General Robert Kennedy and wife Ethel.

USIA May Send Its 'Themed' Shorts Into Commercial Channels O'seas

The U. S. Information Agency is mulling the possibility of seeking commercial distribution outlets overseas for some of the more than 300 documentaries it turns out each year, film services director George Stevens Jr. reported in New York last week. As the USIA's film program has been evolved in the past, the films have been serviced directly to theatres via information offices abroad, film libraries and mobile units—all free of charge of course.

Idea of possibly seeking commercial distribs for some of its pix would not be to earn money as much as it would be to get as wide a distribution as possible for the government-sponsored product. However, by going out via commercial distribs the pix woud not necessarily be any more "disguised" than they are now (that is, their production auspices would not necessarily be any more of a secret). In so far as possible, says Stevens, the USIA already avoids labelling their pix as such in those countries where it's not required by regulation. Point is made that audience resistence may be triggered just as soon as a USIA label shows on screen. (Commented Stevens: "The films are always attributable to us, though not always attributed to us.")

In New York to host a screening of five typical USIA items for the Screen Directors International Guild, Stevens summed up changes in the USIA film program under his tenure in office by saying he felt that now, more than any time in the past, "except possibly during the war," the USIA is seeking to establish "a sense of authorship in its pictures." While USIA pix are—foremost—expressions of the "psychological" (propaganda) arm of the government, they may also be valuable as expressions of the art of filmmaking. Thus, the film services chief has sought, in so far as possible, to give filmmakers their freedom in utilizing their own styles and techniques.

As To Content

While there may have been some disagreement in the craft audience as to the content of the five pix screened, there was much appreciation for the beautiful technical quality, especially the often strikingly original camerawork. Re film content, Stevens reminded the audience that the pix were made for overseas audiences and that all USIA pix were designed to promote specific policy aims of the U. S. Government. The four principal themes presently being stressed in USIA pix:

(1) the need for modernization (and the U. S. helps those underdeveloped peoples who help themselves)

(2) support of the United Nations

(3) the "insult to humanity" represented by the Berlin Wall, and

(4) the encouragement of peoples to support governments which allow freedom of choice.

Integration Problem

One of the pix screened for the N. Y. directors, "Five Cities of June," included a segment which Stevens thought to be the first direct USIA film treatment of this country's current integration problems. It featured the (ultimately) peaceful enrollment of two Negro students at the University of Alabama, and wound on an upbeat note to the effect that while America has many problems still to be solved, it is seriously working at those solutions.

Pic was edited and put into release prior to the recent Birmingham bombings and Stevens suggested that perhaps the overly rosy commentary might possibly be changed to recognize the fact audiences would be viewing the film with the Birmingham headlines still fresh in their minds.

Film services chief confirmed an earlier VARIETY report that the USIA has cancelled a projected 30-minute documentary entitled "The American Negro: A Progress Report." Cancellation, he said, was no reflection against the pic, produced by Willard Van Dyke and directed by Graeme Ferguson, but rather was dictated by the fact that the film, which was shot last year, was "out of date in light of recent events," including the civil rights March on Washington.

The USIA is now readying a 20- to 25-minute documentary on the march, under the direction of James Blue, which Stevens expects to be finished in a few weeks.

Also included in the program shown to the N. Y. directors was one of the six pix commissioned by the USIA last year to student filmmakers in American universities. The quality of the film, made by a graduate student at Northwestern on a $5,000 budget, was much admired by the pros. It also served to emphasize Stevens' point that the USIA has undertaken an important, though presently small, program to provide a training ground for embryo filmmakers.

Stevens noted that the U. S. has nothing comparable to the various government-sponsored film institutes abroad, especially behind the Iron Curtain, where youngsters are thoroughly trained in filmmaking. The USIA program of bringing in five talented youngsters each year is presently not much more than "a token effort," he said, but it's a first step in the right direction.

'Gone Are the Days'

Continued from page 7

author James Baldwin, Sidney Poitier, David Susskind and others participating. Reports of the film's disastrous start also stirred interest on the part of various groups and individuals who besigned the boxoffice with phone calls about the situation and also called the Hammers pledging their support of the pic, many offering to buy blocks of 50 and 100 seats to support the film.

Church & School Support

Church and school support has also been indicated, with one Dept. of Education rep calling to see about the arranging of special cut-rate morning showings of the film for elementary and secondary school students. The Hammers naturally agreed and plans are presently in motion to screen the pic for such groups at 75c a ticket. Organizations like the B'nai B'rith and the United Jewish Congress are also being contacted for support.

"Days" opened at the Tranx-Lux East Theatre Monday (23) and Harry Brandt, Trans-Lux Corp. prez has decided not to exercise his option to throw out the film, wishing rather to give it a further chance. He is keeping it in the theatre for two more weeks at least, according to the Hammers who are still hopeful the opening few days' situation can be reversed.

The film is the first production by the Hammers and was directed by Nick Webster. It's translation from stage to screen is a most literal one, in fact the most criticised point about the film was its legit-like quality. On Broadway "Purlie" ran for over seven months but was a $100,000 loser. Around 40,000 people saw it on Broadway with essentially the same cast as is in the film version and this is seen as a possible contributor to the Gotham reception. Also a possible factor, the Hammers figure, was the opening's timing which came on top of the funerals in Birmingham for the victims of that tragic bombing incident—not exactly setting the stage for a comedy satirizing the civil rights struggle. The Jewish high holy days are also a factor.

But these elements are not enough to explain the almost total lack of interest at the boxoffice on the part of the public. It also brings up that old arguement about just how influential critics are at the wickets.

The film had experienced a similar problem, but of a different nature before its release. At screenings for distributors, there was almost unanimous praise for the feature, he Hammers report, but the distribs also refused to handle the pic branding it "too controversial" and terms to that effect. The result is that the current Gotham booking is the film's sole engagement to date and, unless some miraculous things happen, it doesn't look like it will get mnay more, all of which would mean at least a $241,000 loss for the Hammers.

STUDENT OF THE FRANC

Peter G. Evans New 20th Comptroller In Paris

Paris, Oct. 1.

Peter G. Evans has been named comptroller of the Continental division of 20th-Fox headquartering here. He'll supervise all accounting and administration of 20th distrib operatings in Europe and Middle East.

Evans joined 20th in 1956 as travelling auditor, first in Latin America and later in the Far East.

Colorama Future Remains Gabfest; Cure Unsighted

Problems besetting Colorama Features still await resolution. The company has been the subject of rounds of meetings for several weeks. These continue.

The task at Colorama remains financial liquidety. It goes back to last spring when a Canadian outfit, Telac Ltd., which also has a U.S. subsid in Telac Inc., purchased control of the company. It never pumped in the needed funds, however, and recently its prez, Herbert G. Stevenson, resigned as board chairman of Colorama, a post he had held since Telac's takeover.

The Canadian corp is still in 51% control of the company but the main interests at work apparently are two business investment corporations, one being Royal Business Funds, which have considerable coin tied up in the practically dormant operation. Colorama has put but one feature into distribution since Telac's May takeover, in addition to a couple of pix brought in by Telac. A partial financial interest in some of these is held by Colorama prez Dino Fazio who took over that job when the original topper of the company, Jules Weill, quit a few months back.

It is understood that negotiations have been in progress with an undisclosed distrib which would assume control of Colorama if details can be worked out. Such a move, while strengthening Colorama, involves several complexities in its overall fiscal pattern. It is believed that Carroll Puciato, Weill's original partner who sold his holdings to Stevenson, is still owed payoff on his stock and this may be one of the factors complicating present negotiations. Also understood to be a complication is Weill's retained 25% holding in the distrib.

The complexities being clear, if nothing else is, none of the people involved offer comment. Involved are the vested interests of Puciato, Stevenson, Weill, the SBICs, Fazio and others. To unravel these strands of interest is the challenge before the architects.

'CHARADE' FOR SOCIETY

Preem Earns 50G For Anti-Dropout Drive

Washington, Oct. 1.

The dressy high society benefit preview of Universal's "Charade" here, with First Lady Jacqueline Kennedy as honorary chairman and Mrs. Robert F. Kennedy and Mrs. David Brinkley as working cochairmen, earned $50,000 for the local Stay-in-School fund.

The money will be used to combat the school dropout problem in Washington public schools.

Ella Fitzgerald sang from the stage, and Tony Randall was emcee. Randall stayed over and went with Ethel Kennedy the next day to the opening of the new Senate crime investigation to watch Attorney General Kennedy as the leadoff witness.

Universal provided the new Cary Grant-Audrey Hepburn film, and Loew's donated use of its Palace Theatre here.

Amusement Stock Quotations

Week Ended Tues. (1)

N. Y. Stock Exchange

1963 High	1963 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
15⅜	12⅛	ABC Vending	109	12¾	12⅛	12⅛	— ⅜
38¼	27⅞	Am Br-Par Th	376	32	29⅝	30⅜	—1⅝
21⅜	14½	Ampex	807	17¾	16⅜	16⅞	— ¾
79¾	42½	CBS	611	79	74¾	75⅝	—3⅛
18¾	12⅛	Chris Craft	89	13¼	12¾	13⅛	— ⅛
29½	22¼	Col Pix	88	25⅛	23¼	23⅞	—1⅞
46	45⅛	Decca	10	45½	45½	45½	
46⅜	27¾	Disney	144	43⅜	41¼	43	
122⅜	106⅛	Eastman Kdk	283	114	110½	112	—1⅛
6⅜	5¼	EMI	71	5¾	5½	5⅝	— ⅜
16½	9⅝	Glen Alden	356	15¾	14¼	14¼	— ¾
23¾	15¾	Loew's Thea.	251	18½	17⅝	18⅛	+ ½
68¾	48	MCA Inc.	64	65	61	62	—2⅞
37¼	15	Metromedia	516	35⅝	33	33¾	—1⅞
37¼	28	MGM	260	32⅜	30⅝	30¾	—1½
12¾	7⅞	Nat. G'l Corp.	248	9⅞	9⅜	9⅝	— ⅛
24¾	20½	Outlet	†670	22⅛	21¾	21¾	
53⅛	35¼	Paramount	128	50	47⅝	49⅜	— ⅝
211½	120½	Polaroid	1470	184⅜	175	179¼	—4⅝
75¼	56	RCA	853	73	68⅞	71¼	—1¼
10¼	6¾	Republic	71	9⅞	9⅛	9⅞	+ ½
16⅝	14	Rep. pfd.	6	15⅞	15⅝	15¾	— ¼
25⅜	20½	Stanley War.	362	25¾	24⅛	24⅛	— ¾
45⅝	31	Storer	36	41	39½	40⅜	— ⅜
28¼	17⅞	Taft Bdcst.	31	25⅜	24⅝	25	— ¼
37	20	20th-Fox	361	32½	30¾	32¼	+ ¼
32	17¾	United Artists	89	20	19¼	19¾	
16¼	12⅞	Warner Bros.	112	14⅛	13¾	14	
68¾	51	Zenith	479	64¾	61½	62⅜	—1⅝

American Stock Exchange

4	2⅛	Allied Artists	47	2½	2⅜	2⅜	..
8¾	5	BalM'nt GAC	15	7¾	7½	7⅝	+ ¼
12¼	6¾	Cam-P'kway	17	7⅜	7¼	7⅜	
24⅞	16⅞	Cap. Cit. Bdc.	95	22¾	21⅛	21⅜	— ¾
17⅜	12⅞	Cin'rama Inc.	444	16¾	15⅝	15⅝	— ¾
8⅞	6½	Desilu Prods.	33	8⅜	8⅛	8¼	— ⅛
7½	4¾	Filmways	22	7	6½	6⅝	— ⅛
11⅞	9	Movielab	3	10⅛	9¾	9¾	— ¼
13	5¾	MPO Vid	15	10	9½	10	..
5⅛	2⅞	Reeves Bdcst.	13	2⅞	2¾	2⅞	+ ⅛
3⅞	2⅛	Reeves Ind.	177	3⅞	3½	3⅝	— ⅛
17¾	13¼	Rollins Bdcst.	12	15	14½	14¾	
25⅜	16¾	Screen Gems	25	22	21¼	21½	— ¼
22	8⅝	Technicolor	632	20⅝	18¾	18⅞	—1⅝
6¾	4⅛	Teleprompter	24	5	4⅝	4⅝	— ⅛
2¾	⅞	Tele-Indus	22	1⅛	1	1	

* Week Ended Mon. (30).
† Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Commonwealth Theatres of Puerto Rico	6	6⅞	
Four Star Television	11	12	..
Gen. Aniline & Film	340	363	+10
General Drive-in	9½	10½	+ ¼
Magna Pictures	1¾	2⅛	..
Medallion Pictures	12⅛	13¼	+ ⅝
Pickwick International	4¾	5½	— ½
Premier Albums	6	6⅞	— ¼
Rust Craft Greeting Cards	12¼	13⅝	—2½
Seven Arts Productions	7¼	8⅛	
Transcontinent Television	18⅜	19⅝	— ⅛
U. A. Theatres	10¼	11¾	— ¾
Universal Pic. (Com)	66	71½	
Walter Reade-Sterling Inc.	2⅝	3	
Wometco Enterprises	34	36⅝	+4
Wrather Corp.	6¾	7½	— ¼

(Source: National Assn. of Securities Dealers Inc.)

China Vs. USSR

Continued from page 1

our people." The film will present the Soviet revolution "from the Chinese point of view."

Feature will make the point that the Chinese peasant was "always threatened." These villains have been "Lions of the East," "Tigers of the West," "Leopards of the South" and "Bears from the North." Dramatic culmination of the message picture is reached when a Chinese peasant kills a white bear "after a life and death struggle." Remarks the Chinese, after the fight, standing on the dead white bear: "The Chinese is a real man. You wanted me to run. But this is going to happen only in your dreams. The day is near when you shall see the might of the Chinese!"

The Soviet press makes bitter comment respecting this new Chinese film. Writes the Soviet daily "Izvjestija":

"The Chinese picture has nothing to do with its name. "The Proletarian" must imply unity. This is foul zoological garden humbug with tigers, bears, leopards and other animals . . . We hope they are not going to put the tunes of 'The Internationale' as a musical background. . . ."

Three Years of Woe Rack Film Biz of Mexico

Washington, Oct. 1.

Mexican motion picture industry is still in the throes of a three year slump, the U.S. Commerce Dept. reported.

Featherbedding, union wage demands and low theatre admission prices were among the factors contributing to the downturn which saw two studios close and two others merge in 1962.

Also hitting the producers was its loss of the Cuban playoff market and a sharp decrease in export earnings to Venezuela.

Attendance also continued to slide last year. The only reliable statistics were from Mexico City where attendance fell to 77,300,000 from the 1961 mark of 80,000,000.

Ted Richmond will produce "Showdown in the Sun," Edward North screenplay, as a Yul Brynner starrer. Producer, who says pic probably will be released through Metro, hops to Madrid for confabs with Henry Hathaway about directing.

IRELAND'S DARLIN' FESTIVAL

GERMANS LOVE FOR ERIN'S CHARM

By HANS HOEHN

(VARIETY Berlin Rep)

Cork, Oct. 1.

Though the film industry of West Germany has been at ebbtide the last couple of years, there were nine German films entered here at the eigth annual Cork Film Festival, running Sept. 15-22. This was more films than any other nation entered. It should perhaps be remarked that the Germans were notably conspicuous among the tourists.

More and more tourists come to Ireland and it's especially the Germans who seem to have discovered a soft spot in their heart for the old sod. The beauty of the countryside, the relatively low prices and last not least the fact that the Irish are sort of "pro-German" because of their troubles with Britain have contributed to lure the Germans. Quite a lot of Germans are settling down here. One hears of a "German invasion." Nearly all the Irish this chronicler interviewed on that particular subject readily admitted that the Irish very much benefit from this "invasion."

The organization of the Cork festival proved excellent. There was nothing to beat the Irish hospitality. The festival nights are spent in the festival club in the City Hall. Evening wear (tuxedo) is compulsory but the nights in this club are a far departure from the conventional society cliche, in fact a gay and very unique mixture of New Year's Eve, Viennese Grienzig, old German ball, and a Bavarian Hofbraeuhaus—but all with an Irish touch and all on the level. Cork is perhaps the most strenuous of all film festivals—in a pleasant way, because it is the longest festival of them all. You can stay until 5 or 6 a.m.

The fact that Cork has (since 1961) an airport of its own has been another important contribution to this festival which therewith is now also travel-wise connected with the big- wide world.

The jury, which was composed of British Frank Hoare (president), Czech Iadislav Kachtik, French ean Nery, German Franz Rowas and Irishman Colm O'Laoghaire, said in its communique that it has been much impressed by the overall high level of quality and originality of the films entered this year—especially in the cartoon and the documentary categories. With regard to short fims, the jury said that it believes that by concentrating on this type of film is making a great contribution to progress in the art of film making since there is clear evidence that it is in this branch of production the experiment and the development of creative talent finds its greatest opportunity.

In all, he 1963 Cork festival saw the participation of 30 Nations including nearly all East Bloc countries. The total of screened films amounted to 98 — 23 full-length features (from 18 countries), 66 shorts plus nine full-length pix shown via retrospective programs which dedicated themselves to the good old "film francais" and "Shakespeare and the film."

Italy was again not represented at Cork. The last time Italy took part in Cork in 1960.

The U. S. had submitted eight films to the Cork festival, seven entries came both from Great-Britain and France.

Two features had their world preem here: Britain's "The Leather Boys," produced by Raymond Stross and directed by Sidney J. Furie, starring Rita Tushingham, an Spain's "Pact of Silence," directed by Antonio Roman, with Ivonne Bastien in the female lead.

The guest list showed around 100 names and quite a few implied prestige for Cork. Peter O'Toole of "Lawrence of Arabia" fame was perhaps the most celebrated. There were also Anne Heywood of England, Mrs. Raymond Stross, Mai Zetterling with her writer-husband, David Hughes (the twosome had entered a very good short, "The War Game," in the festival), Spain's Ivonne Bastien, Waltraud Haas, Gardy Granass and Heidi Treutler (the latter three of the German screen), and there were also quite a few players from East European countries. Also on the guest list were the names of U. S. director Gordon Stuart, British producer-distributor Kenneth Rive.

John Harris, American manager and starlet promoter, planed in from Hawaii and presented here a girl by the name of Leilani Byrd whom he described as "Miss Hawaii." The exotic creature made frontpage news here.

Hailed Though Outsider

Harry Brandt, perennial prez of the Independent Theatre Owners Assn. in New York, will be "Showman of the Year" at Allied States banquet.

Interestingly enough, the Gotham ITOA is not affiliated with Allied and therefore Brandt's kudo takes on a little extra something. He was recently elected to another term as ITOA prez, having served in that capacity since the organization's inception in 1933.

Television 'Macbeth' In Theatrical Reincarnation; Maurice Evans' Personal

Kansas City, Oct. 1.

Hallmark's television Emmy-winning "Macbeth," starring Maurice Evans and Judith Anderson, is to have its world premiere at the Rockhill Art Theatre here Oct. 20. The Sunday preem will benefit the People to People program, of which Joyce C. Hall, Hallmark president, also is national chairman. A second hard-ticket affair, the following night, will benefit the Caroline Benton Cockefair chair for continuing education at U of Missouri at Kansas City (until this year, Kansas City U.) to inaugaurate a Shakespeare Festival Year at the educational institution.

Evans arrives Oct. 19 for a number om local p.a.'s including a Sunday afternoon tv guest shot and a Monday morning appearance and press conference on the UMKC campus for local student editors.

"Macbeth" is dated for a three-week stay to be followed by a 10-week Sunday afternoon series of Shakespeare films, probably on a subscription basis with emphasis on local schools and colleges as lushest market. Joseph Torregrosa is manager of the Rockhill, a unit of Louis Sher's Art Theatre Circuit. The Shakespeare series is the third specially arranged series to play the art house. Last season Torregrosa ran the Golden Operetta series on Wednesday nights. The previous year, a Sunday afternoon encore series of European film classics was presented.

Negroes Keep Up Clamor For Rights In High Point

High Point, N.C., Oct. 1.

Negroes picketed two theatres over weekend. Party of teen-age or under demonstrators silently marched through the downtown section during the peak afternoon traffic period. At Main Street drive-in, hundred of white spectators gathered, but police reported no incidents.

For several hours youths sought to purchase tickets at the Paramount Theatre. As one was refused a ticket, he went to the rear of the line and awaited his time to ask again. Another Negro, an adult, marched back and forth in front of the theatre carrying a sign.

Meanwhile, 13 lined up along the sidewalk at the Center Theatre singing songs and blocking the route to the doors. These were hauled to police headquarters by patrol cars where 10 under 16 years of age were turned over to juvenile authorities and three older ones were booked for obstructing the sidewalk.

Bingo Banished From One County; 'Winked' Elsewhere

Dayton, Oct. 1.

Thanks to the efforts of local attorney Emanuel Nadlin, bingo games in Dayton and outlying Montgomery County are a thing of the past, and if Nadlin had his way, the same thing would happen in all 88 counties of Ohio. He recently signed an agreement to withdraw his pending anti-bingo suits from both the Montgomery County Common Pleas and the Ohio Supreme Court, after city and county officials decided not to appeal a court decision which held bingo of all kinds, whether for charity or personal profit, was illegal in Ohio.

The bingo hassle started when City Manager Herbert W. Starick late last spring issued a set of "regulations" under which the city would permit non-church bingo to return to Dayton without harassment, after a crackdown a year earlier. (During that period, several churches had sponsored games without interference, but non-church operations were suspended) Nadlin tried to have city officials stop the games, and when they did not, he petitioned the Montgomery County Common Pleas court to prohibit the city manager from establishing the bingo rules. He also asked state officials in Columbus to interfere, but the Governor (James A. Rhodes) and the Attorney General said it was a local matter.

Then Nadlin petitioned the Montgomery Common Pleas Court to prohibit the city manager from establishing the new bingo rules. Meanwhile, several groups sponsored bingo games, including the Variety Club of Dayton, all to raise money for philanthropic purposes to a degree, at least.

In a decision late in August, Judge Robert L. McBridge scathingly criticized the city manager's action, and held that bingo was gambling and illegal, regardless of the purpose or the sponsor. He also ordered the city to pay Nadlin $1,500 in fees and court costs.

Nadlin said the city agreed to the injunction against bingo, and he asked that his pending anti-bingo suits be dismissed. In an accompanying note to the Supreme Court clerk, Nadlin wrote:

"Though I am dismissing this action, I remain deeply concerned with the fact that unlawful bingo gambling is being conducted and condoned throughout the other 87 counties of the state of Ohio on a very broad basis. It is my hope and prayer that if and when Judge McBride's decision is published and disseminated throughout the state, its effect will be such that it will no longer be necessary for me to guard and protect the law of this state as contemplated in this case."

Cordele, Ga. — M. P. Jones, former manager of Martin's Florala, Ala., theater, is the new manager of circuit's Crisp Theatre here, vice C. L. Reddick, who resigned.

Taking Care of Patty

Washington, Oct. 1.

Otto Preminger office has negotiated premiere here of "The Cardinal" Dec. 13 at the Trans-Lux Theatre as a benefit for the Patty Corte Fund. "Advise and Consent" had previously been a opening night benefit for the same fund here.

Patty Corte, 17, is the orphan daughter of the late Charles Corte, White House photographer for UPI and war correspondent. She has been paralyzed from the neck down since a July 7, 1961, auto accident which killed her mother, father and aunt.

White House and Congressional Photographers Assn. established the charitable fund in her behalf. It is the only source of revenue to pay for her care.

Costing More to Write For Screen, Television; Guild Seeks Hiked Fees

Hollywood, Oct. 1.

Request for approval of a five-year special assessment which would up the minimum membership fee $15 a year and the basic dues based on earnings of writers one-fourth of one percent annually will be asked of members of Writers Guild of America West this fall. WGAW dues committee made the recommendation for the hike, and the council okayed it.

Guild sought to hike the dues and fee earlier this year in the form of a constitutional amendment, but members failed to give it the required two-thirds majority needed for adoption. Where the earlier attempt embraced both WGA East and West, the new effort probably will be confined to WGAW. New proposal would hike the membership fee from the current $10 annually to $25, and the basic assessment from the current 1% to 1¼%, for the five-year period.

Behind the guild move, and its motivating force, is the conversion from its straight residual format in vidpix to the royalty plan, wherein a writer henceforth owns 4% of a telefilm, in perpetuity, and including the overseas runs, for the first time in guild history.

WGAW estimates it needs $100,000 a year for the five years. This is for record keeping; additional data processing machinery; additional space which will be taken in the Guild building space now rented to others; policing, auditing; additional personnel; contract enforcement (including litigation and arbitration); handling and distribution of checks and statements. There are certain special non-recurring costs, such as office equipment. All this involved machinery will also be used for theatrical films released to tv.

Naomi Ainslie tv residuals administrator, is in charge of the royalty operation.

Guild is having a series of group meetings with members, about 125 in each group, explaining the need for a new levy to them. This is an educational group by WGAW, which feels frankly it neglected to fully inform members of the reasons it needs more income.

Jury Awards at Irish Festival

Cork, Oct. 1.

The decisions of the Cork Film Festival jury were as follows:

EDUCATIONAL & SCIENTIFIC FILMS

Statuette St. Finbarr	not awarded
Certificate of Merit	"Frontiers of Friction" (U.K.)

ANIMATED & CARTOON FILMS

Statuette St. Finbarr	"The Great Toy Robbery" (Canada)
Certificate of Merit	"The Game" (Yugoslavia)
Certificate of Merit	"The Orator" (Czechoslovakia)

GENERAL INTEREST FILMS

Statuette St. Finbarr	"The Cinema" (Czechoslovakia)
Certificate of Merit	"Alvorada" (Germany)

DOCUMENTARY FILMS

Statuette St. Finbarr	"The Abrivade" (France)
Statuette St. Finbarr	"Chagall" (France)
Certificate of Merit	"Thirty Million Letters" (U.K.)

In addition to the above the Jury made the following Award Special Certificate of Merit: "The One Nighters" (Ireland).

REDS WINNERS; SHUSH PRIEST

By EDWARD F. MacSWEENEY

Cork, Oct. 1.

Communist bloc countries stepped up participation in Cork's International Film Festival (8th) this year and took home one St. Finbarr award and two certificates of merit. Finbarrs are the fest's top awards.

Czechoslovakia, Yugoslavia and Poland have been taking part in the festival for some years and sending entries for the competitive classes — documentaries, cartoons, educational and general interest categories—and features for screening in the non-competitive section. Last year Russia joined the team and sent both films and a delegation. This year Rumania and Bulgaria were also represented.

Czechoslovakia won the St. Finbarr award for "The Cinema" and also picked up a certificate of merit for "The Orator." Another certificate of merit was won by Yugoslavia for "The Game" and this picture also took the Film Societies' Award for the film of most interest to film society audiences.

The jury at the festival was composed of representatives of Czechoslovakia, Germany, Britain, France and Ireland. Only one award crossed the Atlantic—the St. Finbarr in the animated and cartoon section which was presented to the National Film Board of Canada for "The Great Toy Robbery."

The jury saw 73 entries in the competitive classes and audiences also had opportunities of seeing about 20 feature films during the week, only two "The Leather Boys" (British Lion) and "Impact of Silence" (Spain) were preems.

There was no official American representation but "David and Lisa" made by Heller-Perry Productions, which won the award for the best picture by a new director for Frank Perry at Venice last year was received enthusiastically by the critics.

An exhibit from Sweden, "The Mistress," starring Bibi Anderrson who won a best actress award at Berlin for her performance in the main role, was condemned by the "Cork Examiner" published locally. The critic was criticised in the columns of his own paper the following day by one of the delegates, Father John A. V. Burke, of the International Catholic Cinema Office. A minor controversy blew up when a local priest supported the critic's view, but the general view was that this was a picture shown once only to an adult audience and did project a message that evil results in ultimately the cause of destruction.

Bulgarian delegate remarked that his country's flag was not among the flags of the nations flown at the cinema, and the Russians complained about an unspecified German picture. The Russians were also observed to be doing some high speed translating to each other when watching the Gary Cooper biog "The Tall American," the piece which apparently interested them was the scene of Coop testifying before the Un-American Affairs Committee.

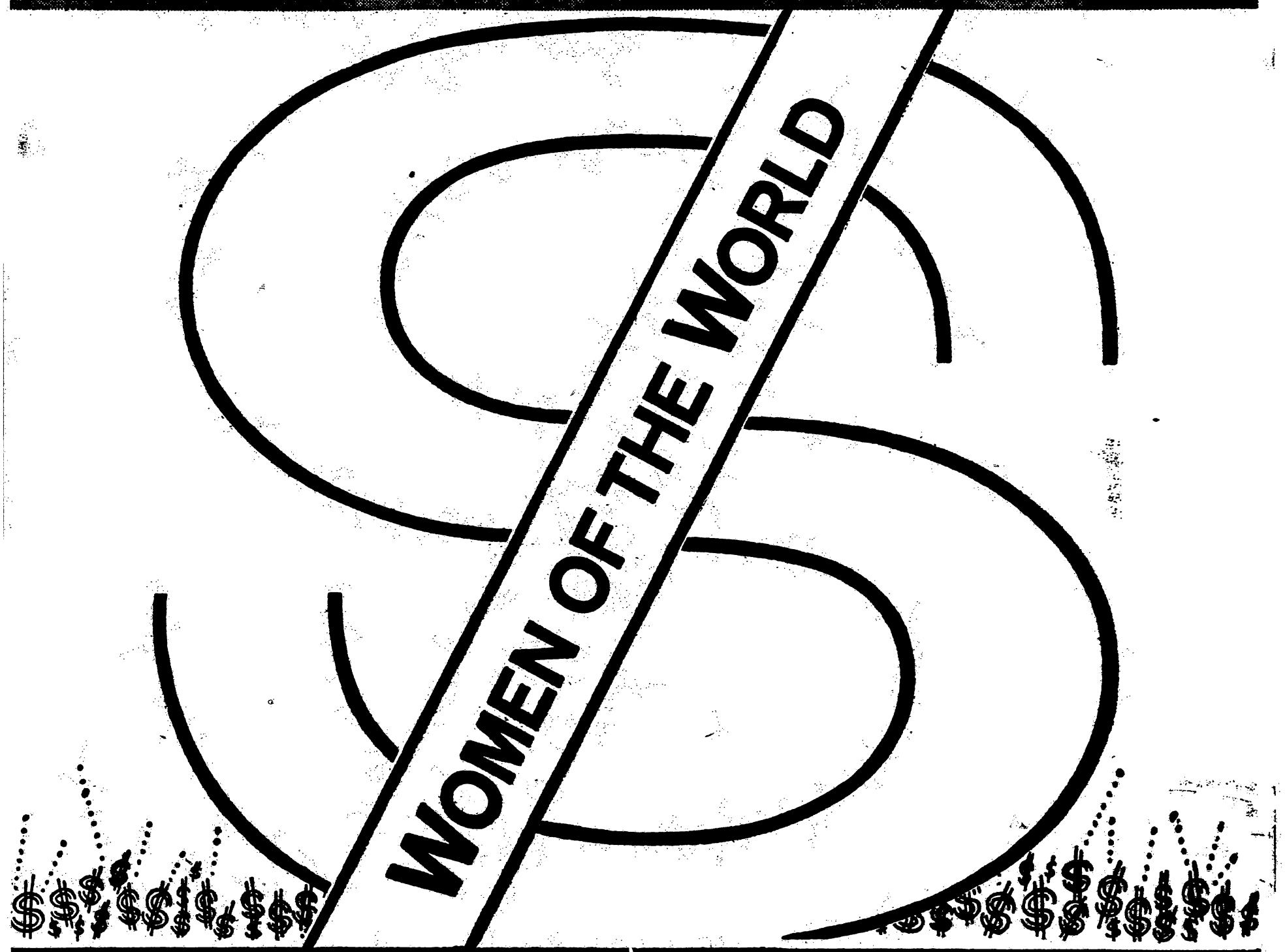
It was the quietest festival to date. There was no official American participation or stars, although "Miss Hawaii" did arrive at the end of the week on a promotional stunt for the Honolulu Film Festival 1964. British stars on hand included Ann Heywood with her husband producer Raymond Stross, Liz Fraser, Peter O'Toole and David Kosoff.

Working on a shoestring budget festival director Dermot Breen says that the festival operates in the black and may be extended next year when he hopes to secure permission of the International Film Producers' Association to introduce awards for top acting and directing seen in the features.

SENSATIONS—IN ALL SITUATIONS—

[illegible] all-time record of $1,[illegible]! Now in its [illegible] day, all-time record $1,105! [illegible] High gross $6,525! Esquire [illegible] Fine Art Comm.—First [illegible] $5,750! Esquire, Pittsburgh—First [illegible] sets all-time record of [illegible] Fine Arts—First Week sets [illegible] Kent, Boston—New [illegible] Fine Arts—Cinema, Boston [illegible] Fine Arts, Los Angeles [illegible] all-time record! Cinema, Baltimore—5th Week Area [illegible] First Week sets all-time record of $1[illegible] Rockhill, Kansas City—First Week sets all-time record [illegible],624! Fine Arts, Westport—First Week $7,[illegible]! Ridgeway, Stanford—First Week $6,625! Will Rogers Theatre, Oklahoma City—4 sensational weeks! Rialto, Durham, N.C.—Sets opening day all-time record $676! Capitol, St. Petersburg—First week sets all-time record [illegible],979! State, Gainesville—First three days $2,[illegible]

FROM JOSEPH E. LEVINE and EMBASSY!



Fox Warfield, San Francisco – First week gross $15,700! Westlake, Los Angeles – First week sets all-time house record $18,178. Uptown and Oak Park Drive-In, Salt Lake City – First week gross $7,906! Fox and Tropicana Drive-In, San Jose – First week gross $9,019! Crest and Starlite, Sacramento – First week gross $9,369! Wisconsin, Milwaukee – First week gross $11,[illegible] Fremont, Oakland – First week gross $10,855! Norva, Norfolk – First week $7,772! Denver, Denver – First week gross $7,998! Park, Menlo Park and Altc Drive-In – First week gross $9,652! Steinbeck, Monterey – First week $4,515! Pilgrim, Boston – First week gross $12,407! Fremont, Las Vegas – First day gross – $1,564! **And tremendous in West Coast, New England and Southern States multiples!**

JOSEPH E. LEVINE

L.A. Biz Hot Despite Torrid Heat; 'Lisa' Dandy $22,000, 'Lovers' Lofty 10G, 'Castillian' 17G, 'V.I.P.s' 24G

Los Angeles, Oct. 1.

L. A. firstruns are holding nicely this week despite the extreme heat (100 degrees and higher) which sent thousands to beach as well as the Jewish high holiday. Several theatres closed for services Friday night and all-day Saturday until the evening show.

"David and Lisa," on first general release, is shaping for a dandy $22,000 in four houses. "Wives and Lovers" expects a classy $10,000 opener at Beverly, with higher gross held back by Friday-Saturday conversion. "The Terror" looks brigth $8,000 at the Los Angeles. "Castillian" is sharp $17,000 in three spots.

"V.I.P.s" leads regular holdovers with a torrid $24,000 or near in third Hollywood Paramount frame. "How West Was Won" continues its great pace with $23,000 in 32d lap at Warner Hollywood. "Irma La Douce" is as hot as the weather with $15,000 in 13th Chinese round.

Weather hit "Cleopatra," which is down to stout $38,000 in 15th week. However, "Lawrence of Arabia" still is firm at $15,000 in 41st Warner Bev. week.

Estimates for this Week

Beverly (State) (1,150; $2-$2.40)—"Wives and Lovers" (Par) Classy $10,000. Last week, "Toys in Attic" (UA) (8th wk), $3,000.

Hillstreet, Pix Four Star (Metropolitan-Prin-UATC) (2,752; 756; 868; $1-$2)— "Hootenanny Hoot" (MGM) and "Li'l Abner" (Par) (reissue). Sad $9,000. or near. Last week, Hillstreet with Fox Wilshire, Iris, Village, "Come Blow Your Horn" (Par), "Gunfight at O.K. Corral" (Par (reissue) (Hillstreet), "Gathering of Eagles" (U) (repeat (Fox Wilshire, Iris, Village) (2d wk), $20,700. Pix, Four Star with Los Angeles, Loyola, Baldwin, "Great Escape" (UA), various two feature pix (2d wk), $25,000.

Los Angeles (Metropolitan) (2,049; $1-$1.25)— "The Terror" (AI) and "Dementia 13" (AI). Bright $8,000.

Orpheum, Wiltern, Hollywood (Metropolitan-SW-FWC) (2,213; 2,344; 856; $1-$1.49)—"The Castillian" (WB) and "PT 109" (WB) (repeat). Sharp $17,000 or near. Last week, Orpheum, Wiltern, "Haunting" (MGM), "Square of Violence" (MGM), $14,100. Hollywood with Warren's, "Beach Party" (AP), "Erik Conqueror" (AP) (2d wk), $9,300.

Warren's, Iris, El Rey, Loyola (Metropolitan-FWC) (1,757; 825; 856; 1,298; $1-$1.49)—"David and Lisa" (Cont) and "Wrong Arm of Law" (Cont) (1st general release). Dandy $22,000. Last week, El Rey, "Thrill of It All" (U), "Spen-

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Buff Off But 'V.I.P.s' Socko 16G; 'Cleo' 6G

Buffalo, Oct. 1.

Only "V.I.P.s" is rated outstanding here in the current session. It is socko on opener at the Buffalo. "Condemned of Altona" in first shapes drab and "For Love or Money" is only fair in second. "Cleopatra" is rated not so hot in 14th session at the Center.

Estimates for This Week

Buffalo (Loew) (3,500; 90-$1.49)—"V.I.P.s" (MGM). Socko $16,000 or over. Last week, "Ticklish Affair" (MGM) and "4 Days of Naples" (MGM), $6,000.

Center (AB-PT) (2,500; $1.40-$3)—"Cleopatra" (20th) (14th wk). NSH $6,000. Last week, $7,000.

Century (UATC) (2,700; 90-$1.25)—"Condemned of Altona" (20th) and "Black Pit of Dr. M" (20th). Drab $5,000. Last week, "Thrill of It All" (U) (4th wk), $5,200.

Paramount (AB-PT) (3,000; 90-$1.25)—"Four Love or Money" (U) (2d wk). Fair $7,000 or less. Last week, $8,500.

Cinema (Martina) (450; 90-$1.49) "Irma La Douce" (UA) (13th wk). Steady $3,000. Last week, $3,500.

Amherst (Dipson) (1,000; 90-$1.49)—"Irma La Douce" (UA) (13th wk). Solid $4,000 or close. Last week, $4,300.

Granada (Schine) (1,000; 90-$1.49)—"Thrill of It All" (U) (5th wk). Good $4,000. Last week, $4,200.

Key City Grosses

Estimated Total Gross

This Week $2,870,500
(*Based on 22 cities and 274 theatres.*)

Last Year $2,042,400
(*Based on 23 cities and 272 theatres, chiefly first runs including N.Y.*)

'V.I.P.s' Boff 18G, Prov.; 'Cleo' 13G, 9

Providence Oct. 1.

State's "V.I.P.s" is taking the play away from Elmwood's "Cleopatra," still snappy in ninth round. "V.I.P.'s" shapes socko. Strand's "Lawrence of Arabia" is good in second. Majestic's "Condemned of Altona" looms okay.

Estimates for This Week

Albee (RKO) (2,200; 75-90)—"Kiss of Vampire" (U) and "Night They Killed Rasputin" (U). Fair $4500. Last week, "For Love Or Money" (U) (2d wk), $5,500.

Elmwood (Snider) (2,200; $2.50-$3)—"Cleopatra" (20th) (9th wk). Happy $13,000. Eighth was $13,500.

Majestic (SW) (2,200; 65-90)—"Condemned of Altona" (20th) and "Police Nurse" (Indie). Okay $6,000. Last week, "Three Stooges—Around World In Daze" (Col) and "Siege of Saxons" (Col), $6,000.

State (Loew) (3,200; $1-$1.50)—"V.I.P.'s" (MGM). Socko $18,000. Last week, "Haunting" (MGM) and "Cattle King" (MGM), $6,000.

Strand (National Realty) (2,200; 90-$1.25)—"Lawrence of Arabia" (Col) (2d wk). Fairly good $5,000 after $7,000 in first.

'V.I.P.s' Boffola $38,000, Toronto; 'Love' Smooth 10G, 'Hunters' Fast 14G

Toronto, Oct. 1.

A number of new entrants open here this session but some of them are not doing well. However, "V.I.P.s" shapes socko at Uptown and "Girl Hunters" looms nice at the vast Imperial. "A New Kind of Love," also a newie, looks fine at Hollywood.

"Toys in Attic" is light at Carlton and "Wives and Lovers" is rated sad at Tivoli. "Cleopatra" now has matinees three times a week and is off considerably if still big in 14th round at the University.

Estimates for This Week

Carlton (Rank) (2,318; $1.25-$2)—"Toys in Attic" (UA). Light $10,000. Last week, "Great Escape" (UA) (12th wk), $13,000.

Eglinton (FP) (918; $2-$3)—"How West Was Won" (MGM) (27th wk). Steady $6,000. Last week, same.

Fairlawn (Rank) (1,175; $2-$3)—"Lawrence of Arabia" (Col) (35th wk). Hefty $8,500. Last week, $10,000.

Hollywood (FP) (1,080; $1.25-$1.50)—"New Kind of Love" (Par). Fine $10,000. Last week, "We Joined Navy" (7 Arts) (2d wk), $6,000.

Hyland (Rank) (1,165; $1.25-$1.50)—"Leopard" (20th) (3d wk). Healthy $7,000. Last week, $8,000.

Imperial (FP) (3,216; $1-$1.75)—"Girl Hunters" (Astral). Lusty $14,000. Last week, "PT 109" (WB) (2d wk), $9,500.

Loew's (Loew) (1,641; $1-$1.50)—"Irma La Douce" (UA) (m.o.). Big $11,000. Last week, "Thrill of It All" (U) (8th wk), $10,000.

Tivoli (FP) (995; $1-$1.50)—"Wives and Lovers" (Par). Sad $5,000. Last week, "Nun's Story" (MGM) (reissue), $3,000 in 5 days.

University (FP) (1,344; $2-$3.50)—"Cleopatra" (20th) (14th wk). Wow $28,000. Last week, $33,000.

Uptown (Loew) (2,250; $1-$1.50)—"V.I.P.s" (MGM). Great $38,000. Last week, "Irma La Douce" (UA) (10th wk), $13,500.

'V.I.P.s' Mighty $22,000 In Frisco; 'Palace' 19G

San Francisco, Oct. 1.

Firstruns here this session shape mostly droopy. However, "V.I.P.s" at the Embassy is landing a smash opening week. "Haunted Palace" looks big at Geneva Drive-In but only mild at Warfield. "Lawrence of Arabia" is socko in 36th round at United Artists.

"The Haunting" looms good in first at Paramount while "In French Style" is rugged on opener at St. Francis. "How West Was Won" still is great in 31st round at Orpheum while "Cleopatra" is big for 14th week at the Alexandria.

Estimates for This Week

Alexandria (United Calif.) (1,444; $5)—"Cleopatra" (20th) (14th wk). Big $19,000. Last week, $20,000.

Coronet (United Calif.) (1,250; $2-$2.50)—"Thrill of It All" (U) (6th wk). Fair $3,000. Last week, $3,500.

Embassy (Dibble-McLean) (1,400; $1.75) — "V.I.P." (MGM). Mighty $22,000 or near. Last week, "Condemned of Altona" (20th) (2d wk), $8,000.

Esquire (No. Coast) (846; $1.25-$1.50)—"55 Days at Peking" (AA) (subrun). Great $9,000. Last week, "Promises, Promises" (Indie) and "Stripper" (20th) (subruns), $7,000.

Geneva Drive-In (Syufy) (910 cars; $1.25 person) — "Haunted Palace" (AI) and "Terrified" (AI). Big $9,000 or near. Last week, "Shotgun Wedding" (Indie), $8,500.

Golden Gate (RKO) (2,850;

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D.C. Offish But 'V.I.P.s' Wow at $30,000; 'Style' Trim 7G, 2d; 'West' 9G

Washington, Oct. 1.

Biz was generally quiet this round but "V.I.P.s" initialed smash at Palace. Among the hard-ticketers, "Cleopatra" shapes socko 14th at Warner and "How West Was Won" looms big in 29th at Uptown. "Lawrence of Arabia" looks good in 31st at Ontario.

"Small World of Sammy Lee" is nice in second at Dupont. "Irma La Douce" still is boffo in 15th at town. "Condemned of Altona" looms fair in third at Trans-Lux. "In French Style" shapes trim in second round at Embassy.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.49) — "Girl Hunters" (Colorama). Modest $8,000 or close. Last week, "Hootenanny Hoot" (MGM), $6,200.

Apex (KB) (940; $1.25-$1.40)—"8½" (Embassy) (9th wk). Okay $4,000. Last week, $4,200.

Calvert (Mann) (900; $1.25-$1.50)—"Small World of Sammy Lee" (7 Arts) (2d wk). Good $5,000 after opening at $6,000.

Dupont (Mann) (400; 90-$1.55)—"Thrill of It All" (U) (10th wk). Stout $4,500. Last week, $5,000.

Embassy (Loew) (567; $1.25-$2)—"In French Style" (Col) (2d wk). Trim $7,000 or over after initialing at $9,400.

Keith's (RKO) 1,838; $1-$1.49)—"Caretakers" (UA) (3d wk). Oke $8,000. Last week, $9,500.

MacArthur (KB) (900; $1.25-$1.40)—"Mouse on Moon" (Lope) (8th wk). Fair $4,000. Last week, $4,800.

Ontario (KB) (1,240; $1.75-$3)—"Lawrence of Arabia" (Col) (31st wk). Good $6,500. Last week, $7,000.

Palace (Loew) (2,360; $1.25-$1.80—"V.I.P.s" (MGM). Smash $30,000, top figure for house. Last week, "Haunting" (MGM) (2d wk), $11,500.

Playhouse (TL) (459; $1.25-$1.80)—"L-Shaped Room" (Col) (14th wk). Soft $3,000. Last week, $3,500.

Plaza (TL) (278; $1.25-$1.80)—"Weird Love Makers" (Indie). (2d wk). Oke $4,000 after $4,500 opener.

Town (King) (800; $1.25-$1.80)—"Irma La Douce" (UA) (15th wk). Hep $6,000. Last week, $6,500.

Trans-Lux (TL) (899; $1.49-$2)—"Condemned of Altona" (20th) (3d wk). Fair $4,500. Last week, $5,000.

Uptown (SW) (1,300; $1.65-$2.75)—"How West Was Won" (MGM) (29th wk). Big $9,000. Last week, $9,500.

Warner (SW) (1,250; $1.60-$2.75)—"Cleopatra" (20th) (14th wk). Socko $16,500. Last week, $17,000.

Hub Perks; 'V.I.P.s' Sockeroo $24,000, 'Shock' Fair 11G, 'Palace' Hotsy 12G; 'Irma' Great 11½G, 12; 'West' 25G

Boston, Oct. 1.

Pix biz is improving here, with new big product and almost doubled weekend crowds this frame. College football crowds and tourists made for turnaway biz Saturday (28) night. "V.I.P.s" is sock at Orpheum. "Shock Corridor" looks fair at Paramount. "Kiss of Vampire" is good at Pilgrim. "Haunted Palace" shapes hotsy at Center.

"Lord of Flies" is amazing at tiny Cinema, Kenmore Square with a big gross in second week. "Wives and Lovers" is fine at Astor in second. "For Love or Money" looks okay in third at Memorial. "Cleopatra" is holding nicely in 15th round at the Music Hall. "Irma La Douce" still is powerful at the Saxon in its 12th week.

Estimates for This Week

Astor (B&Q) (1,117; 90-$1.50) — "Wives and Lovers" (Par) (2d wk). Neat $7,000. Last week, $9,000.

Beacon Hill (Sack) (900; $1-$1.80) — "Lawrence of Arabia" (Col) (m.o.) (8th wk-final). Oke $6,000. Last week, $7,000.

Boston (Beacon Ent.) (1,345; $1.20-$2.95) — "How West Was Won" (MGM) (27th wk). Big $14,000 again. Last week, $14,200.

Capri (Sack) (850; 90-$1.50) — "L-Shaped Room" (Col) (m.o.) (8th wk-final). Big $5,000. Last week, $6,000.

Center (E. M. Loew) (1,250; 90-$1.25) — "Haunted Palace" (AI), and "Terrified" (Indie). Hotsy $12,000. Last week, "Crawling Hand" (Indie) and "Slime People" (Indie), $10,000.

Cinema, Kenmore Square (Indie) (320; $1.40-$1.90)—"Lord of Flies" (Cont) (2d wk). Loud $7,000. Last week, amazing $8,500 and over hopes.

Exeter (Indie) (1,300; 90-$1.49)—"Murder at Gallop" (MGM) (5th wk). Good $7,000. Last week, $7,500.

Fenway (Indie) (1,300; 90-$1.49)—"Art of Burlesque" (Indie) and "Elysia" (Indie). Fair $3,000. Last week, "Once Upon Knight" (Indie) and "Surfside 77" (Indie) (reissue), $2,500.

Gary (Sack) (1,277; 75-$1.80) — "Condemned of Altona" (20th) (3d wk). Okay $6,000 in 5 days. Last week, $13,000.

Mayflower (ATC) (689; 90-$1.50)—"Three Stooges Around World in Daze" (Col) and "Siege of Saxons" (Col) (2d wk). Slight $5,000. Last week, $7,000.

Memorial (RKO) (3,000; 90-$1.50)—"For Love or Money" (U) and "French Mistress" (Indie) (3d wk). Okay $10,000. Last week, same.

Music Hall (Sack) (2,200; $2-$3.90) — "Cleopatra" (20th) (15th

(Continued on page 15)

Broadway Grosses

Estimated Total Gross

This Week $700,350
(*Based on 33 theatres*)

Last Year $457,800
(*Based on 29 theatres*)

St. Loo Spotty But 'V.I.P.s' Big 20G

St. Louis, Oct. 1.

Trade is unusually spotty here this stanza with "Ticklish Affair" showing up light at Esquire on opener. Also new, "V.I.P.s" is rated big at State. "Caretakers" looms good in second at Loew's Mid-City but "Condemned of Altona" is only fair in second at Pageant.

"Cleopatra" still is great in 14th session at Ambassador while "How West Was Won" shapes lofty in 25th round at Martin Cinerama. "Beach Party" is okay in third at the Fox.

Estimates for This Week

Ambassador (Arthur) (2,970; $1.50-$3.50) — "Cleopatra" (20th) (14th wk). Big $17,000 or near. Last week, $18,000.

Apollo Art (Grace) (700; 90-$1.25) — "Divorce, Italian Style" (Embassy) and "Last Year at Marienbad" (Indie). Fair $1,500. Last week, "Law" (Indie) (2d wk), $1,000.

Esquire (Jablonow-Komm) (1,800; 90-$1.25) — "Ticklish Affair" (MGM). Light $7,000. Last week, "Toys in Attic" (UA) (2d wk), $7,500.

Fox (Arthur) (5,000; 90-$1.25)—"Beach Party" (AI) (3d wk). Okay $10,000. Last week, $14,000.

Loew's Mid-City (Loew) (1,160; 60-90) — "Caretakers" (UA) (2d wk). Good $8,500. Last week, $11,000.

State (Loew) (3,600; 60-90) — "V.I.P.s" (MGM). Big $20,000. Last week, "Irma La Douce" (UA) (9th wk), $10,500.

Martin Cinerama (Martin) (913; $1.25-$2.50) — "How West Was Won" (MGM) (25th wk). Lofty $14,000. Last week, $14,500.

Pageant (Arthur) (1,000; 90-$1.25) — "Condemned of Altona" (20th) (2d wk). Fair $2,200. Last week, $2,500.

St. Louis (Arthur) (3,800; 75-90)—"Lawrence of Arabia" (Col) (sub-run). Fine $9,000. Last week, "Farewell to Arms" (20th) (reissue) and "Marilyn" (20th), $8,500.

Shady Oak (Arthur) (760; 90-$1.25) — "L-Shaped Room" (Col) (11th wk). Good $1,000. Last week, $1,500.

'V.I.P.s' Top New Port. Film, Rugged $10,000; 'Irma' Smash $5,000

Portland, Ore., Oct. 1.

Big news here this round is "V.I.P.s" which is very strong in first at the Broadway. "Condemned of Altona" shapes sad in initial week at Fox. "Wives and Lovers," also new, is rated fair at Music Box. "Cleopatra" is loud in 14th round at Paramount but "Of Love and Desire" looms drab on opener at Orpheum.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"V.I.P.s" (MGM). Big $10,000 or close. Last week, "For Love Or Money" (U) and "Gaby" (U) (2d wk), $4,300.

Fox (Evergreen) (1,600; $1-$1.49)—"Condemned Of Altona" (20th) and "From Terrace" (20th) (reissue). Sad $4,000. Last week, "Castillian" (WB) and "Escape Ft. Bravo" (WB), $5,000.

Hollywood (Evergreen) (1,890; $1.49-$2)—"South Sea Adventure" (Cinerama) (4th wk). Okay $4,500. Last week, $5,900.

Irvington (Smith) (650; $1.50)—"Irma La Douce" (UA) (9th wk). Tall $5,000. Last week, $5,800.

Laurelhurst (Cruikshank) (675;

(Continued on page 15)

'V.I.P.s' Big Seattle News, $12,000; 'Irma' 6G

Seattle, Oct. 1.

The big news here in current stanza is the smash biz being done by "V.I.P.s" at the Blue Mouse opening week. A couple of other new entrants are getting no place. "Irma La Douce" continues to amaze with great takings in 10th stanza at the Music Box.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1.25-$1.50) — "V.I.P.s" (MGM). Looks smash $12,000 or close.

Music Box (Hamrick) (738; $1.25-$1.50)—"Irma La Douce" (UA) (10th wk). Excellent $6,000 or over. Last week, $7,000.

Coliseum (Fox-Evergreen) (1,870; $1.25-$1.50)—"Lawrence of Arabia" (Col) (7th wk). Good $5,500. Last week, $6,300.

Fifth Avenue (Fox-Evergreen) (2,500; $1.25-$1.50)—"Love and Desire" (20th) and "Marilyn" (20th). Bad $3,000. Last week, "Condemned of Altona" (20th) and "Harbor Lights" (20th), $5,100.

Martin Cinerama (Martin Theatres) (827; $1.25-$2.25) — "How West Was Won" (MGM) (25th wk). Socko $9,000. Last week, $9,200.

Paramount (Fox-Evergreen) (3,000; $1.25-$1.50)—"Terror" (FF) and "Dementia 13" (FF). Dull $7,000 or less. Last week, "Promises" (Indie) and "God Created Women" (Indie) (2d wk), $5,000.

New Product Ups Chi; 'V.I.P.s' Great $40,000, 'Money' Smart 22G, 'Style' Boff 12G, 'Flies' 8G, 'Goods' 12G, 2

Chicago Oct. 1.

Four hot new films have upped the tempo of Chi firstruns this round. "The V.I.P.s" is nailing a wham $40,000 preem at the Chicago. "For Love Or Money" is off to a socko $22,000 United Artists debut.

First round of "In French Style" is pulling sock $12,000 at Esquire "Lord of Flies" is teeing off with a loud $8,000 at the Cinema. Monroe reissue pair of "David and Lisa" and "End of Desire" shapes okay.

"Shock Corridor" is capping a slight second Roosevelt round. "Damaged Goods" is nice in second at the Woods.

"8½" is posting a hefty 10th Carnegie frame, "L-Shaped Room" is tidy daydating the Town and World, both in 14th frames.

"Cleopatra" is tallying a tall 14th lap on hardticket at State-Lake, "How West Was Won" continues big in its McVickers 31st session. "Lawrence of Arabia" is sweet in its Cinestage 38th stanza.

Estimates for This Week

Carnegie (Brotman) (495; $1.25-$1.80)—"8½" (Embassy) (10th wk). Fast $6,700. Last week, $7,000.

Chicago (B&K) (3,900; 90-$1.80)—"V.I.P.s" (MGM). Wow $40,000. Last week, "Thrill of All" (U) (5th wk), $18,500.

Cinema (Stern) (500; $1.50)—"Lord of Flies" (Cont). Slick $8,000. Last week, "30 Years of Fun" (Indie) (reissue), $1,500.

Cinestage (Todd) (1,038; $2.40-$3.80)—"Lawrence of Arabia" (Col) (38th wk). Stout $13,000. Last week, $15,000.

Esquire (H&E Balaban) (1,236; $1.25-$1.80)—"In French Style" (Col). Boff $12,000. Last week, "Haunting" (MGM) (4th wk), $6,700.

Loop (Brotman) (606; 90-$1.80)—"Of Love and Desire" (20th) (2d wk). Nice $7,000. Last week, $11,000.

McVickers (Beacon) (1,100; $1.75-$3.50)—"How West Was Won"

(Continued on page 15)

'Women' Sluggish $8,000 In Cleve.; 'V.I.P.s' Boffo 22G; 'Cleo' 12½G, 14th

Cleveland, Oct. 1.

Both "Wives and Lovers" at Hippodrome and the Allen's "Women of World" turned out to be clinkers, each muddling through one skimpy stanza.

"V.I.P.s" is raking in excellent dough at State as week's top ranker. "Cleopatra," on 14th spin at Loew's Ohio, looks in fine shape. After 25 weeks with "How West Was Won," the Palace moves to a grind policy Wednesday (2), with "Of Love and Desire" and "Marilyn."

Estimates for This Week

Allen (Stanley-Warner) (2,866; $1.25-$1.85)—"Women of World" (Embassy). Anemic $8,000. Last week, "Thrill of It All" (U) (6th wk), $9,200.

Colony Art (Stanley-Warner) (1,354; $1.50)—"Three Fables of Love" (Janus). Bright $3,300. Last week, "Heavens Above" (Janus) (4th wk), $2,700.

Continental Art (Art Theatre Guild) (825; $1.50)—"L-Shaped Room" (Col) (m.o.). Nice $1,900 for 14th lap after $2,400 last week.

Heights Art (Art Theatre Guild) (925; $1.50)—"This Sporting Life" (Cont) (2d wk). Moderate $2,100. Last week, $4,100.

Hippodrome (East Hipp) (3,500; $1.25-$1.50)—"Wives and Lovers" (Par). Sad $6,500. Last week, "Haunting" (MGM), $6,800.

Ohio (Loew) (1,020; $1.80-$3.50)—"Cleopatra" (20th) (14th wk). Satisfactory $12,500. Last week $12,000.

Palace (F&A Theatres) (1,254; $1.25-$2.75)—"How West Was Won" (MGM) (25th wk). Big $7,500. Last week, $7,800.

State (Loew) (3,450; $1.50)—"V.I.P.s" (MGM). Excellent $22,000. Last week, "Caretakers" (UA) (2d wk), $7,500 for six days.

Westwood Art (Art Theatre Guild) (955; $1.50)—"This Sporting Life" (Cont) (2d wk). Average $1,800. Last week, $2,900.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'V.I.P.s' Lofty 16G, Pitt.; 'Irma' 12G, 6

Pittsburgh, Oct. 1.

Biz is generally offish this round with Pitt firstruns. "V.I.P.s" looms lofty in first at the Stanley. "For Love or Money" is falling a bit below hopes in second at Gateway. "Irma La Douce" still shapes sock in sixth at Fulton. "Murder at Gallop" fancy in second at Forum.

Estimates for This Week

Forum (Assoc.) (380; $1.75)—"Murder at Gallop" (MGM) (2d wk). Excellent $5,500. Last week, $6,000.

Fulton (Assoc.) (1,900; $1-$1.75)—"Irma La Douce" (UA) (6th wk). Snappy $12,000. Last week, $14,000.

Gateway (Assoc.) (1,900; $1-$1.50)—"For Love or Money" (U) (2d wk). Not so big $7,500 after $9,000 last week.

Penn (UATC) (2,003; $2-$3.50)—"Cleopatra" (20th) (14th wk). Socko $14,500 and running almost even with last week's total.

Shadyside (MOTC) (632; $1.75)—"Winter Light" (Janus). Oke $2,500. Last week, "Toys in Attic" (UA) (7th wk), $2,300.

Squirrel Hill (SW) (823; $1.50)—"Promoter" (Cont) and "Great Expectations" (Cont) (reissues). Soft $2,500. Last week, "Seven Capital Sins" (Embassy) (2d wk), $1,800.

Stanley (SW) (3,700; $1-$1.50)—"V.I.P.s" (MGM). Tall $16,000. Last week, "Women of World" (Embassy), $8,000.

Warner (SW) (1,260; $1.50-$2.75)—"How West Was Won" (MGM) (28th wk). Solid $8,000. Last week, $8,200.

'CLEO' STOUT $9,000 L'VILLE; 'WEST' 7½G, 16

Louisville, Oct. 1.

Holdovers are doing the real business here this week. Reissue combo of "Hud" and "Donovan's Reef" looks lean at the Mary Anderson. "Cleopatra" still is strong in 14th at the Penthouse. "PT 109" in third at United Artists shapes slow. "For Love or Money" at the Kentucky in third still is nice.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25)—"For Love or Money" (U) (3d wk). Steady $5,000 after $5,200 in second.

Mary Ann (People's) (1,100; 75-$1.25)—"Hud" (Par) and "Donovan's Reef" (Par) (reissues). Mild $4,000. Last week, "Women of World" (Embassy), ditto.

Ohio (Settos) (900; 75-$1.25)—"3 Stooges Around World in Daze" (Col) and "Siege of Saxons" (Col). Slim $3,500. Last week, "Rock-A-Bye Baby" (Par) and "Don't Give Up Ship" (Par) (reissues) (2d wk), $3,500.

Penthouse (Fourth Ave.) (900; $1.50-$3)—"Cleopatra" (20th) (14th wk). Big $9,000 or near. The thirteenth session, $9,700.

Rialto (Fourth Ave.) (1,100; $1.25-$2.50)—"How West Was Won" (MGM) (16th wk). Lofty $7,500 after 15th week hit $7,000.

United Artists (Fourth Ave.) (1,800; 75-$1.25)—"Pt 109" (WB) (3d wk). Dull $4,000. Second was $6,500.

'Lovers' Fair $9,000, Denver; 'V.I.P.s' 15G

Denver, Oct. 1.

Trade is on mild side currently because many newcomers do not shape so strong. "Wives and Lovers" is fair at Center while "Condemned of Altona" looks mild at the Denver. "Sword of Lancelot" is sad at Orpheum, also on opener. Top newcomer is "V.I.P.'s," which looks lofty at Paramount. "Lilies of Field" is big at Towne.

Estimates for This Week

Centre (Fox) (1,270; $1.25-$1.45)—"Wives and Lovers" (Par). Fair $9,000 or near. Last week, "Lawrence of Arabia" (Col) (2d wk), $8,500 on popscale.

Cooper (Cooper) (814; $1.65-$2.50)—"How West Was Won" (MGM) (29h wk). Big $12,000. Last week, $14,000.

Denham (Indie) (800; $1.45-$3)—"Cleopatra" (20th) (14th wk). Fair $8,000. Last week, $9,000.

Denver (Fox) (2,432; $1.25)—"Condemned of Altona" (20th) and "Police Nurse" (20th). Mild $7,500. Last week, "Haunted Palace" (AI) and "House of Damned" (20th), $9,000.

Esquire (Fox) (600; $1.25)—"Women of World" (Embassy) (m.o.) (2d wk). Good $2,500. Last week, $3,000.

Orpheum (RKO) (2,690; $1-$1.45)—"Sword of Lancelot" (U) and "Wild Guitar" (Indie). Sad $4,000. Last week, "Haunting" (MGM) and "Invitation to Murder" (Indie) (2d wk), $4,500.

Paramount (Wolfberg) (2,100; 90-$1.25)—"V.I.P.'s" (MGM). Lofty $15,000. Last week, "Thrill of It All" (U) (5th wk), $9,200.

Towne (Indie) (600; $1.25-$1.45)—"Lilies of Field" UA). Big $5,000. Last week, "Hootenanny Hoot" (MGM), $3,000.

Vogue (Art Theatre Guild) (450; $1.25)—"Sparrows Can't Sing" (Janus). Nice $1,300. Last week, "Playboy of Western World" (Indie), $1,200.

'V.I.P.s' Wow 25G, Det.; 'Style' $8,000

Detroit, Oct. 1.

Big boost in biz downtown is being provided this stanza by "V.I.P.s," which looks wham at the Michigan on opener. "In French Style" shapes passably good in first outing at Madison.

"Twice Told Tales" is only fair at the Palms. "Cleopatra" continues wham in 14th session at the United Artists. "How West Was Won" stays big on 31st session at Music Hall.

Estimates for This Week

Fox (Downtown Fox Corp.) 5,041; $1.25-$1.49)—"Playgirls and Vampire" (Indie). Dull $13,000. Last week, "Haunted Palace" (AI) and "Terrified" (Indie) (2d wk), $8,500.

Michigan (United Detroit) (4,926; $1.25-$1.49) — "V.I.P.s" (MGM). Wow $25,000. Last week, "Great Escape" (UA) (5th wk), $8,000.

Palms (UD) (2,995; $1.25-$1.49)—"Twice Told Tales" (UA) and "Snake Woman" (UA). Fair $8,000. Last week, "Wall of Noise" (WB) and "Darby's Rangers" (Indie), $6,500.

Madison (UD) (1,408; $1.25-$149) — "In French Style" Col). Fairly good $8,000. Last week, "Lawrence of Arabia" (Col) (33d wk), $5,000.

Grand Circus (UD) (1,400; $1.25-$1.49) — "Condemned of Altona" (20th) (2d wk). So-so $7,000. Last week, $9,000.

Adams (Community) (1,700; $1.25-$1.50) — "David and Lisa" (Indie) (reissue) (2d wk). Steady $7,500. Last week, $7,800.

United Artists (UA) (1,667; $1.50-$3.50) — "Cleopatra" (20th) (14th wk). Staying high at $16,000. Last week, $16,400.

Music Hall (Beacon Enterprises) (1,213; $1.25-$2.80) — "How West Was Won" (MGM) (31st wk). Big $14,000. Last week, $15,000.

Mercury (Suburban Detroit) (1,468; $1-$1.80) — "Wives and Lovers" (Par) (2d wk). Oke $7,500. Last week, $8,200.

Trans-Lux Krim (Trans-Lux) (980; $1.65) — "8½" (Indie) (6th wk. Fine $4,500. Last week, $6,000.

Additional Picture Grosses On Page 15

B'way Very Uneven; 'Party' Lean $15,500 But 'V.I.P.s' Potent 165G 'Bed' Sock 30G; 'Escape' Big 29G

A mixture of unseasonably cool weather and some Indian summer temperatures are being blamed for the uneven gross picture on Broadway this session. Dearth of new screen fare plus the failure of some recently launched product to hold up probably is just as much to blame. "Beach Party" wound first week with mild $15,500, daydating the Palace and Trans-Lux 52d Street. "Gone Are the Days," playing the arty Trans-Lux East, surprised by landing a very good $8,500 opening session. "My Life To Live" was nice $7,500 at the Paris on initial round.

Still pacing the field, "V.I.P.s" with stageshow looks to finish its second week at the Music Hall with a smash $165,000. Goes a third or longer. "Great Escape" continued big with $29,000 in eighth session daydating the DeMille and Coronet.

"Conjugal Bed" continued socko $30,000 in second round, daydating the Forum and Fine Arts. "In the French Style" still was solid with $24,000 in second stanza daydating the Victoria and Baronet.

"The Haunting" was nice $33,000 in second round, daydating the Paramount and Cinema One. The State brings in "The Running Man" today (Wed.) after getting five weeks out of "Wives and Lovers" albeit the final frame was down sharply. The Astor brings in "Johnny Cool" today, playing daydate with the Trans-Lux 85th Street.

The Toho Cinema launches "Chushingura" with a special invitational preem tomorrow (Thurs.) night with top officials of the Toho Co. in town for the event.

All hardticketers show some wear and tear for recently finished weeks. "Cleopatra" looks to slip down to $48,000, still smash, at the Rivoli but off from the previous round. "Lawrence of Arabia" dipped to a sturdy $20,000 in the 41st session, considerably lower from recent gait but still excellent for period of run at the Criterion. "How West Was Won" also is off albeit continuing great at $26,500 for 27th week at the Cinerama.

Estimates for this Week

Astor (City Inv.) (1,094; $1.25-$2)—"Johnny Cool" (UA). Opens today (Wed.). Last week, "My Son, the Hero" (UA) (2d wk), dipped to thin $7,500 or close.

Cinerama (Loew) (1,552; $1.50-$3.50)—"How West Was Won" (MGM) (28th wk). The 27th stanza ended Sunday (29) was great $26,500 on 11 shows after $29,500 for 13 performances in 26th week.

Criterion (Moss) (1,520; $1.80-$4.80) — "Lawrence of Arabia" (Col) (42d wk). The 41st round ended Sunday (29) was sturdy $20,000 for 10 performances. Nearing end of run here.

DeMille (Reade) (1,463; 90-$2.50)—"Great Escape" (UA) (9th wk). The eighth week finished yesterday (Tues.) was smash $21,000 or close after $23,500 for seventh. Stays here until Oct. 30.

Embassy (Guild Enterprises) (500; $1.50-$2.50)— "8½" (Embassy) (15th wk). The 14th session ended Monday (30) was splendid $8,500 after $10,000 in 13th week. Daydating with Festival.

Forum (Norel) (813; $1.25-1.80)—"Conjugal Bed" (Embassy) (3d wk). Second round finished Sunday (39) was cosy $15,000 after $20,000 for opening week. Daydating with Fine Arts.

Palace (RKO) (1,642; $1.25-$2)—"Beach Party" (AI) (2d-final wk). Initial session ended yesterday (Tues.) was slow $12,000 or less. House brings in dual bill of two new pictures after the two week run.

Paramount (AB-PT) (3,665; $1-$2)—"The Haunting (3d wk). First holdover week ended yesterday (Tues.) was fair $22,000 after $34,000 for opener. Daydating with Cinema One.

Radio City Music Hall (Rockefellers' (6,200; 95-$2.75)— "V.I.P.s" (MGM) and stageshow (2d wk). This session ending today (Wed.) look like sock $165,000 after $192,000 for opening week. Stays on, of course. Initial stanza was tops at Hall for time of year.

Rivoli (UAT) (1,545; $2.50-$5.50)—"Cleopatra" (20th) (17th wk). The 16th stanza ended yesterday (Tues.) was smash $48,000 after $52,000 for 15th week.

State (Loew) (1,850; 90-$2)—"Running Man" (Col). Opens today (Wed.). Last week, "Wives and Lovers" (Par) (5th wk), was mild $11,500 after $18,000 for fourth week.

Victoria (City Inv.) (1,003; $1.25-$2)— "In French Style" (Col) (3d wk). Second round completed yesterday (Tues.) was bright $11,5000 or near after $15,500 for initial week. Daydating with Baronet.

First-Run Arties

Baronet (Reade) (430; $1.25-$2)—"In French Style" (Col) (3d wk). First holdover week ended Sunday (29) was great $12,500 after $18,500 opener.

Beekman (Rugoff Th.) (590; $1.50-$2)—"The Suitor" (Atl.) (3d wk). Second stanza finished Monday (30) was socko $12,000 or near after $15,300 for initial week.

Carnegie Hall Cinema (F&A) (330; $1.50-$2)—"Good Soldier Schweik" (Lionex) (7th wk). Sixth round completed yesterday (Tues.) was nice $6,800 after $8,500 for fifth.

Cinema One (Rugoff Th.) (700; $1.50-$2)—"The Haunting" (MGM) (3d wk). Second week finished yesterday (Tues.) was sturdy $11,000 after $20,000 for opener. Daydating with Paramount. "Tom Jones" (UA) opens on Oct. 7.

Cinema Two (Rugoff Th.) (300; $1.50-$2) — "Mouse on Moon"

(Continued on page 15)

Balto Climbing; 'V.I.P.s' Great $20,000, 'Women' Hot 12G; 'Irma' 15G, 12

Baltimore, Oct. 1.

Two new films are adding life to downtown firstrun trade. They are "V.I.P.s," which opened sock at the Stanton and "Women of World," nice in first at the New. "Cleopatra" is solid in 14th week at the Hipp. "Wives and Lovers shapes smooth in second at the Town. "Lawrence of Arabia" is sturdy in 18th at Mayfair.

"Irma La Douce" is down but not out in 12th at the suburban Senator and holding nicely in 12th smash session at downtown Little. "Mondo Cane" is strong in seventh week at the Five West. "L-Shaped Room" continues nicely in 13th at the Playhouse.

Estimates for This Week

Sutton (Schwaber) (460; 90-$1.50)—"Winter Light" (Janus). Okay $1,600. Last week, "Marilyn" (20th), $1,500.

Charles (Fruchtman) (500; 50-$1.50)—"Mouse on Moon" (Lopert) (2d wk). Oke $4,000. Last week, $6,000.

Five West (Schwaber) (435; 90-$1.50)—"Mondo Cane" Times) (7th wk). Steady $2,500. Last week, $2,800.

Hippodrome (T-L) (2,200; $1.50-$3.50) — "Cleopatra" (20th) (14th wk). Big $15,500. Last week, $16,000.

Little (T-L) (300; 50-$1.65)—"Irma La Douce" (UA) (12th wk). Solid $7,000. Last week, same.

New (Fruchtman) (1,600; 50-$1.50)—"Women of World" (Embassy). Lofty $12,000. Last week, "Wall of Noise" (WB), $4,000.

Mayfair (Fruchtman) (700; $1.50-$2.75) — "Lawrence of Arabia" (Col) (18th wk). Sturdy $10,400. Last week, $10,700.

Playhouse (Schwaber (365; 90-$1.50) — "L-Shaped Room" (Col) (13th wk). Fine $2,800. Last week, $3,000.

Stanton (Fruchtman) (2,800; 50-$1.50)—"V.I.P.s" (MGM). Big $20,000. Last week, "Love or Money" (U) (2d wk), $6,000.

Senator (Durkee) (960; 90-$1.50)—"Irma La Douce" (UA) (12th wk). Smash at $8,000. Last week, $7,000.

Town (T-L) (1,125; 50-$1.50)—"Wives and Lovers" (Par) (2d wk). Pleasing $8,000. Last week, $9,000.

Rex (Freedman) (500; $1.50)—"Lost Souls" (Indie). Fair $2,000. Last week, "Ship of Condemned Women" (Indie) (2d wk), $2,000.

Avalon (Freedman) (850; $1.50)—"Swindler" (Astor). Slow $1,800. Last week, "The Trial" (Astor) (2d wk), $3,000.

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'V.I.P.s' Wham $12,000, K.C.; 'Lovers' Hep 8G, 'Shock' Oke 20G; 'West' 7G

Kansas City, Oct. 1.

Biggest noise here currently is being made by "V.I.P.s" at Roxy, where it looms mighty for this 664-seat Durwood house. "Wives and Lovers" shapes sturdy at Plaza for opener.

Pounding rains greeted multiple drive-in bow of "Shock Corridor," which is daydating in three hardtops. It looms big. "Castillian" is mild at Paramount, also for opening week. Weekend was pleasant and mild, weather-wise.

Estimates for This Week

Brookside (Fox Midwest-Nat. Gen. Corp) (800; $1.50)—"Long Day's Journey Into Night" (Embassy). Solid $4,000. Last week, "L-Shaped Room" (Col) (5th wk), $2,000.

Capri Durwood) (1,260; 75-$1.50)—"This Sporting Life" (Cont). So-so $4,000. Last week, "Toys in Attic" (UA) (4th wk), $3,000.

Crest, Riverside (Commonwealth) (900 cars each), **Boulevard** (Rosedale) (750 cars), Hiway 40 (General) (1,000 cars); Granda, Isis and Vista (FMW) (1,121; 1,390; 700; $1-$1.25)—"Shock Corridor" (AA) and various second-runs. Oke $20,000. Last week, Crest, Riverside, Boulevard and Hiway 40 plus Vista and Englewood (Dickinson) (1,000), "Twice Told Tales" (UA) and various second-runs, $18,000.

Empire (Durwood) (886; $1.25-$2.50)—"How West Was Won" (MGM) (27th wk). Sturdy $7,000 or over. Last week, $7,500.

Fairway (FMW) (700; $1)—"Mondo Cane" (Times) (m.o.) and "Days of Wine and Roses" (WB) (reissue) (2d wk). Okay $1,500. Last week, $2,000.

Kimo (Dickinson) (504; $1.50-$2)—"Mouse on Moon" (Lopert). Perky $2,500. Last week, "Lawrence of Arabia" (Col) (13th wk), $1,200.

Paramount (Blank-UP) (1,900; $1.25-$1.50) — "Castillian" (WB) plus "Nun's Story" (WB) (reissue). Mild $5,500. Last week, "Wall of Noise" (WB), $6,000.

Plaza (FMW) (1,630; $1.25-$1.50)—"Wives and Lovers" (Par). Brisk $8,000. Last week, "Irma La Douce" (UA) (7th wk), $7,000.

Roxy (Durwood) (664; 75-$1.50)—"V.I.P.'s" (MGM). Wow $12,000. Last week, "Ticklish Affair" (MGM) (2d wk), $4,500.

Uptown (FMW) (2,043; $1.25-$1.50)—"Three Stooges Go Around World in a Daze" (Col) and "Siege of Saxons" (Col). Dull $4,000. Last week, "Condemned of Altona" (20th), $3,000.

LOS ANGELES

(Continued from page 12)

cer's Mountain" (WB) (m.o.), $2,300.

Hollywood Paramount (State) (1,468; $1.55-$2.40) — "V.I.P.s" (MGM) (3d wk). Torrid $24,000. Last week, $25,000.

Lido (FWC) (876; $2)—"Sporting Life" (Cont) (3d wk). Soft $2,500. Last week, $3,000.

Fox Wilshire, Village (FWC) (1,990; 1,535; $1-$1.49)—"Come Blow Your Horn" (Par) and "Gathering of Eagles" (U) (3d wk). Fair $11,000.

Baldwin (State) (1,800; $1-$1.25)—"Great Escape" (UA) (3d wk) and "Beach Party" (AP) (m.o.). Fine $5,000.

Crest (State) (750; $2)—"Mutiny on Bounty" (MGM) (6th wk) and "Dream Wife" (MGM) (reissue). Okay $2,000. Last week, $2,500.

Egyptian (UATC) (1,392; $1.49-$2)—"Leopard" (20th) (7th wk). Okay $7,000. Last week, $8,700.

Vogue (FWC) (810; $1.25-$1.49)—"Women of World" (Emb) (11th wk). Good $4,000. Last week, $3,900.

Fine Arts (FWC) (631; $2-$2.40)—"8½" (Emb) (12th wk). Trim $3,800. Last week, $4,000.

Chinese (FWC) (1,408; $2-$2.40)—"Irma La Douce" (UA) (13th wk). Lush $15,000. Last week, $14,800.

Pantages (RKO) (1,512; $2.50-$5.50)—"Cleopatra" (20th) (15th wk). Stout $38,000. Last week, $46,000.

Music Hall (Ros) (720; $2-$2.40)—"L-Shaped Room" (Col) (15th wk). Brisk $5,000. Last week, $5,400.

Warner Hollywood (SW) (1,291; $1.25-$2.80) — "How West Was Won" (MGM) (32d wk). Great $23,000. Last week, $20,900.

Warner Beverly (SW) (1,316; $1.65-$3.50) — "Lawrence of Arabia" (Col) (41st wk). Sturdy $15,000. Last week, $15,200.

PORTLAND, ORE.

(Continued from page 12)

$1.25)—"Caretakers" (UA) and "Donovan's Reef" (Par) (3d wk). Steady $3,000. Last week, $4,100.

Music Box (Hamrick) (640; $1-$1.50)—"Wives and Lovers" (Par) and "Trouble With Harry" (Par) (reissue). Fair $4,000 or near. Last week, "Sabrina" (Par) and "Strategic Air Command" (Par) (reissues), $2,400.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Of Love and Desire" (20th) and "Marilyn" (20th). Drab $3,000. Last week, "Promises, Promises" (Indie) and "And God Created Woman" (Indie) (reissue) (2d wk), $5,900.

Paramount (Port-Par) (1,406; $2-$3.50)—"Cleopatra" (20th) (14th wk). Loud $9,000. Last week, $9,800.

BROADWAY

(Continued from page 13)

(Lopert) (10th-final wk). The ninth round ended yesterday (Tues.) was bright $5,500 after $6,500 for eighth week. "The Haunting" (MGM) opens on move-over date on Oct. 7.

Coronet (Reade) (500; $1.50-$2)—"Wuthering Heights" (Cont). Opens today (Wed.). Last week, "Great Escape" (UA) (8th wk), dipped to nice $8,000 after $12,000 on seventh week.

Festival (Embassy) (546; $2-$2.50)—"8½" (Embassy) (15th wk). The 14th round ended Monday (30) was big $9,500 or close after $10,500 for 13th week.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2)—"The Steppe" (Col). Opened Monday (30). In ahead, "French Game" (Union) only did fair $5,500 in 10 days before new bill was set in.

Fine Arts (Davis) (468; $1.80-$2)—"Conjugal Bed" (Embassy) (3d wk). Second frame ended Sunday (29) was great $15,000 after $19,500 for opener. Daydating with Forum.

Guild (Guild) (450; $1-$1.75)—"La Poupee" (Hakim) (6th wk). Fifth session finished Monday (30) was trim $5,000 after $6,500 for fourth. "Householder" (Col) is due in next, likely in a couple of weeks.

Little Carnegie (Landau) (520; $1.25-$2)—"Sporting Life" (Cont) (12th wk). The 11th round finished yesterday (Tues.) was fancy $8,000 after $9,000 in 10th week.

Murray Hill (Rugoff Th.) (565; $1.50-$2)—"Lilies of Field" (UA). Opener yesterday (Tues.). In ahead, "Murder at Gallop" (MGM) (subrun) (2d wk-6 days), was fair $5,000.

Paris (Pathe Cinema) (568; $1.50-$2)—"My Life To Live" (Union) (2d wk). Initial week completed Sunday (29) was good $7,500.

Plaza (Lopert) (525; $1.50-$2)—"Leopard" (20th) (8th wk). Seventh round ended Monday (30) was smart $11,000 after $13,500 for sixth.

Sutton (Rugoff Th.) (561; $1.50-$2)—"Small World of Sammy Lee" (7 Arts) (8th wk). Seventh week completed Monday (30) was smooth $6,000 after $7,500 for sixth.

Toho Cinema (Toho) (299; $1.50-$2)—"Walleyed Nippon" (Toho) (4th wk-19 days?). Current week ending today (Wed.) looks like passable $4,000 after $4,800 for third regular week. "Chushingura" (Toho) preems tomorrow (Thurs.) night with an invitational gala opening.

Tower East (Loew) (588; $1.50-$2)—"Lord of Flies" (Cont) (7th wk). Sixth session ended Monday (30) was hot $10,500 after $13,000 for fifth week.

Trans-Lux East (T-L) (600; $1.25-$2)—"Gone Are the Days" (Indie) (2d wk). You can't follow the players in this case without reading news story elsewhere in film section. Negro spoof on racial strife opened to nothing but recovered poise and pace over weekend, payoff time on all arters. Result is $8,500, rated very good. Holding, of course.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Running Man" (Col). Opens today (Wed.), daydating with State. Last week, "Beach Party" (AI) was brought in for a single week and did only $3,500, not so hot.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Johnny Cool" (UA). Opens today (Wed.). Last week, "Irma La Douce" (UA) (subrun) (8th wk), wound up with satisfactory $5,600 ofter $6,800 for seventh week.

World (Perfecto) (390; 90-$1.50)—"Pagan Hellcat" (Vic) and "Fruit Is Ripe" (Janus) (3d wk). This week winding up tomorrow (Thurs.) looks like bangup $9,000 after $11,000 for second.

'HAUNTING' OKAY 9G, COL., 'IRMA' LUSH 8G

Columbus, O., Oct. 1.

"The Haunting," only new booking of week, is headed for a passable figure at RKO Palace. "Irma La Douce" continues sturdy in third round at Loew's Ohio. "How West Was Won" at RKO Grand is still fine in 25th session.

Estimates For This Week

Grand (RKO) (860; $1.50-$2.75)—"How West Was Won" (MGM) (25th wk). Fine $7,500. Last week, $7,800.

Ohio (Loew) (3,079; 50-$1.50)—"Irma La Douce" (UA) (3d wk). Sturdy $8,000. Last week, $9,500.

Palace (RKO) (2,845; 50-$1.50)—"Haunting" (MGM). Passable $9,000. Last week, "For Love or Money" (U), $7,000.

Distaffer Appointed As Theatre Manager in K.C.

Kansas City, Oct. 1.

For the first time since World War II a distaffer has been named a theatre manager here by Fox Midwest Division of National General Corporation. Miss Ramona Gerhardt has been upped from assistant manager at the circuit's Granada Theatre in Kansas City, Kans., to manager at the Fairway the suburban Kansas district of the same name.

E. E. Maxfield is being shifted from the Isis in midtown K.C. to the Vista of the north side, while Thomas Coggins, former Fairway manager, moved acriss the state line to the Isis.

New Md. Hardtop

Baltimore, Oct. 1.

A new indoor movie theatre, the first to be built in 20 years in western Baltimore county, will be constructed on the Baltimore National Pike in front of the Edmondson Drive-In. Theatre, which will seat 950, will cost $325,000. Owners are George Brehm and Joseph Einbinder owners of two drive-ins. Construction is scheduled to start before October 15.

Another indoor movie theatre opens in October in the Glen Burnie shopping mall. Glen Burnie is in Anne Arundel county, just south of city limits.

CHICAGO

(Continued from page 13)

(MGM) (31st wk). Big $18,000. Last week, $20,000.

Monroe (Jovan) (1,000; 65-90)—"David and Lisa" (Cont) and "End of Desire" (Indie) (reissues). Nice $5,000. Last week, "Sinners Go To Hell" (Indie) (reissue) and "Bedroom Vendetta" (Indie), $4,800.

Oriental (Indie) (3,400; 90-$1.80)—"Toys In Attic" (UA) (3d wk). Okay $12,500. Last week, $17,500.

Roosevelt (B&K) (1,400; 90-$1.80) "Shock Corridor" (AA) (2d wk). Light $9,500 or near. Last week, $19,000.

State-Lake (B&K) (2,400; $2-$4)—"Cleopatra" (20th) (14th wk). Stout $29,000. Last week, $33,000.

Surf (H&E Balaban) (684; $1.50-$1.80)—"Murder At Gallop" (Lope) (m.o.) (3d wk). Oke $3,700. Last week, $5,700.

Town (Teitel) (640; $1.25-$1.80)—"L-Shaped Room" (Col) (14th wk). Trim $2,500. Last week, $3,300.

United Artists (B&K) (1,700; 90-$1.80)—"For Love Or Money" (U). Sock $22,000. Last week, "Irma La Douce" (U...) (15th wk), $16,000.

Woods (Essaness) (1,200; 90-$1.80) — "Damaged Goods" (Essaness) (2d wk). Nice $12,000. Last week, $11,000.

World (Teitel) (608; 90-$1.80)—"L-Shaped Room" (Col) (14th wk). Smooth $4,700. Last week, $5,000.

Rory Calhoun, to star in "Stagecoach to Hell," first of A. C. Lyles' four-pix deal for Paramount, succeeds Robert Cummings in star role of Sidney Pink's "Operation Delilah," to be filmed in Madrid.

'V.I.P.s' Mpls. Ace, Mighty $16,000, 'Life' Mild 4G; 'Cleo' 11G, 'West' 10G

BOSTON

(Continued from page 12)

wk). The 14th week ended Monday (30) was slick $25,000. Last week, $26,500.

Orpheum (Loew) (2,900; 90-$1.65) — "V.I.P.s" (MGM). Sock $24,000 or over. Last week, "Haunting" (MGM) and "Dime With Halo" (MGM), $8,000.

Paramount (NET) (2,357; 90-$1.65) — "Shock Corridor" (AA) and "Play It Cool" (AA). Fair $11,000. Last week, "Rock-A-Bye Baby" (Par) and "Don't Give Up Ship" (Par) (reissues), $9,000.

Pilgrim (ATC) (1,909; 75-$1.25)—"Kiss of Vampire" (U) and "King Kong Vs. Godzilla" (U). Good $7,500. Last week, "Women of World" (Embassy) and "Madame" (Embassy) (2d wk), $6,500.

Park Square (Indie) (300; $1.80)—"8½" (Embassy) (10th wk). Oke $2,500. Last week, same.

Saxon (Sack) (1,100; $1.50-$2.75)—"Irma La Douce" (UA) (12th wk). Powerful $11,500. Last week, $12,000.

State (Trans-Lux) (730; 75-$1.25)—"Bunny Yeager's Nude Camera" (Cinema) and "Pagan Island" (Cinema) (2d wk). Torrid $8,000. Last week, $10,000.

Kroll In Paris on First, U Sets Second Project For Its 'New Horizons'

Some months ago Universal disclosed plans to establish a special production arm for the purpose of developing new creative picture-making personnel via the making of low-budget pix. So far, no films have hit market under the plan, called "New Film Horizons." But a second project is presently in the works. It's "Andy," tagged a "modern drama," to be produced and directed by Richard Serafian from his own original screenplay.

"First "New Horizons" film is in pre-production work. It's "The Guns of August," based on Barbara Tuchman's Pulitzer Prizewinning book. Nathan Kroll and Lawrence White will make it. Kroll is now in Paris scouting locations for the feature.

"Andy" will be Serafian's first feature, he having previously been a director of industrial, documentary and tv films. Universal has been moving slowly with the "new horizons" plan in order to give all concerned ample time to get projects ready for production and in good shape before they actually roll. Since the product produced under the scheme will be in addition to U's regular full-scale budget output, there is no pressure to grind out these low-budgeters to fill any product need.

The company's idea is to develop young producers, directors, writers, actors for eventual graduation into U's high-budget efforts. In the process, U will be getting additional product which will help fill the much discussed "product shortage" and will also be developing an inventory of potential art house pix, in that most of the "new horizons" efforts will be of a specialized nature.

MALICIOUS MISCHIEF AT EL PASO OZONER

El Paso, Tex., Oct. 1.

Vandalism continued at the Trail Drive-In Theatre, operated here by Paul Hogervorst and Dan Krieger, following a recent case in which most of the speakers posts were uprooted, speakers torn from the mountings, cables cut in two and the concessions stand messed up.

The owners staged a stake-out and waited for would be culprits for several nights and nothing happened.

A neighbor women saw persons moving about early in the morning in the concessions building. She phoned police and they arrived in time to apprehend three juveniles.

Minneapolis, Oct. 1.

Two of the Loop's most important fresh entries in recent weeks, "V.I.P.s" and "This Sporting Life," enliven the local scene currently. The first-named is smash at State. "Life" looks mild at Academy. Also new, "Shock Corridor" shapes fair at Lyric.

Hardticketers "Cleopatra" and "How West Was Won" have been here a long time, but continue to demonstrate remarkable boxoffice vitality. Ditto for "Irma La Douce" and "Great Escape," former being wow in 12th week.

Estimates for This Week

Academy (Mann) (1,000; $1.25-$1.50) — "Sporting Life" (Cont). Mild $4,000 or near. Last week, "Mouse on Moon" (Lopert) (2d wk), $4,000.

Avalon (Frank) (800; $1)—"Traveling Light" (Indie) and "Big Time Operators" (Indie) (subrerun). Okay $1,500. Last week, "Heavenly Bodies" (Indie) and "Matter of Who" (Indie) (subrun) (3d wk), $1,000.

Century (Par) (1,300; $2.10-$3.50) — "Cleopatra" (20th) (14th wk). Dandy $11,000. Last week, $12,000.

Cooper (CF) (805; $1.25-$2.50)—"How West Was Won" (MGM) (30th wk). Great $10,000. Last week, $11,000.

Gopher (Berger) (1,000; $1-$1.25)—"Johnny Cool" (UA) (2d wk). Nice $4,000. Last week, $5,500.

Lyric (Par) (1,000; $1-$1.25)—"Shock Corridor" (AA). Fair $4,500. Last week, "Castillian" (WB), $4,000.

Mann (Mann) (1,000; $1.25-$1.50)—"Great Escape" (UA) (8th wk). Socko $6,000. Last week, $7,000.

Orpheum (Mann) (2,800; $1-$1.25) — "Crowning Experience" (MRA). Opened Sunday (29). In for only five days. Last week, touring legit show.

Park (Mann) (1,000; $1.50)—"Thrill of It All" (U) (10th wk). Big $3,500. Last week, $4,000.

State (Par) (2,200; $1.25-$1.50)—"V.I.P.s" (MGM). Smash $16,000. Last week, "Haunted Palace" (AI), $6,000 at $1-$1.25.

Suburban World (Mann) (800; $1.25) — "Bluebeard" (Embassy). Light $1,800. Last week, "Sparrows Cant' Sing" (Janus) (2d wk); $1,800.

World (Mann) (400; $1.25-$1.50)—"Irma La Douce" (UA) (12th wk). Amazing $6,000. Last week, $7,000.

SAN FRANCISCO

(Continued from page 12)

$1.25-$1.50)—"Sword of Lancelot" (U). Sad $6,000 or close. Last week, "For Love or Money" (U) (4th wk), $7,300.

Metro (United Calif.) (1,000; $1.75-$2)—"Mondo Cane" (Times) (18th wk). Nice $2,800. Last week, $3,000.

Music Hall (Ros) (365; $1.49)—"L-Shaped Room" (Col) (15th wk). Big $2,500. Last week, $3,500.

Orpheum (Cinedome) (1,439; $2.75-$3.95) — "How West Was Won" (MGM) (31st wk). Great $26,000. Last week, $27,300.

Paramount (Par) (2,646; $1.50-$1.75)—"Haunting" (MGM). Good $11,000 or better. Last week, "3 Stooges Around World in Daze" (Col), $9,500.

Presidio (Art Theatre Guild) (750; $1.25-$1.50)—"Lord of Flies" (Sterling) (3d wk). Still big at $5,000. Last week, $7,000.

Royal (Nasser) (850; $1-$1.50)—"Toys in Attic" (UA) (2d wk). Okay $4,000. Last week, $7,000.

St. Francis (Par) (1,400; $1.50-$1.75)—"In French Style" (Col). Fancy $10,000. Last week, "3 Fables of Love" (Janus), $8,000.

Surf (Novikoff) (300; $1.25)—"Joan of Angels" (Indie) (2d wk). Fair $1,800. Last week, $2,200.

United Artists (No. Coast) (1,148; $3-$3.75)—"Lawrence of Arabia" (Col) (36th wk). Sock $10,000. Last week, $13,000.

Vogue (S.F. Theatres) (365; $2)—"Stranger Knocks" (T-L) (6th wk). Good $3,700. Last week, $4,000.

Warfield (FWC) (2,656; $1.25-$1.50)—"Haunted Palace" (AI) and "Terrified" (AI). Mild $10,000. Last week, "Women of World" (Emb) and "Passionate Thief" (Emb) (2d wk), $8,000.

THE EXCITEMENT BEGINS IN THE PRESS WITH SMASH ACCLAIM FOR "IN THE FRENCH STYLE"!

"★★★★ (HIGHEST RATING) THE BEDROOM SCENE IS SO POIGNANT, IT BECOMES A TRIUMPH!" —Daily News

"IRWIN SHAW HAS PROVED HE KNOWS HIS AMERICAN AUDIENCE.
His story of a pretty American girl in the Paris world of artists, models, fashions, newspaper correspondents and young Frenchmen is spelled out by Shaw with fine attention to detail. Funny and true, rueful and happy, with just enough difference to give it the spice of reality."
—N.Y. Post

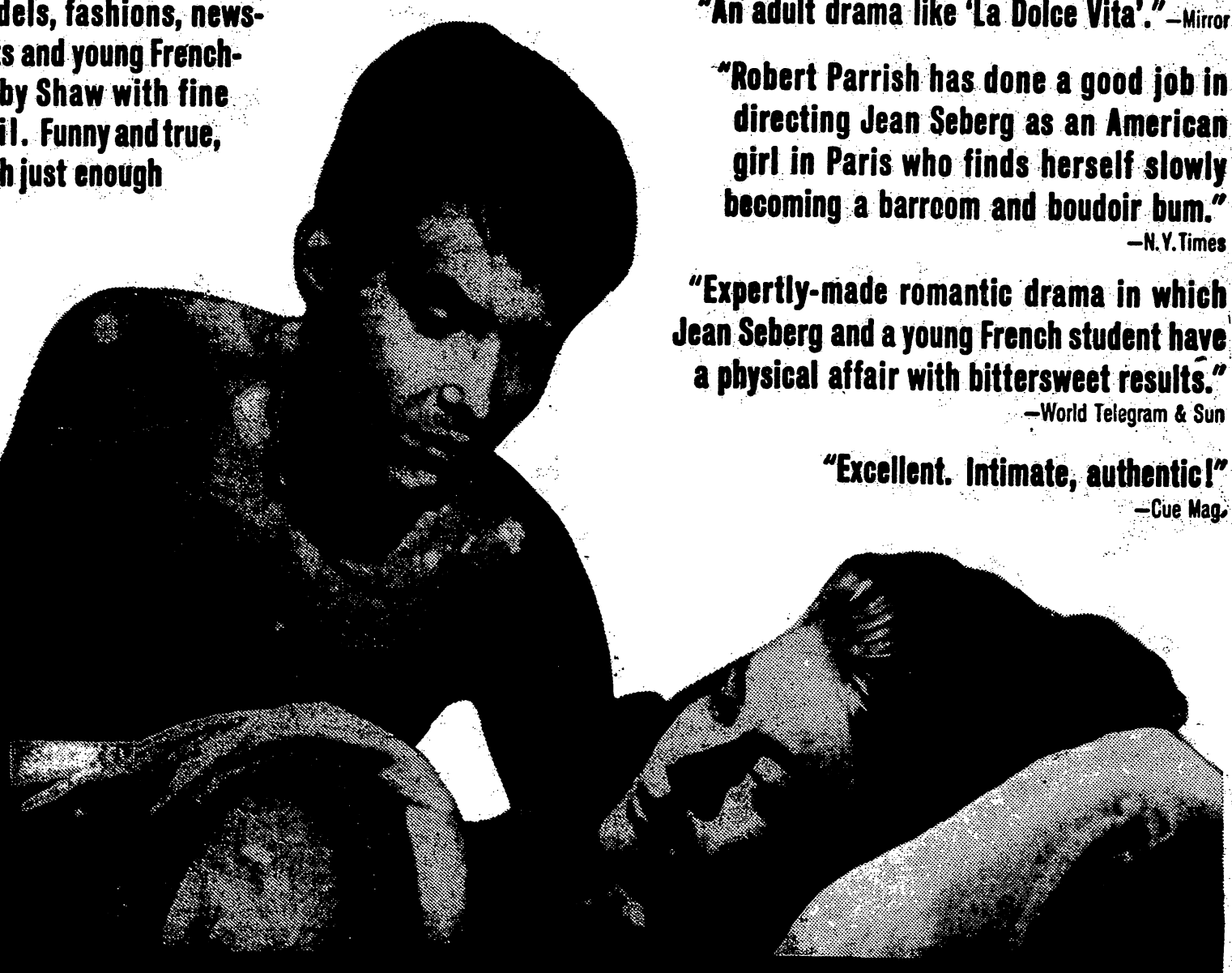
"Sin, solace, sleekness and sophistication is Irwin Shaw's story of an American girl on the loose in Paris." —Herald Tribune

"An adult drama like 'La Dolce Vita'." —Mirror

"Robert Parrish has done a good job in directing Jean Seberg as an American girl in Paris who finds herself slowly becoming a barroom and boudoir bum."
—N.Y. Times

"Expertly-made romantic drama in which Jean Seberg and a young French student have a physical affair with bittersweet results."
—World Telegram & Sun

"Excellent. Intimate, authentic!"
—Cue Mag.



JEAN SEBERG STANLEY BAKER in THE FRENCH STYLE

NOW WATCH FOR MORE EXCITEMENT THROUGHOUT THE NATION...IN THE COLUMBIA BOXOFFICE STYLE!

West End Big Despite Heat, 'V.I.P.s' Sock $23,000, 2d, 'Cleo' Big $49,300, 6th, 'Birds' Boff 24½G, 'Tom' 14½G

London, Sept. 16.

It's Elizabeth Taylor and Richard Burton versus Taylor-Burton in current boxoffice race, and (taking capacity and prices into consideration) it looks like a dead heat. At the Empire, and the second round of "The V.I.P.s" is smash $23,000 after a record opener while at the Dominion, "Cleopatra," still going clean at night performances though slightly down at matinees, hit a big $49,300, but in sixth session.

Though the first warm spell for months hurt slightly over the weekend, firstrun biz continues mainly brisk, with such stout contenders around as "The Birds," with a socko $24,500 or more in third week at Odeon, Leicester Square; and "Tom Jones," with a great $14,500 in its 11th London Pavilion frame.

"Lawrence of Arabia" still is mighty $21,000 in its 32d Metropole stanza. "West Side Story" continues at remarkable pace with a fancy $11,200 in its 81st Astoria session. The two Cinerama pix, "How West Was Won" is rated solid $23,500 in 45th round at Casino, and "Brothers Grimm" looks solid $17,400 in ninth week at Coliseum.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$1.75)—"West Side Story" (UA) (81st wk). Sturdy $11,200. Stays until Dec. 19, with "The Cardinal" (BLC) following on Dec. 20.

Carlton (20th) (1,128; 70-$1.75)—"Condemned of Altona" (20th) (3d wk). Fair $4,000 or close. Last week, $5,200 second week. "Please, Not Now" (20th) preems Sept. 19.

Casino (Indie) (1,155; $1.20-$2.15)—"How West Was Won" (Robin-MGM) (45th wk). Solid $23,000 or over for 15 performances, plus Saturday midnight screening.

Columbia (Col) (740; $1.05-$2.50)—"Freud" (Rank) (3d wk). Moder-

(Continued on page 29)

Berlin Arts Fair Tees Off With Philharmonic

Berlin, Sept. 24.

The upcoming 13th Berliner Festwochen, the city's annual Arts Fair, will open Sept. 29 with a concert by the Berlin Philharmonic (under Karl Boehm) at the High School of Music, as in previous years. The Berlin Philharmonic Orchestra is going to have a house of its own beginning Oct. 15. On that day, the city's new Philharmonie, an ultra-modern concert hall, will be launched by a concert of the Berlin Philharmonic. That concert will wind up the Arts Fair. Herbert von Karajan, chief conductor of the Philharmonic, will baton this concert.

The concert side is substantial again. In addition to Boehme and Karajan, the Berlin Philharmonic will have such conductors as Hans Werner Henze, Hans Martin Schneidt and Darius Milhaud, who along with Serge Baudo, will conduct works by himself. The noted Concertgebouworkest Amsterdam, under Eugen Jochum, will guest here five days prior to the beginning of fest.

Other important dates of this year's Berlin Arts Fair include the new staging of Verdi's "Macbeth," under Gustav Rudolf Sellner, with Mario Rossi conducting, at Deutsche Oper Berlin; the Theatre Royal de la Monnaie, Brussels, presenting of Offenbach's "Tales of Hoffmann"; guest appearances of the Black Theatre of Prague; Yi-Kwei Sze, with Chinese Songs, at the Oak Gallery; and the European preem of Edward Albee's "Who's Afraid of Virginia Woolf" at Schlosspark Theatre. Dr. Wolfgang Stresemann is head of the city's Festwochen this year. He replaced the late Dr. Gerhart von Westerman, who headed the fest ever since its start back in 1951.

O'Connell ('Greenwich') Plans Prod. in Italy

Rome, Sept. 24.

Jack O'Connell, Yank director of "Greenwich Village Story," one of U.S. entries at Venice Film Fest this year, expects to produce and direct his next pic in Italy next spring. Titled "Friends and Romans," the film is set in Italy and the U.S. It is based on the director's own treatment written some time back and recently updated.

O'Connell, who has left to scout locations for subsequent projects in Ibiza, Spain and Tangiers, disclosed he had sold "Greenwich Village" to Mario Arbace for Italy and France shortly after its Venice debut. Yank filmmaker returns to U.S. briefly before resuming at his Rome base of operations. "Greenwich," incidentally, is only Yank pic invited to be screened at the upcoming October Naples Film Meetings.

Disney Starts Shooting 'Emil' in Germany; 2d Kaestner Script

Berlin, Sept. 24.

Walt Disney Productions has started shooting "Emil and the Detectives" here. This is described as the first film of non-political calibre to be made in the German capital by an American company since the war. "Emil" will be the second Erich Kaestner story Walt Disney has brought to the cinema screen. The first, the Hayley Mills starrer, "The Parent Trap," was based on Kaestner's "The Double Lottchen," and brought acclaim to 15-year-old Hayley Mills. The role of "Emil" will give a like chance to 10-year-old Bryan Russell of Los Angeles. Major adult role is portrayed by American Walter Slezak, with German players Heinz Schubert and Peter Ehrlich as his accomplices.

Walt Disney came to Berlin to finalize arrangements for shooting this pic. Opening scenes were photographed in the little Hessian town of Alsfeld, near Frankfurt, with Peter Tewksbury directing and Guenter Senftleben, a German, in charge of lensing. Associate producer Peter V. Herald, Disney's Continental production chief, then moved his 70-man crew back here where they embark upon extensive location work before moving onto the sound stages of UFA Studios for about seven weeks of interiors.

ITALY HYPER-RESPONDS TO 'HOW WEST WAS WON'

Rome, Oct. 1.

"How the West Was Won" (Metro-C-rama) is off to an early and strong start in the 1963-64 Italian b.o. stakes. Pic, which racked up a sensational $540,000 in one Milan house last season (182 days), already has an $80,000 leg on this stanza for that same house and a new opening in a Genoa key. It will be a hard one to top this fall and winter, though "Cleopatra", "Lawrence", and other strong items will also bid for title.

Remainder of early fall field includes a large number of Italo exploitation pix which are expected to fade because of high numbers and low average quality.

"The Great Escape" (Dear-UA) is currently fourth in the Italo keys, and "The Sword of Lancelot" (U) is making a strong early showing in the number 8 spot. "Giant" in a Warners revival is running 16th, while "Le Monachine" (The Young Nuns) (Astoria) is coming up on basis of early returns.

Wrap-up figures for 1962-63 show Titanus "The Leopard" an easy winner, over "Longest Day" (20th), "Bounty" (Metro), and "Il Sorpasso" (Incei), an Italo sleeper.

Yanks copped 46.5% of seasonal market (vs. 40.4% for '61-'62) as against 46.5% for Italos and coproducts (vs. 52.8%).

Anzacs Cold Audiences?

Melbourne, Oct. 1.

French concert pianist Philippe Entremont, on his second tour Down Under for the Australian Broadcasting Commission, said at a press conference here that he rates Australians among the lowest on the audience - warmth barometer.

He rated Russians and South Americans as the warmest and claimed that very few audiences were colder than Aussies.

Other visiting artists have found that Aussie audiences are reserved during performance but at the end will become the most enthusiastic of any.

Entremont found this incredulous. "In Sydney," he said, "The Sydney Symphony Orchestra was finishing off my programme with a beautiful rendition of Tschaikowsky and the audience sat there like great fat cows and scuttled out before the end."

Frankenheimer At Helm Of 'Train' After Penn Resigns As Director

Paris, Oct. 1.

John Frankenheimer firmly believes that the same script made by different directors makes for quite different films. That is why he found his sudden takeover of "The Train" (UA), from Arthur Penn, on a week's notice a difficult affair.

Frankenheimer is now well along with the pic here and he claims it is one of the most rugged projects he has tackled. That is mainly due to the need to change the script as he goes along. This is not a criticism of the original, he says, but the fact that he just sees the same plot, action and meaning in another light.

Practically the whole film is being shot on location which also means improvisation as well as script changes. Penn ankled the pic after a disagreement with the producer. Frankenhemler set back a project to heed the call of star and production participant Burt Lancaster.

Film is technically a French-Italo coproduction of Ariane Films and Dear Film with United Artists investing for worldwide distribution rights. It is thus eligible for both French and Italo film aid, 14% on grosses and is being made in English and French.

Frankenheimer sees the pic as essentially an action story of railroad worker resistance to the German conquerors in France during the occupation of the last World War. It shows a last attempt to save some Franch art treasures the Germans want to take out of France as the Allies approach Paris.

Frankenheimer is amazed by the cooperation of the French railroads. When he visited on a depot exterior site, he pointed to the many old style locomotives and trains at his disposal. After blowing up trains in a simulated aid raid, the crew moves to Rouen and Paris for a few days of studio work.

This is his first pic abroad and he would like to do more. Next project is "The Confessor." Besides Lancaster, "Train" cast has British thesp Paul Scofield and some German players. The others are French.

New, Important Change in British Booking Pattern May Provide Fresh Hazards for Indie Prods., Distribs

London, Sept. 24.

A new and significant shift in the British booking pattern during the last few weeks may provide fresh hazards for independent producers and distributors — and a few majors, too, who are standing in line hopefully waiting for dates on one or other of major circuits.

For what is believed to be the first time ever, a picture has been held over on general release in a substantial number of situations, thus making a serious dent in the earning potentiality of the film skedded to follow by reducing the number of important outlets.

The pacemaker in this major new trend is the Mirisch Bros.' "Great Escape" (UA), which did standout biz on all its prerelease engagements, and was booked for holdover runs even before its opening on general release. It is estimated that about 40 important theatres played the pic for its second week, in addition to the key and secondary key situations which play holdovers when returns justify.

Not An Isolated Case

That the policy instituted for "Escape" is not an isolated case of giving merited additional playing time to a film which has done well at the wickets, is proved by reports that similar practices will be used in the coming week for other upcoming major releases, among them "From Russia With Love" and "Tom Jones," both of which are UA releases.

One unusual feature of the development, which was tried out on the Rank circuit, was that two Rank releases, which made up the double bill scheduled to follow "Escape," were themselves hurt, having sacrificed the grossing potential from 40 important theatres.

Welcomed By Producer With Hit

While the new trend is understandably welcomed by the producer with a hit pic, it presents considerable added burdens for others, particularly as it has come at a time when product availability (on a numerical basis at any rate) exceeds demands. And both the

(Continued on page 29)

De Grunwald Pulls Out Of 'Budapest' Prod.

London, Oct. 1.

Dimitre de Grunwald has confirmed that he has withdrawn his British participation from the tripartite production of "Milly Goes to Budapest," in which he was associated with Cinerama and Hungarofilm. He is now back here with the director, James Hill, and the English unit.

De Grunwald said his conception of the film, in style and script, was becoming increasingly different from that of his partners, and since delays in shooting through bad weather necessitated the unavoidable withdrawal of Lionel Jeffries (committed to Columbia pic starting Oct. 7), it seemed in the best interests of the project to let their partners make the film as they saw it.

Nicolas Reisini, Cinerama prexy, has now agreed with Hungarofilm that the film should be directed by Richard Thorpe and coproduced by Thomas Conroy and Istvan Nemeskurty of Hungary. The production schedule has been extended to run through to December.

Shuffle the Product; 'Lawrence' in Moveover Despite Holding High

Tokyo, Sept. 24.

Toho's knotty problem of bookings for its Yuraku-za Theatre in this city was solved by a series of Chinese checker moves. "Lawrence of Arabia," (Col), which has been going socko at the house since its opening the second week in February, moves this week to the roadshow Imperial Theatre where Julian Berman, Columbia's Far East supervisor, predicts it will run at least through the New Year holidays.

Berman previously was reluctant to let Toho move the picture, since it continues to register higher receipts than its minimum for pullout. In its first 219 days, "Arabia" scored a gross of $756,000 at the house and is likely to become Columbia's all-time Japan hit.

To make room for "Lawrence" at the Imperial, Toho is pulling "Tico and the Shark," a Nippon Herald release, which has been strong since its early summer bow. Moving into the Yuraku-za is "Marilyn" (Fox), which will be followed by "Bye Bye Birdie" (Col) in mid-October.

It was expected that "V.I.P.'s" (M-G) would go into the Yuraku-za Sept. 1. The house's lobby had displays for the picture weeks earlier. But "Lawrence" couldn't be budged and the Metro film went across the street to the Yuraku-za where it is doing very well.

Probe Future Of Film Aid Under Common Mart

Paris, Oct. 1.

The Syndicate of French Spectacles has asked for an audience with Centre Du Cinema head Michel Fourre Cormeray to discuss the future of the recently revised governmental Film Aid setup.

The CDC this year won a concession from Common Mart headquarters in Brussels to allow for a 14% kickback on local grosses to pic producers instead of the previous 5%, as practiced in Italy. This revved up production and 100 pix will be made this year compared to last year's 80 or less.

But Film Aid still runs out in June of 1964, and the Syndicate would like to know if it will be renewed on the new basis or whether ECM demands for eventually doing away with all aid will be abided by.

The Syndicate seems to feel that it will be too soon to lower aid now that production has just begun to perk again. They want the government film office to try to keep it at its present level for some time yet. It feels this should be kept up as long as filmgoing is falling here and there is still a general economic uneasiness.

The Syndicate believes that 14% aid has not led to a feared spate of quickies. The raised aid is also leading to more coproduction and more U.S. filmmaking through local companies. It remains to be seen if the CDC will again try to go against the Rome Treaty ECM rules and keep up Film Aid as long as necessary. This may mean that ECM film plans will be set back again on this point.

Aussie Film Biz on Spring Upswing With 'V.I.P.'s' Ace New Pic; 'Birds' Big

Sydney, Sept. 24.

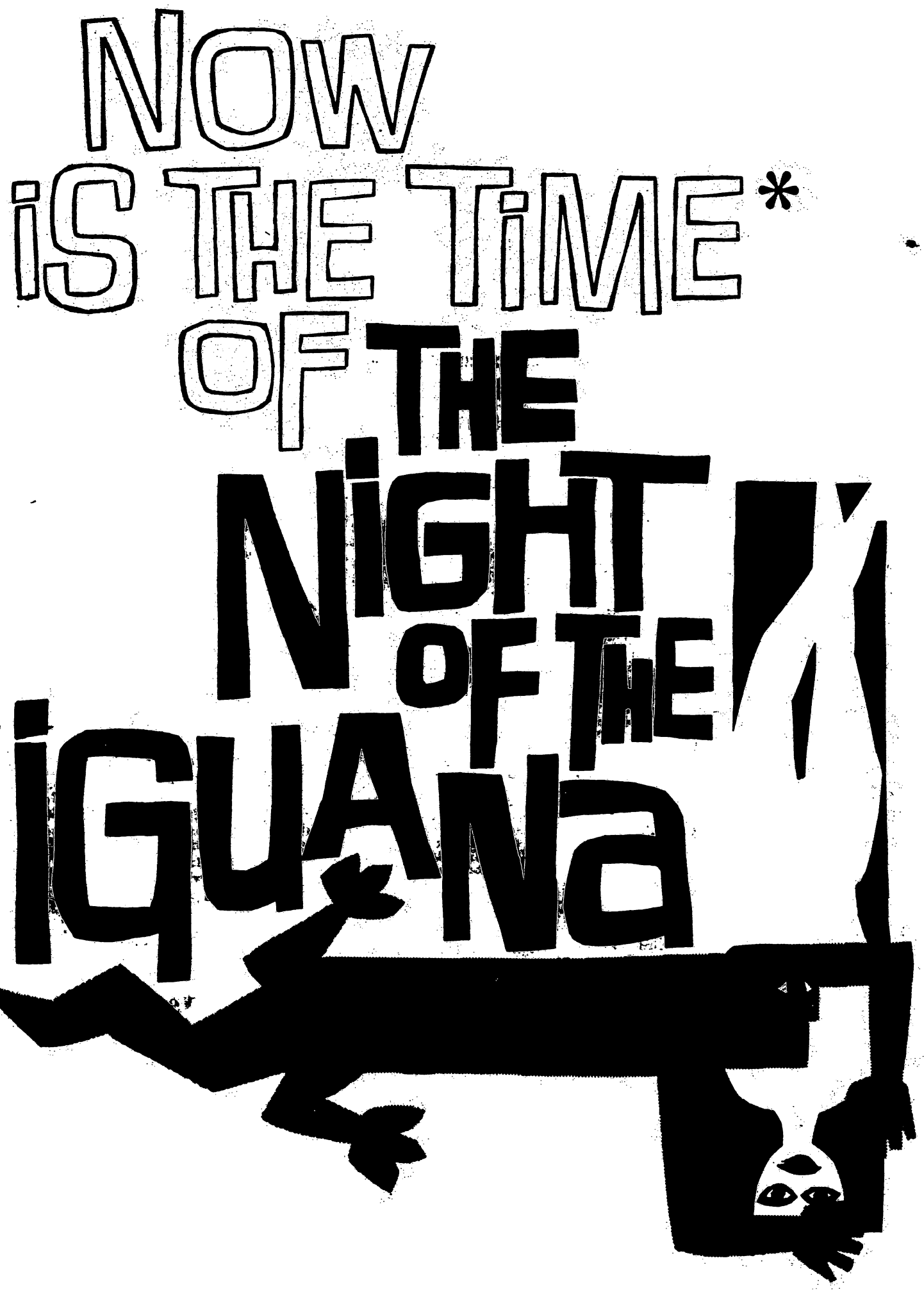
Spring span here sees an uplift in film biz generally here and summer bow-in (October-February) is expected to give showmen solid boxoffice returns, with healthy trading for the outdoor epics. Product flow right through to next fall indicates a breakaway from sex dramas, shot-and-shell and Westerns to lighter fare designed to win back teenagers to the cinema.

Metro has a smash hit with its "V.I.P.s" coast-to-coast, given a publicity hypo via a personal in the keyers by Rod Taylor. Pic goes out this week, too, into the nabes and drive-ins for additional hefty coin.

Biz is powerful, too with "Barabbas" (Col), "55 Days at Peking" (BEF), "How West Was Won" (MG-M), "Mondo Cane" (Blake), "West Side Story" (UA) (winding up run of 66 weeks), and "80 Days" in for repeat play dates.

"The Birds" (U) finished a six week run here, with "Tammy and Doctor" (U) hitting five weeks in the medium price bracket. Good trade is coming likewise with "L-Shaped Room" (Lion-BEF), "Two for Seesaw" (UA), "Bon Voyage" (MGM) and "Whatever Became of Baby Jane" (WB).

In Melbourne, "Longest Day" (20th) is surprising show biz by swinging into 37th week, with "55 Days at Peking" (BEF) and "Sodom and Gomorrah" (Rank) also okay. Outstander is "V.I.P.s" in the two Metro-owned houses.



*Monday was the day in Mismaloya, Mexico, when director John Huston and producer Ray Stark began filming for Metro-Goldwyn-Mayer and Seven Arts Productions the screen adaptation of Tennessee Williams' prize-winning play. Heading a distinguished international cast are Richard Burton as Shannon, Ava Gardner as Maxine, Deborah Kerr as Hannah and Sue Lyon as Charlotte. Screenplay by John Huston and Anthony Veiller. This motion picture will be released by MGM throughout the world in late 1964.

International Sound Track

London

Walt Disney Organization has given reminder of its success story by sending round a list of pix available. There are 58 current feature films and 19 coming up. There are also 58 featuretts and too many cartoons to name. Remarkable thing is that they are all tagged with "U" certificates, meaning that the moppets here can see them without being taken by adults . . . **Frank Hoare** retiring from the board of the Children's Film Foundation . **Clifford Elson,** exploitation manager of Associated British Cinemas, has been named assistant to **David Jones,** ABC's publicity and advertising topper. **Dennis Cave** now replaces Elson, under **Douglas Ewin** . . . **Sylva Koscina,** a Yugoslav star, has been cast to play opposite **Dirk Bogarde** in the new **Betty Box-Ralph Thomas** comedy thriller, "Hot Enough For June." Rank will be distributing the pic which will have locations in Italy and studio work at Pinewood . **Richard Hamer,** booking boss of the Rank Organization, though recently in a position of consultant, has now officially retired . . . Third **James Bond** film, starring **Sean Connery,** of course, is skedded for production next February . . . **Margaret Rutherford** signed for another Miss Marple comedy-thriller. She will again play the **Agatha Christie** character in "Murder Most Foul," starting on Oct. 7 for Metro . . . **Darryl F. Zanuck's** "The Longest Day," reportedly has broken 12 house records out of 16 on its first week of pre-release following its 47 week season at Leicester-square Theatre . . . The Board of Technicolor has declared an interim dividend of 5½ cents for stock unit, less income tax, for the year ending Nov. 30, 1963. It is the same as last year . . **Sir Nutcombe Hume** has been re-appointed chairman of the National Film Finance Corp. . . . **Tom Bell** and **Sara Miles** signed for a new film, "Rose Budd," due for early production at Shepperton. It concerns the adventures of a girl from the sticks who comes to London for kicks.

"Woman of Straw" unit, starring **Gina Lollobrigida, Sean Connery** and **Ralph Richardson,** left for Majorca locations last week after filming at Pinewood studios. Pic is being produced and directed by **Michael Relph** and **Basil Deardon** for United Artists . . . **Michael Kirsch** has resigned as Daily Sketch film critic to start a photographic freelance business . . . An Eisenstein film season is running at the National Film Theatre for two weeks, starting yesterday (Tues.). Among the pix selected are "Ivan the Terrible" (parts one and two), "The Battleship 'Potemkin'," "Alexander Nevsky," and "Thunder Over Mexico." . . . "Wings to the Future," a color film of last year's Farnborough air show, made by British Movietone News for the Central Office of Information, won a diploma of merit at the first international aeronautical film festival held at Deauville. There were 118 entries . . . The Carlton Theatre, Watford, (Rank) reopened last week after overhaul, with "Tom Jones" . . . "Mutiny on the Bounty" opens a return West End engagement tomorrow (Thurs.) at the Empire, to boost the upcoming general release on the ABC circuit, which begins Oct. 14 . . . **Richard Brooks** has signed **James Mason** to play Gentleman Brown in his "Lord Jim," in which the title role will be played by **Peter O'Toole.** Filming will start in Hong Kong in November and will move to its Cambodia location two months later. . . . Sending out a 33-page handout on "The Pumpkin Eater," publicist **Laurie Hamilton-Webb** appeals to recipients not to be scared at the size. The pic, which is being made by Romulus Films, is being directed by **Jack Clayton** and produced by **James Woolf,** with **Anne Bancroft, Peter Finch** and **James Mason.**

Paris

That recently renowned Swedish filmmaker **Ingmar Bergman** seems to have fallen into disrepute here. Once having all his pix in fast at art houses, his last ones have yet to get any inkling of distribution if one has already played in the U.S. "Winter's Light" may soon get takers but "Silence" is also ready. And Bergman is now finishing up another, a comedy, "Not to Talk of All Women" . . . Paris is fickle, too!

Michaelangelo Antonioni has signed local stripper **Rita Renoir,** who has done some film roles, as second femme lead, after **Monica Vitti** for his new pic "Red Desert" that began this week in Ravenna, Italy. **Roger Coggio** winding "The Diary of a Madman" which is a modernization of Gogol's story which he also did as a stage play in period last season. Pic has only him as an actor and he also directed.

Rome

Darryl Zanuck surveying local studio facilities with Dear Film topper **Robert Haggiag** with eye to jelling "Agony and the Ecstasy" coproduction details; pic rolls 1964, 400th Anniversary of Michelangelo's death. **Burt Lancaster, Charlton Heston** and **Spencer Tracy** are names mentioned for parts in pic which has a **Philip Dunne** script . . **Giuseppe DeSantis** has wound "Italiano Brava Gente" in Moscow after nine-month shooting stint; **Galatea** produced with **Joseph Levine's Embassy Pictures** associated, and **Peter Falk** and **Arthur Kennedy** were U.S. cast members.

"Lawrence of Arabia" given pub-ad sendoff via producer **Sam Spiegel** donation of plot of land to late Pope John XXIII favorite charity. Orphanage will be built with proceeds of fund drive in theatres in Italy screening the **David Lean** pic . . . **Frank Wolff** starts his ninth Italo pic, "La Ronda" (Amato) for director **Carlo Lizzani** soon . . . **Giuseppe Scotese** director of "Forbidden Cities" an Italo feature documentary currently in release here, claims he's received anonymous threatening letter from a Las Vegas "Syndicate" asking him to trim undercover footage shot in Nevada gambling emporia for his pic . . . Two Italo-mades, "War and Peace" and "Divorce, Italian Style" topped $3,200,000 on the French market, it's reported here . . . **Maleno Melanotti** has gunned "Frenesia dell'Estate," **Luigi Zampa** directing, at his Cosmopolitan Studios near Pisa.

Naples Cinema Meetings (Oct. 5-12) includes an International Exhibit of Modern set and costume design . . **Berge Jountoyan** of Romes' Berge Films has secured **Samuel Bronston's** "Fall of the Roman Empire" for the Middle East . . . over 170 exhibs attending fall AGIS-ANEC conclave in Rome . . . 33 new titles deposited at ANICA title office this month . . current pub-ad discipline has been extended for another season by Italy's Distrib Union.

"Celestina" is name of pic with which new Rome company, Aston Films, makes its production debut. Tragicomedy is based on 17th Century work by **Fernando de Rocas** . . . **P. F. Campanile** and **Massimo Franciosa** begin their second pic, "Le Voci Bianche," soon for Franca Film . . . **Mauro Bolognini** has wound his "Corruption" for Arco Films . . **Valerio Zurlini** begins "The Garden of the Finzi-Contini" soon.

It happened in Sicily: man named **Francesco Ferrante** was accused of **Pietro Messina's** murder, but gave as alibi the fact that he'd been working that day as an extra on **Luchino Visconti's** "The Leopard." Two new pic companies formed here: AICA Cinematografica, headed by **Franco Cancellieri,** and Cinthia Film, which is setting up "The Seal of Blood" . . . Three Neapolitan stars, **Vittorio deSica, Sophia Loren** and **Toto,** will be honored during October Film gathering in Naples.

POSTSCRIPT TO MURDER

Vienna Fusses Over $16 For Grave Upkeep

Vienna, Oct. 1.

Because the necessary $16 was not provided in the "budget" of the Vienna state theatres, management of the opera suggested the union go passing-of-the-hat for that amount. The $16 is for the upkeep of the grave of Dagmar Fuhrich, who was 12 years old when stabbed to death backstage at the opera a few months ago.

In the horror of the murder, the general management of state opera, under Herbert von Karajan, issued an official statement that funeral and all expenses would be covered. A few days later, the Ministry of Education headed by Heinrich Drimmel, declared its inability to ratify this rash decision.

Union of Artists and Stage Hands replied that they will pay the $16.

The confessed murderer, Joseph Weinmann, is awaiting trial.

5 U.S. Documentaries In Italo Didactic Fest

Rome, Sept. 24.

Five Yank documentaries are participating this week in the First International Show of Didactic Films at Vicenza, Italy. They are Sy Wexler's "Human Growth"; "A. R. Frost," by Sidney Steber; George Gordon's "Music, the Expressive Language" (which recently won a Silver Medal at Venice); USIA production, "Teaching Science"; and Philip Stapp's "Transatlantic."

There are 40 pix entered from 16 countries. An International Convention on problems of school cinema is also planned. One of the speakers is Prof. Bernard Quebeck of Indiana's St. Joseph College, who'll talk on "Audio-visual aids and the teaching of music in American schools."

Brit. News Theatres Sold

London, Oct. 1.

Capital and Provincial News Theatres, which operates a circuit of 29 houses, has been bought by Union Property Holdings for a figure reported to be over $2,800,000. The purchasing company is controlled by Maxwell Joseph, a property tycoon who also owns a string of hotels.

C & P's Classic circuit includes 10 London theatres, others on the South Coast and in the North as well as houses in Belfast and Glasgow.

German Censor Board Extending To 'Political' Control of Product; Bans '4 Days Naples'; Cuts 'Altona'

Frankfurt, Oct. 1.

Latest alarm in the West German film industry—to the American distributors and to the West German producers—is that the country's all-powerful censoring agency, the Freiwillige Selbskontrolle der Filmwirtschaft (Voluntary Self-Control of the Film Industry) has set itself up as a "political" control. Members of the Film Censorship Board, as the FSK is generally known here, are no longer restricting themselves to only those cuts that lie within their power, that is cuts concerning immorality, violence, nationalistic, militaristic or anti-racial scenes.

The FSK has suddenly turned its full force on "political" tendencies the censors feel are not favorable to the Germans or to the German image at home. And the German public, on learning about these outrageous slicings and bans, are hopping mad. Editorials in leading German newspapers are protesting against the excessive powers suddenly assumed by the German censors, one leading paper heading its story "Who is going to protect us from the Film Censors? The Censors are going in a dangerous political direction . . ."

Two U.S. Releases Hit

Most recent scissoring of films, which were of political themes of which the German censors did not approve were in two Italian pics, with American distributors. One is "Four Days of Naples," which met with objections from the censorship board because it dealt with a subject unfriendly to the Germans—the four days in which the Germans took over Naples during the war.

The other was "Condemned of Altona" (20th) which was cut tremendously because of the "political" tendencies the German censors did not feel the German public should be confronted with.

Latter pic, made by Italian director Vittorio de Sica, has been drastically altered for the German cinemas. In one scene, a German who managed to switch with the political currents was combined in name with two leading German industrialists, and another prominent German was linked with the Nazi criminals. The censors demanded that these names be removed because "today these men have a good reputation known throughout the world."

Communistic Hate Campaign

The censors also added that the names had been included as part of the "Communistic hate campaign," being instituted against the Germans. A scene showing former German Minister of Defense Strauss was also eliminated from the German version because it was not a "favorable" one, and it could recall to the East Germans that West Germany was building an army which might one day be set against them in a battle between the Commies and the Western World.

Thus, the films as it is being shown in Germany will have little relation to the pic exhibited in other countries.

The German censorship board includes a representative of the Catholic and the Protestant church plus business and film reps.

Situation concerning Metro's "Four Days of Naples" is even

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Italo Exhibs Establish Award; First For Yanks Go To 'Day' and 'Bounty'

Rome, Oct. 1.

A prize for the top b.o. winners of each season, per local market statistics, will be awarded annually by AGIS, the Italian exhibitors' association. Two Yank releases are the first foreign winners. They are "The Longest Day" (20th) and "Mutiny on the Bounty" (Metro).

Italian winners are Incei's "Il Sorpasso" and "Sodom and Gomorrah" (Titanus). Latter, though directed by Robert Aldrich with an International cast, rates Italian nationality.

A similar award, on an international basis, has been sponsored by ANICA and MIFED, the Milan Trade Fair, which in October gives its "Trophy of Five Continents" to pix topping b.o. in each of five world areas.

Jody McCrea Starts In British Picture

London, Sept. 24.

Just back from a round-the-world-tour, Jody McCrea started work last Thursday (19) on his first British picture. he has been signed for a role in "Saturday Night Out," which Robert Hartford Davis is directing at Shepperton.

After completing that assignment, McCrea exxpects to return to Hollywood to appear in the sequel to "Beach Party," which is skedded to roll next December. He was also in "Party."

Crown Set In Mexico

Los Angeles, Oct. 1.

Crown International Pictures has closed a deal with Cinematografica Internacional Exportadora of Mexico City to distribute CIP product in Mexico.

Under deal closed by CIP prexy Newton P. Jacobs, with veepee Mark Tenser repping him in southern negotiations, release of program in Latin and South America will be handled by Peliculas Mexicanas, official government distributing company.

Spain's Bargain-Basement Westerns; British Started It There in 1958

By HANK WERBA

Madrid, Oct. 1.

The Spanish film industry is almost as saddle-sore today as Hollywood was for years during the film heyday of its Golden West. The land rush is on to get a "Western" into production and the contagion is spreading out to coproducers in France and Italy and has also caught up with Hollywood.

It is no surprise that Spain has become a happy hunting ground for oater production. Hollywood turned its back on Westerns when television screens became clouded with gunsmoke. But the market for Westerns abroad is apparently as strong as ever and Spain offers many particular advantages to qualify it as the logical successor to take over where Hollywood left off.

In the first place, the low-cost economy helps bring this product in at a price that safeguards investment and profit. There are also such features as reliable climate, varied far west terrain, availability of horseflesh and cattle and the myriad facial types that make atmosphere casting for Indians, Mexicans, plainsmen and Lone Rangers a dead cinch.

Chronologically, Raul Walsh reined the first Western in Spain (for Britain) when he directed **Kenneth More** and **Jayne Mansfield** in "The Sheriff of Fractured Jaw." This was early in 1958. It must have been feasible even then, for Walsh was getting a daily average of 18 to 20 setups during his five-week location schedule on Castilian plains.

It was not until 1961-62 that British director-producer Michael Carreras formed an American company to coproduce "The Savage Guns" with Jose Maess's Tecisa Films. The cast, headed by Richard Basehart, Rod Taylor, Alex Nicol and Paquita Rico, filmed exteriors in the colorful arroyos and flatlands of Almeria. "Savage Guns" was the first Western fully fabricated in Spain and exteriors were filmed at Sevilla Studios in Madrid. It is said that Metro's distribution advance to Carreras and Spain-Portugal guarantees to Tecisa provided benefits on the low-budgeter before cameras started rolling.

At this point, a French producer, Marius LeSeur, joined with a Spanish cooperative, Copercines, headed by enterprising Eduardo Manzano. Copercines, last year, built a Western set some 25 miles from Madrid, nicknamed it Golden City and started to coproduce bargain-basement Westerns with his Gallic associate. In quick order, they turned out "The Sword of Zorro," "Welcome Padre Murray," "The Terrible Sheriff" and "The Shadow of Zorro." Hispamer Films jumped on the chuckwagon with "Three Swords of Zorro" and Urania Films produced a comedy Western called "Torrejon City" (Torrejon, near Madrid, is where the U.S. Air Base is located.)

This year the trend is broadening to include Hollywood producers and stars. Lester Welch joined with Tecisa to put "Gunfighters of Casa Grande" into the mill under the direction of Roy Rowland. Cast was topped by Alex Nicol, Jorge Mistral and Steve Rowland

(Continued on page 26)

Satyajit Roy Sez India Pix Go Well in Russia

Bombay, Sept. 24.

Indian producer Satyajit Roy, who recently returned from Moscow, said there was fine demand for India's films in Russian cinemas. The Russian authorities, however, were not keen on buying Indian pix or selling Russian films to India.

They would, however, welcome an exchange program. In this, the Russos are rated here to be clever since by exchange alone can they force Indian producers to give something of value by releasing Red films in India, which otherwise have no ready market. No distributor here so far has indicated he would invest money in Soviet pix, and the films from Russia in the hands of producers (obtained by exchange) are languishing in the vaults.

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Eidophor Impressively Demonstrated

Halpern's Views On 'Rivalry' Between Closed-Circuit (For Specials Only) And Tollvision

Theatre Network Television, long operating in closed-circuit, last week unveiled its new Eidophor color projector. And along with the unveiling came the suggestion that this "breakthrough" on a new show business frontier has a meaningful headstart over home tollvision in the race to provide the public with special shows otherwise not available.

Nate Halpern, TNT president, noted that both organization and economics are hurdles yet facing home toll, whereas a closed-circuit theatre network requires only the installation of equipment in theatres and then, of course, the programming.

The color pictures shown at TNT's studio in Woodside, Queens, were rich in sharpness and overall quality, certainly compatible with audience demands. Picked up were multi-hued shots of fruits, flowers and vegetables and tropical fish swimming in a tank.

The showing clearly demonstrated the projector's capability; much depends, of course, on lighting on the camera end when, say, a special sports event is transmitted.

Sporting contests, opera, ballet and Broadway shows were among the items mentioned by Halpern as possible programming material for the video-linked theatres. The closed-circuit system also can be an important instrument in education and national defense communication.

Halpern expressed view that tollvision and closed circuit are not necessarily competitive. Indeed, it "would be fruitless' to talk of any kind of daily programming for closed-circuit, for this is designed for specialized audiences rather than the masses. Its attractiveness, now enhanced by color, would be in the simultaneous nation-wide pictorial coverage of something going on live, whether a football game for the sports fans or a concert for the cultural-minded.

50 By 38 Feet

The new Eidophor projector is capable of filling a screen measuring 50 by 38 feet. What are the specific plans in the way of actual programming to fill that or any other size screen? Halpern replies that this is another chicken-and-the-egg instance. The programming particulars, he said, must await exhibitor acceptance of the projector and the system itself. TNT already has put across 74 theatre tv shows in black and white.

TNT has all United States and Canadian distribution rights to the Eidophor projector. Some time ago 20th-Fox participated in its development, apparently has bowed out but conceivably could return in the roll of programmer.

The Eidophor is a full simultaneous color system which has three lenses transmitting each of the three basic colors.

Balaban Impressed

Execs in the motion picture and allied fields attended a private showing of the Eidephor closed-circuit system in color and came away impressed.

Paramount president Barney Balaban said he thought the demonstration "excellent." He added that the Par-affiliated Famous Players Theatre in Canada has been using the black-and-white Eidophor system with success "but color could be even better."

Negro Star

Continued from page 2

matter. What he's interested in are across the board pictures."

"The idea," Poitier said, "is to say what you have to say in an entertaining way. There is a box-office hangup with certain themes, naturally, but it depends mostly on how much you make a picture for and how many playdates you can anticipate." And advocate of low budget pix, the actor, who has formed his own production company and has several projects on the drawing board, contends that "the element of waste is the culpret in most budgets and good films can be made for small money."

"The motion picture is the reflection of the social structure," Poitier feels, and that goes deeper than it sounds on the surface. He expressed the opinion that not only are the end products reflective of social pattern but also the many elements that combine to make and exhibit pictures also mirror the social shape of things. This, therefore, has its effect on the employment of Negro actors and the handling of all matter of themes dealing with the Negro's position in today's society and any other social conditions—which takes in just about everything.

Pictures are made to be shown and to make money by their showing, primarily, and society dictates what will accomplish the best returns. Society, therefore, also subtly, and even subconsciously in some cases, dictates what is filmed, how it is filmed and who appears in the product. All of these factors are strongly a part of the motion picture industry today and, indeed, a part of most everything that happens, and so, Poitier, feels strongly that "it will have to be a moral act not to segregate before much can happen in the industry as far as Negro employment or any related problem."

But, nonetheless, films are a very important factor in the world today, the actor feels. "In any time of stress throughout history, the people have turned to their artists and thinkers for answers." Some are in the business of making films and that makes pix important, Poitier contends. "So film has an impact but it has to be entertainment first."

As far as Poitier's own production plans are concerned, the actor hasn't put anything into action as yet. "A lot depends on 'Lilies' as far as that goes," he noted. It is his first gross percentage pic and he says he'll be in good shape if it does $1,500,000 in biz or thereabouts. It's also the first film in which he is the long and "carrying" star. "It will determine my bankability," he said, figuring that if it turns the kind of profit mentioned, he should be good for $300,000 financing at least for his own projects.

Among his own productions is a plan for a film about six guys who are successful in various walks of life but who aren't happy with what they're doing and long for other persuits, in this case all wanting to be musicians. Every summer they get together and tour but are so bad they can't get return bookings. They eventually make an equally bad record which sets off other things. Anyway, he developed the idea and will bring it to a writer if he gets the loot. He's also talking about a musical with Harry Belafonte and has a longstanding deal with Pan Arts to make "A Bullet for Charlemagne," if that ever comes off.

Actor Salaries

Continued from page 1

munity Dialogue" carried over WNEW-TV from 8:30-9 p.m.

Others participating in the stanza were Broadway producers Roger L. Stevens and Alfred de Liagre Jr., off-Broadway producer Lore Noto, actor Paul Ford, ticket broker Louis Schoenceit, and Alvin Cooperman, executive director of the Shubert theatre organization. Allyn Edwards was moderator of the program, which concerned ticket prices on Broadway.

The general opinion—one that has been frequently asserted with statistical documentation—was that the increase in ticket prices over the years has been relatively small when viewed in the overall picture of climbing costs. Also emphasized was the reluctance of present-day theatregoers to purchase the cheaper seats in a theatre. It was pointed out that with a hit, the balcony locations are usually the last to be sold. This situation, as de Ligare and others have stated, is believed to be a problem of social status.

As indicated, a lot that's been said and reported before was repeated on the program. Considering that the session was limited to 30 minutes, that didn't leave much time for anything of particular note other than the remarks made by Miss Hagen. *Jess.*

WHO'S BEING COY?

Par's Exploiteers Vs. L.A. Radio Sex Primness

Several radio stations in the Los Angeles area have rejected spot commercials submitted by Paramount in behalf of "A New Kind of Love." The a.m. outlets thought the verbal copy too hot to handle.

Par shot back with ads in the L. A. papers proclaiming "Sex Outlawed in Los Angeles," and assuring that the commercials were good, clean and American. Readers were invited to dial a telephone number, which responded with the taped reading of the gagged-up blurbs which had been turned down by the L.A. radio outlets.

Commercials are strictly comic, for the most part concerning a couple of old folks discussing the possibilities of "A New Kind of Love" Love" until the explanation comes that this is a picture.

The radio spots have been accepted by stations in the south where the pic production, starring Paul Newman and Joanne Woodward, has been given "Project Picture" exploitation benefits by affiliates of United Paramount.

UNIVERSAL SALESMEN SEE WHAT'S COMING UP

Universal opened its week-long national sales convention in New York on Monday (30) with welcoming addresses by prez Milton R. Rackmil and v.p.-general manager Henry H. "Hi" Martin and the screening of six of the company's upcoming releases.

Those screened: "The Brass Bottle," "The Chalk Garden," "Man's Favorite Sport," "Wild and Wonderful," "King of the Mountain" and "Captain Newman M.D." In some cases producers of the features and other creative personnel were on hand to talk to the sales soldiers about the releases, all of which are 1964 product.

Formal sessions of the conclave begin today (Wed.) with a discussion of re'easing and promotional plans for the first six months of '64. These are being held at the Waldorf-Astoria and are being participated in by managers from U's 31 domestic offices, a rep of Empire-Universal which distributes the company's product in Canada, regional sales managers, the homeoffice sales team and U's ad-pub-exploitation execs. Exhibitor leaders will join trade press reporters at a luncheon this Friday (4) at the Waldorf.

Tomorrow (Thurs.) David A. Lipton, v.p. of advertising and publicity who arrived in New York from the Coast over the weekend, will outline ad-pub plans, joined by Philip Gerard, eastern ad-pub director. Martin will preside at the meeting.

Going over the releases and plans for 1964 in his welcoming talk prez Milton R. Rackmil told the assemblege Monday (30) that they "represent the strongest production lineup we have ever presented and we are confident the realization of this great potential will provide Universal and its exhibitor customers with boxoffice results surpassing the records we have achieved in recent years."

Rackmil also discussed the creative personnel involved in various long-term deals with U, the company's "new horizons" development program and various property acquisitions made by Universal for production soon.

He noted that U currently has 30 writers at work on 17 different projects under nine producers, largest spurt since 1957. Among the upcoming productions, he singled out Alfred Hitchcock's "Marnie," the new Cary Grant starrer being written by Peter Stone who did the actor's latest in "Charade," two upcoming Ross Hunter projects — "The Richest Girl in Town" and "The Art of Love"—and Robert Radnitz's currently in production "Island of the Blue Dolphins" for special mention.

SIMONELLI'S POSTS

Charles F. Simonelli has been elected a director of Walter Reade-Sterling Inc.

Simonelli also is corporate veep of Technicolor Corp. and a director of Waldorf Systems Inc.

George Skouras, Per Nate Cummings: 'Wouldn't Sell and Wouldn't Buy?

Baltimore Oct. 1

Walter Reade Jr. exhibitor-distributor and producer, took the stand today (Tues.) in the trial of the dissident stockholders' suit against the management of United Artists Theatre Circuit before Judge Reuben Oppenheimer in Circuit Court here.

It is expected that Reade's testimony will conclude hearings after which time both sides in proxy fight will take about two weeks to review the record. At the end of that time they'll present arguments.

Earlier in the trial (Thursday, Sept. 26) Maxwell E. Cummings, head of the Stockholders' Committee for Better Management of United Artists Theatre Circuit, testified that before he bought a share of stock in UATC, "the program put before him and acquiesed in by him" was to get rid of George Skouras as president of the company.

He also said that as early as January, 1962, a replacement was named for Skouras should dissidents' plan be successful. Cummings also said that if dissident group wins proxy fight Reade will become a director of the company.

Cummings also told of a meeting between himself and Reade during which Reade allegedly said that UATC was not enjoying the position it should in the industry, that it had fine prospects and that it was more a question of management than anything else.

Cummings testified that he told Skouras in March, 1963, that he was unhappy with the way things were going, that he (Skouras) was running UATC as a one-man business and pointed out that for the benefit of the company Skouras should become chairman of the board with reduction in salary. He also suggested that he (Cummings) be allowed to name six members to 12-member board.

When Skouras refused, Cummings said he offered to buy Skouras' stock. This was refused and he offered to sell his to Skouras. This was also refused and since Skouras wouldn't sell and wouldn't buy and wouldn't allow Cummings to name six or even four members to the board, there was nothing for Cummings to do but protect his investments and join forces with the Ohrbach-Reade group.

Trial began Sept. 10 and covers two issues. One is whether UATC can legally issue 740,000 shares of common stock in exchange for a 50% interest in United California Theatres. Other concerns request of dissidents for special meeting of stockholders to oust present management. This action was brought by Cummings as head of Committee which is headed by Cummings, Reade and Jerome Ohrbach.

Committee alleges that one of the purposes of proposed transaction of 740,000 shares of capital stock for United California shares held by Naify family of San Francisco is to keep present management in control in face of proxy fight.

UATC counsel had voluntarily agreed in court to withhold any action on stock deal.

Embassy's 10 Current

As the fall season swings into gear, Embassy Pictures currently finds itself with 10 pix playing the New York area, with a couple of others due for display before the end of the year.

Playing Broadway and east-side daydate engagements are "8½" and "The Conjugal Bed," the former at Embassy Prez Joseph E. Levine's Festival Theatre and the New Embassy Theatre and the latter at the Forum and Fine Arts Theatres. Both are in their U.S. premiere dates in the area.

Having recently completed a record 53-week run at the off-Broadway Paris Theatre, "Divorce—Italian Style" is playing Loew's Metropolitan in Brooklyn coupled with "The Hell Fire Club," also an Embassy release. Also playing subsequent-run engagements in the area are "Sky Above—Mud Below," "Boccaccio '70," "7 Capital Sins," "Love at Twenty," "Fabiola" and "O.K. Nero."

Embassy has several pix upcoming, some to be debuted by the year's end. These include "Three Penny Opera," New York" and, into early "Light Fantastic," "Only One 1964, the Carlo Ponti-Joseph E. Levine coproductions "Ghost at Noon," "Empty Canvas" and "Yesterday, Today and Tomorrow."

Hootenanny

Continued from page 1

out of the Kremlin. A Congressional investigation was requested.

"I," Keating told the Senate with a sweeping gesture which would have outclassed any Barrymore, "had always had the impression that if anything was thoroughly American in spirit, it was American folk music. To be sure, I was perfectly aware of certain un-American influences in it, like Elizabethan balladry, English Protestant hymns and spirituals. But I never considered these sinister."

But the possibility of a Congressional investigation of "verbal subterfuges of applied dialectics" in the lyrics of such tunes caused him to take a more careful look, Keating added.

"I began," said Keating, "to find where there's smoke, there's fire—which perhaps explains how the Fire and Police Research Assn. gets into the act too."

Before anyone laughs at such a proposed Capitol Hill probe out of Washington, they should consider the lyrics of a "pacifist spiritual," Keating said, with tongue in cheek.

He read the familiar lyrics. "Gonna lay down my sword and shield, down by the river-side . . . And study war no more."

He cited "Darlin' Cory" as Exhibit A of "disrespect for law and order," as he continued his spoof. That number tells about "revenue officers a-comin'" with no other purpose in mind, saving tearing "your still-house down," he noted.

Keating said he had given thought to singing the lyrics involved, instead of merely reading them.

"But," he went on, "I don't want to break Senate rules and provoke a Senate hootenanny."

This caused Sen. Hubert Humphrey (D-Minn.), also famous for his sense of humor, to stop Keating with an interruption.

"I have examined the rules," Humphrey asserted, "and there is nothing barring the Senator from New York from singing—except his own good judgment."

Keating said he felt an urge to warn the House Un-American Activities Committee in the event it might give serious thought to a probe of folk music.

"It may," Keating cautioned, "stimulate the writing of new folk music making fun of Congressional investigations."

When Keating had finished, Sen. Richard Russell (D-Ga.) had something to say.

"My only regret," Russell sighed, "is that you didn't make some reference to 'Dixie.'"

IRREVERSIBLE SHRINK OF FILM ROW, ALBANY

Albany, Oct. 1.

Another landmark of Albany's Film row is about to disappear. It's the Metro exchange, which has bounded the old Row on the north for some 35 years and which is the only remaining one of flush-days' large space. Metro will move to the RTA Building, two blocks south. Columbia, Warner Bros., Allied Artists, United Artists and Paramount now maintain smaller offices on the second floor of that same structure.

When Metro closes shop at the present location, only Max Westebbe will remain as an exchange. Tenant of old Film Row, Westebbe, ex-RKO manager, occupies one of the smaller branches, sells independent product in the Albany and Buffalo territories.

MGM branch boss is Ralph Ripps.

Florida Gulf Coast In Quiet Desegregation of Film Theatres

By ODIE ANDERSON

St. Petersburg, Fla., Oct. 1.

Suncoast of Florida is now sprinkled with desegregated theatres, and the switch to the new salt and pepper policy has been accomplished with no fanfare and not a ripple of violence.

Motion picture pads in St. Petersburg were attended early this month by screened Negro couples, following negotiations which began July 26 when picketing by would-be colored patrons was halted. Unrestricted admission of Negroes began Sept. 16 at St. Pete's Florida, State, Cameo, Playhouse and Center theatres. Tampa and Clearwater pix p[illegible]aces have been fully desegregated since Sept. 9. The delay in St. Pete was blamed on a breakdown in communication between Negroes and theatre owners.

Farther south, units of the Florida Theatre chain — the Palace in Bradenton and the Florida and Ritz in Sarasota — have followed with welcome mats for colored patrons. A spokesman for the chain in Sarasota states that tickets are now sold to "anybody who is properly dressed and acts accordingly."

Peaceful integration is attributed to the successful avoidance of publicity.

VICTOR OF JAPAN PARTNERS IN FILM

Tokyo, Oct. 1.

Victor Co. of Japan, which holds the franchise here for RCA Victor and many other labels, is starting feature film production in a tieup with Shochiku, one of Japan's majors.

Victor will start shooting its first picture in early November. To be called "Olympic Ondo" (Olympic Chorus), it will star Yukio Hashi, Akira Matsushima and other singers under contract to the diskery, in addition to players from Shochiku.

Victor plans production of six features annually, with distribution by Shochiku. Idea behind the project is to utilize further popular personalities already under the Victor banner.

North Carolina Gets First Twin Theatre

Charlotte, Oct. 1.

An unusual twin theatre, to be the first in North Carolina will open here about the middle of October. Robert M. Daugherty, Southern Division manager of the General Drive-In Corp. of Boston, Mass., said that construction of the two-in-one structure opposite Charlottetown Mall was on schedule—although a bit more expensive than originally planned.

"We had estimated the investment would be about $750,000," he said. "It'll run at least $1,000,000 now."

The theatre will not only be unique, but also the largest in the area. From a central projection room films will be shown in a large auditorium seating about 1,000 people and in a small auditorium seating about 500.

When the same film is being shown on both sides, the shows will start at staggered hours. Sometimes separate pix will be shown, one on each side.

Forman Heads SCTOA

Los Angeles, Oct. 1.

William R. Forman, prexy of Pacific Drive-In Theatres, is new board chairman of Southern California Theatre Owners Assn., succeeding Harry Arthur, who remains on the directorate. New board members include Eugene V. Klein, prexy of National General Corp., Robert W. Selig, theatre operations veepee, NGC; Evert R. Cummings, Cummings Theatres; and William H. Oldknow, prexy of Sero Amusement Co.

Lester Blumberg also was elected treasurer and Ida Schreiber returned as secretary at board meeting last week. New directors join Forman, Arthur, Blumberg, Sherrill C. Corwin, Robert L. Lippert, Fred Stein, Bill Srere, Harry Rackin.

IFIDA'S 3 GOVERNORS

Goldwurm, Frankel, Wormser Guiding Importers in Gotham

The Independent Film Importers & Distributors of America has elected a new, three-man governing committee for 1963-64 comprised of Jean Goldwurm, prez of Times Film; Daniel Frankel, prez of Zenith International, and Irving Wormser, prez of Continental Distributing, the theatrical releasing arm of Walter Reade-Sterling.

Goldwurm is a holdover from the previous year's governing committee, which also included Richard Brandt, prez of Trans-Lux Corp., and David Emanuel, prez of Governor Films.

DISK JOCK ART FORD TO PRODUCE FILMS

New York disk jocket Art Ford, who Sunday (29) wound up his long association with WINS, is entering the feature film field as a producer. He starts work Oct. 15 in New York on "History of Horror," described as a horror film documentary. Additionally, he is prepping the production of two more films, a three-part comedy-drama to be filmed in New York and Bermuda, plus "Illusion," a romantic drama set in turn-of-the-century Paris. The first is a Ford original and the second is being scripted by an outside writer. Both should be ready to go next year, if financing comes through and Ford completes "Horror" before the end of this year as planned.

This is not Ford's first venture in theatrical pix. In the late 1940s, he worked on Jacques Tati's "Jour de Fete" in France, and in 1957 he directed the lowbudget actioner, "Johnny Gunman," which was released by Tudor Films.

Milan's MIFED Draws Many Int'l Confabs

Milan, Oct. 1.

Several international gatherings are slated to be held here during the fall MIFED (Oct. 14-24), 14th of a series.

Unesco's International Council on Films and TV (CITC) meets Oct. 15-17. Unesco's CIFJ (Int'l Council of Children's Films) meets Oct. 17-20; the U.I.E.C. (Int'l Exhib Association) gathers Oct. 22-23; and the B.I.C. (Int'l Film Bureau) is set for Oct. 23-24. On Oct. 24, the MIFED-BIC boxoffice award to top cash winners of each continent will be announced.

7 Arts Foreign Chief On Far East Junket

London, Oct. 1.

Norman B. Katz, foreign veepee for Seven Arts Productions International, took off last week on a month's trip to the Far East, visiting Japan and Australia. Object of his trip is to supervise distribution and sales of Seven Arts theatrical product in these territories as well as to oversee sales to tv stations of Seven Arts feature film libraries, including the recently acquired 20th-Fox package of 220 pix.

Katz will return to London via New York, where he will meet with Eliot Hyman, Seven Arts prexy, and other homeoffice execs.

'LAWRENCE OF ARABIA'S' TWO-WAVE PLAYOFF

Boston, Oct. 1.

"Lawrence of Arabia" breaks in two waves for New England theatres on Oct. 9, and 13, it was revealed at a merchandising meeting of Boston and New England exhibitors held by Columbia pictures at Hotel Bradford Wednesday (25).

Chairing the session were Richard Kahn, Columbia's national coordinator of advertising-publicity and exploitation; John Skouras, coordinator for the picture; Tom O'Brien, Columbia Boston branch manager; John Markle, Columbia Boston exploitation chief. First wave for "Lawrence," which just finished eight weeks on a moveover at Ben Sack's Beacon Hill to top grosses, hits on Oct. 9, when the picture goes into theatres in Framingham, Peabody, Lynn and Brockton, Mass.

The second wave comes on Oct. 30 when the picture, which will play with the intermission just as in the deluxe downtown Boston houses, goes into 15 theatres around Boston. More than 35 exhibitors from Boston and New England attended the meeting.

New Zest

Continued from page 4

going on practical locations for new houses.

National General has mapped an expansion program entailing no less than 50 exhibition outlets. These are some of the examples. There is considerable new building and, even if not to be interpreted as an actual building boom, there's certainly less talk about theatres being converted into bowling alleys, churches and parking lots.

The new constructions represent another change, in that exhibitors more and more are tending toward the "compact" theatre, relatively small to keep down the overhead and with stress on audience comfort.

Like the Wall Streeters say, the theatrical film industry is volatile. Right now it's more up than down.

Common Lobby

Continued from page 5

a shopping center near the city of Pontiac.

Manuel Lima, Redstone exec here from the east, said the theatres will be identical to theatres now under construction for Redstone in West Springfield, Mass., and Toledo, Ohio. The theatres will share a common lobby, Lima said, and will be in operation next April. First run films will be the policy, in addition to road shows in the larger theatre and foreign and art films in the smaller, Clark Theatre Service will do the booking.

Lima said the larger auditorium will have Todd-AO, 70m and other modern projection equipment and full stereophonic sound. Both theatres will be luxury houses, featuring extra-wide, movable cushion seats, year round air-conditioning. Parking, by attendants, will be free and there will be free checkroom facilities.

Harry Schneider, district manager here for Redstone, said an art gallery and lounge will be available to local groups. Redstone operates about 30 theatres, mostly in the east. Schneider supervises Redstone operations in Michigan, Ohio, and Kentucky.

Judge Pans Prior Restraint

Atlanta, Oct. 1.

Chief Justice W. H. Duckworth of Georgia went on record at a hearing last week as favoring censorship of "obscene" pictures only after they open. He said he was dead set against "prior restraint," because this would be the same as checking a minister's sermon before he went onto the pulpit.

Duckworth expressed his sentiments as Atlanta attorneys offered argument in appealing a Georgia court's ruling which was not to their liking. They had wanted an ordinance forcing theatremen to submit films to a government control board for a classification rating. Fulton Superior Court said no to this and it from this decision that the Atlanta lawyers are appealing.

Duckworth said this kind of classification, in which pictures would be "approved," "unsuitable for youth" or "objectionable," would mean restraining an act before it happened, and consequently unconstitutional.

The case is before the Georgia Supreme Court and a final decision is expected within a month.

Those Two Move to Mexico

Mexico City, Oct. 1.

Elizabeth Taylor and Richard Burton were greeted by Mexican film director, Emilio Fernandez, and about 1,000 other presumed well-wishers and newsmen at Mexico City's central airport on their arrival from Canada to begin work on John Huston-directed "Night of the Iguana" here and in Puerto Vallarta.

As the mob pursued the famous pair, police tightened a cordon, and straight-armed a way to the waiting limousine. One person in the crowd fell. Then, the screen players were pushed, shoved, stepped on. Miss Taylor lost her shoes and her purse—both later retrieved, and at one point appeared near the breaking point. Burton carried Liza Todd, Miss Taylor's five-year-old daughter, and had all she could do to make it to the car. A police escort took them to the Maria Isabel. They leave on Wednesday for Puerto Vallarta and location filming of the Tennessee Williams play in which Burton, Ava Gardner, Sue Lyons and Deborah Kerr appear, but not Miss Taylor.

Richard Burton and Ava Gardner, the main glamour items, ducked the press conference at the Hotel Reforma. The questions asked of Burton in Montreal anent his relations to all his leading women reportedly acted as a frost. With the stars absent the conference itself proved pretty blah, apart from starting late. Present were John Huston, Fernandez, Gabriel Figueroa, Sue Lyon and Skip Ward together with producer Ray Stark who apologized for the absentees.

Huston said, "I'm very happy to be back in Mexico again. I have been coming here since I was 18 years old, and I really do love this country. And I thank you."

Huston then introduced Sue Lyon, who stated, "I am very happy to be here. This is my first trip to Mexico, and I'm very happy to be here."

At this point the p.a. system, which proved inadequate throughout began to go on the blink. Ward was introduced. He is totally unknown in Mexico He stated, "This is my first trip to Mexico, and I'm very happy to be here."

At this point either Huston or Stark pointed out that he, Ward, was searching for a new name. Possibly James, or Warren. The noise in the room was quite a din as reporters from such diverse publications as Tass, Pravda, The New York Times, VARIETY, Life-Time, Mexican papers, and Australian, etc., kept asking each other what's going on, what did he (she) say? etc.

Budd Schulberg standing in the back of the room, said, "Isn't anyone going to ask any intelligent questions, for expletive's sake?"

This was neither the time or the place for intellegence.

Typical questions were: Reporter to Huston, "Is it true that Sue Lyon is trying to steal Richard Burton away from Elizabeth Taylor?"

Huston, "I don't think so. No."

Reporter to Huston, "Who's with her—a boyfriend, too?"

Huston. "No, she came with her teacher."

Reporter: "Like Miss Taylor?"

Huston: "Like Miss Taylor. Miss Taylor hasn't anything to do with the picture. She's merely along. She is Mr. Burton's teacher. That's it. She's his teacher. And Miss Lyon has a teacher too."

Meanwhile, In Quebec

Montreal, Oct. 1.

The latest episode in the long-running, "Liz, Dick & The Press" serial has left local Fourth Estaters with the backs up and their pencils sharpened for the kill.

What has them particularly riled, is the quote attributed to Elizabeth Taylor, who's playing in the "Let's Get Away From It All" drama with Dick Burton as the extra-added, that members of the Montreal press fraternity are "the rudest and dirtiest-minded in the world."

Incident took place at the Montreal airport a week ago Sunday (22) when the couple was en route to Mexico where Burton is making "Iguana." Couple also let down briefly in Toronto, and it was to newsmen in the latter city that Liz let fly with her comment about the Montreal lads.

Actually, the big beef locally by reporters from newspapers, is that the accusation is unfair and inaccurate, since it was only one or two of the reporters who threw curves in the form of questions that went even beyond the ultra-personal.

An interesting aspect of the incident, is the talk among newspapermen that although Liz may have generalized a little too broadly for everyone's comfort, there is some substance in her charge, although the locals prefer to describe the guilty reporters' lapse as one of irresponsibility and inexperience, rather than dirty-mindedness. Or were they under instruction?

Turth of the matter is that reporters for the local newspapers —particularly such Big League sheets as The Montreal Star, The Gazette, La Press, Le Devoir, etc.— have for a long time been irritated by the young and inexperienced cubs sent to important stories, mainly by certain radio and television stations.

One radio station is particularly guilty of this, with its reporters generally lacking the experience.

Guns Pessimism

Continued from page 5

had hold over engagement at Interstate—"I don't know when we had summer holdovers on every picture." The summer has been a record breaker, too, for Interstate, like "Irma La Douce" (UA) at the Esquire and "Spencer's Mountain" (WB) on its return engagement in the nabes.

"The best summer business in years will give Interstate a banner year" is the way Jackson sums it up.

Earl Podolnick, prez of Trans-Texas is even more jubilant. "It's the best year in Trans-Texas history (11 years')) is the way he summed up. "We've had good pictures and we've given them strong promotion, "We believe promotion is a big part of he answer; even a good picture does not always draw well without letting the public know. We have concentrated on creating the motion picture going habit, on building confidence in the public that good pictures are being shown."

The result is record breaking runs at Trans-Texas Fine Arts Theatre and a highly satisfactory six months for Cinerama's "How the West Was Won" (M-G at the Capri.

The summer has been the best in 10 years for the Rowley United Theatre, and John Rowley, prez of the circuit, says the lineup for fall is much better than 1962.

"The public can't and won't ignore good pictures," says Rowley. "A continued flow of good pictures provides a momentum of movement to the boxoffices. The public wants to buy-and we have worked harder to push our pictures because we knew we had good products to sell."

Phil Isley Theatres have had simmer biz 10 percent above 1962 — there is better product coming up for the fall, says owner Phil Isley. "We have had many good family pictures which means good business for the drive-ins," Isley said. "The whole situation is looking rosier than it has in years."

"We are getting pictures on re-run engagements much earlier and we are playing more pictures on multiple first runs," said lead booker Brandon Doak of the Stanley Warner of Texas Circuit. "The result is more business. The film business has been improving every year since 1958 and 1963 may be the best in history."

Stanley Warner moved into Texas in January with the purchase of 37 theatres, mostly ozoners. Doak said the circuit had worked to keep better product in the theatres and more first runs—and he expects October and November to continue the release of top films with continued good business.

Exceptional pictures better than usual and more of them is the way Harry Sachs of I. B. Adelman Theatres explains the summer upsurge. "We have been highly successful in Dallas this summer," he says, "and almost as good in Tulsa and Houston."

Morris Gotcher of the McLendon Theatres has much the same story to tell for the summer of 1963—"Better pictures and more of them provide the answer to a far better summer than in 1962."

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After Caesar and Higgins Struts, Rexy Dashes Off In All Directions

Hollywood, Oct. 1.

Already eyeing the December windup of "My Fair Lady," Rex Harrison last week disclosed a trio of vehicles which he is currently mulling to follow his Julius Caesar and Henry Higgins characterizations.

Actor reports that Merian C. Cooper has offered him role of Gen. Chennault in "A Thousand Springs," projected filmization of novel by the General's widow, Anna Chennault. Cooper served as chief-of-staff to Chennault during World War II, retiring as an Air Force Brig. General. "Springs" has been presented to Cinerama for a possible coproduction deal.

Also contemplated by Harrison is a trio of plays to be presented under tag of "The Season," in which he would star on consecutive evenings. One might be a "musical fantasy," another a satire, "a comedy with meaning," and a third straight drama. Two of them would probably be originals.

Present intention is to break them in at the Edinburgh Festival next August after which they would be taken to London, finally to be presented on Broadway.

Third possibility is "a film which would embrace the Henry 8th period" with the characters treated "more like the people of today" than in the traditional historical handling. He avers that Joseph Mankiewicz's "Cleopatra" approach was of this genre.

Projected pic is "not even in production stages," said Harrison, allowing only that it would quite likely be lensed in England.

It is the legit trio, however, which is currently commanding bulk of actor's post "Fair Lady" attention.

On one tack, he terms though of three Broadway opening nights in one week "rather hair-raising." Such an eventuality would be "impossible," he believes, if "they hadn't been broken in very slowly in London, probably on a one-at-a-time basis.

"It will be very difficult—and expensive," he notes, adding, however, that it will not be a unique undertaking since "John Gielgud has done something similar."

Final form of presentation has by no means been set, states Harrison. He notes that one modification might stem from audience reaction, with more popular plays presented more frequently than the less well received.

Probability of venture being tagged "repertorial" may present a selling problem in the U.S., believes Harrison. "A new image should be created for the 'repertory' company here—to remove the present stigma of amateurism with which it presently suffers," contends actor.

Harrison reports that there is both an American and a British producer involved with project, asserting, however, that "it wouldn't be fair" to name them at this time.

Winding on the how-do-you-follow "Cleo" and "Fair Lady" theme, Harrison avers, "I won't go back to doing light thing of no consequence," quickly assuring that he wasn't alluding to his last two pix, but was referring to films he made immediately preceding them.

Loew's City Squire Inn For B'nai B'rith's Cinema

Loew's new City Squire Inn in midtown New York will have its Constitution Hall Ballroom inaugurated Oct. 15 by Gotham's Cinema Lodge of B'nai B'rith which which will hold the first social function there.

In the program, currently being developed by the evening's chairman, Jack H. Levin, Cinema Lodge members and their guests will get a tour of the new inn, including a dip in its swimming pool. Formal portion of the evening will consist of a welcome for Rabbi Ralph Silverstein, Cinema v.p. and chaplain who recently returned from a global study of the different religious sects.

There will also be a "candlelight induction ceremony" for 40 new Lodge members and a welcome back for Harry Brandt who is entertainment chairman for the first entertainment industry luncheon on behalf of the Anti-Defamation League of B'nai B'rith at which Barney Balaban will be guest of honor.

Poe Pilots DFZ Fete

Twentieth-Fox exec veep Seymour Poe has been named chairman for the Motion Picture Pioneers dinner in New York Nov. 23 at which 20th prez Darryl F. Zanuck will be cited as Pioneer of the Year. Co-chairman of the dinner will be 20th veeps Joseph Sugar and Jonas Rosenfield Jr., and Marvin Kirsch, Pioneers veep.

Mort Segal, 20th publicity manager, will be publicity chairman for the dinner.

NATIONAL GENERAL PROFITS HIKE: 54%

Los Angeles, Oct. 1.

National General Corp.'s operating profits for fiscal year ended Sept. 24, 1963 are expected to reach $3,500,000, an increase of 53.83% over 1962's $2,275,138, according to prexy Eugene V. Klein.

Gross for same period should be at least 10% over last year's $43,546,289, exec noted, which will bring this figure just under $48,000,000.

Klein reported that first quarter of 1964 should hit record proportions, and he looks for fiscal '64 to be "substantially" higher than 1963.

'Lawrence' Should Hit $95,000 in Ottawa

Ottawa, Oct. 1.

Sam Spiegel's "Lawrence of Arabia" will come close to the all-time hard-ticket record here: 21 weeks, set by M-G's "Ben Hur," also at the 807-seat Nelson Theatre. Now in its 17th week, it's sure to last till 20th's "Cleopatra" comes in Oct. 3 (at $3 top, compared to $2.50 for previous roadshows), according to Ernie Warren, 20th Century Theatres' district manager.

Now nearing $80,000 in its 16th week, "Lawrence" should, he feels, hit or top $95,000 by the time it exits in its 20th week. "Ben Hur" topped $100,000. This capital's population is 275,000 and largely French-speaking, Hull, Que., across the river, has 60,000, and the prosperous semi-rural Ottawa Valley supplies many patrons.

'GREAT ESCAPE' PACE

United Artists Reports Numerous Holdover Dates

With "Irma La Douce" already perking strongly in boxoffices around the country for United Artists, the distrib is also experiencing hefty action with another pic —John Sturges' "The Great Escape." In over 75% of the key situations which originally booked the picture or are currently showing it, the action opus is holding over for two or more weeks.

James R. Velde, UA sales v.p., reports that 100 out of the 130 domestic theatres which have opened the Mirisch Co. pic, are holding it over. "Escape" is playing in its tenth week at the Odeon Theatre, Toronto, where it opened domestically and is playing in no less than its fourth frame in locations throughout the U.S. and Canada.

Sprightly George Spratley

Toronto, Oct. 1.

With appointment of George Spratley to act as supervisor of Ontario district for Odeon Theatres (Canada) Ltd., other shifts become immediately effective.

Spratley, who has been with the Odeon chain since '53 and manager for the past five years of the Hyland, Toronto, is new assistant to Steve McManus, Ontario district manager, per Frank H. Fisher, vice-prexy and g.m.

Following Sprately's promotion, transfers include moving of James Chalmers from the Humber to the Hyland, with John Stewart succeeding to the Humber post. (Both houses are in Toronto). Ian Fleming, previously assistant manager of the Palace, Hamilton, is new manager at the Odeon, Oakville.

ART JOHNSON UNLOADS

Commonwealth Acquires Lease—Had Been Operating

Kansas City, Oct. 1.

Art Johnson, owner of the Dakota Theatre at Yankton, S.D., has sold his interests to Commonwealth Buton Theatres, which has been operating it. Johnson turned over the theatre and equipment, and the theatre lease from Mrs. Cora Hess of Watertown, S.D., to Commonwealth as of Sept. 8. Mr. and Mrs. Johnson had operated the situation since May 1959.

Commonwealth Buton, owners of the Yankton Theatre, consists of a partnership between T.R. Thompson and Commonwealth Theatres, with headquarters in Kansas City. Thompson originally built the Yankton Theatre in 1948, with the cooperation of Charles Gurney, who financed and leased the building to Buton Enterprises. Thompson operated the theatre personally for two years before going into partnership with Commonwealth in 1950.

The Dakota Theatre is being shuttered for the present while Commonwealth execs weigh pros and cons of updating the house. An announcement is promised in the near future. Bert Becker, manager of the Yankton Theatre, will continue in his present post.

Albuquerque As 20-Week Stand For 'Cleopatra'

Albuquerque, Oct. 1.

"Cleopatra" has been set for a minimum of 20 weeks at the Sunshine Theatre here starting Oct. 10, according to Harold Evans of Kansas City, regional manager for 20th Century-Fox.

Booking, if it holds, will be the longest on record locally. Previous longtime boxoffice champs here have been "Ben-Hur," 12 weeks; "Lawrence of Arabia," 10 weeks; "Carry on Nurse," 8 weeks, and "Ten Commandents," 10 weeks.

Price schedule for the film will also be a local record. Seats, on reserved basis, will be sold for all evening, plus Saturday, Sunday and holiday matinees at $2.50 each. Monday through Friday matinees will be $1.75 each.

Advance ticket sales started last week, a whole month ahead of the booking.

Highest single ticket price on record locally in the past was the sked set for "Lawrance" which only went as high as $2.25.

Two screenings are planned daily for the marathon Liz Taylor film.

The 1,000-seat Sunshine will be closed on Sept. 26 for remodeling in advance of the booking. Lou Avolio, resident manager for Frontier Theatres—which owns the Sunshine—said that the total cost would run about $75,000. Plans include the installation of 70-mm equipment, revised sound setup plus recarpeting and redecorating.

WILMINGTON MANAGERS CAUSE 200 ARRESTS

Wilmington, N.C., Oct. 1.

Police jailed more than 200 Negroes, about half of them juveniles, here recently as a result of their anti-segregation demonstrations at three downtown theatres.

Police Chief H. E. Williamson said managers of the Bailey, Colony and Manor theatres complained that the demonstrators gathered outside and, after being refused admittance to the white-only section, sang and clapped their hands.

Williamson said the arrests were made after all three managers said they would testify to the violation of two city ordinances and one state statute. City code, Williamson said, prohibit public meetings on streets and sidewalks without a written permit (none are granted) from the city manager. Disorderly conduct and disturbing the peace are the standard infractions involved against civil liberty protests.

All of the Negroes were ordered to post $100 bonds.

Grab South State St. Arcade's Peep Films on 'Obcenity' Test

Chicago, Oct. 2.

A grand jury panel of 13 men and 10 women last Thursday (26) began viewing eight of 6,400 peep-show films seized earlier in the week in a raid on South State St. "penny" arcades. The jury must decide whether there is reasonable cause to consider the films obscene, and thus subject to prosecution.

The state's attorney's police raided eight of the peep-show joints on Tuesday and confiscated 132 loaded projectors, 6,400 films and $4,781 in cash, mostly in quarters from the machines. They also arrested 15 men, seven of them owners or managers, six cashiers, an electrician, and the nephew of an owner.

The arcades, in present form, have operated for about 20 years in neighborhood. For 25c., the customer gets 40 to 60 seconds of a flickering strip-tease show. For the deposit of five quarters, he gets a full-length film lasting three minutes.

Chi police began raiding the spots periodically in 1952 sans a warrant and the operators obtained a Superior Court injunction preventing the police from "interfering with the orderly operation" of the arcades. The state's attorney's police are exempt from the injunction, and also took the precaution of getting warrants.

The cases are being prosecuted by assistant state's attorney's James Thompson and Daniel Leahy. Questioned by VARIETY about the difficulty in prosecuting obscenity cases in the light of recent court decisions, Thompson said that the peep-films were vulnerable because they had 'absolutely no artistic merit" per the Supreme Court decision.

Asked how the arcade operators got around the city film censorship and licensing laws, Thompson said that owners got permits for a film for each machine 10 years ago and have shown new pictures under the old permits. Thompson said that the city film licensing ordinance is difficult to enforce with the arcades because of the necessity of constant policing.

'Give Us Flat Rentals'

Minneapolis, Oct. 1.

Under its new president, Ray Vonderhaar of Alexandria, Minn., North Central Allied will continue its campaign to convince all film companies to sell pictures flat on an ability to pay basis to small-town theatres grossing less than $1,000 a week.

Film companies now are demanding and getting percentage for many of their releases even in the smallest situations and from large cities' lower grossing subsequent-run houses.

N. Y. VARIETY CLUB'S BUS FOR HANDICAPPED

Variety Club of New York has donated a specially-designed and constructed bus for handicapped and incapacitated children to the Institute of Physical Medicine & Rehabilitation of N.Y. University Medical Centre. The vehicle was purchased by Universal Pictures which gave it to N.Y. Variety.

The Variety Sunshine Coach, as it is known, is the first of its kind in this country. It was custom built in Britain and is equipped with special devices to facilitate the transportation of handicapped kids and will make it possible for them to go more easily to events and places which before were prohibitive.

Twinex Century Booking Winnipeg's Pace Cinema

Winnipeg, Oct. 1.

Pace Cinema, 18 months old independent art film house has signed a contract with Twinex Century Theatre Corp. Ltd. of Toronto, giving exclusive booking rights to the eastern Canadian company. According to the terms of the contract, Twinex, headed by N. A. Taylor, is to do all film buying for Pace on a percentage basis.

The contract with Pace will provide Taylor with a local outlet for Taylor's International Film Distributors division, which now services a large part of Taylor's 60 theatre chain in Ontario and Quebec.

Len Stone estimated that the new deal would ultimately increase Pace revenue by at least 50%.

Already set under the new contract is "Bell Antonio", "Long Day's Journey Into Night", "Fellini "8-1/2", "Loneliness of a Long Distance Runner" and "David and Lisa". "Divorce, Italian Style" is doing near capacity business in its second week.

'PEOPLE WE DON'T LIKE'

Writers Say Screen Credit Ruling Was Ignored

Hollywood, Oct. 1.

Danjaq S. A., Harry Saltzman and Albert Broccoli have been placed on the "unfair" list of Writers Guild of America.

Guild took action because of producers' failure to comply with a WGA arbitration and to afford correct writing credit on the screen and in advertising for a motion picture.

Picture involved is "Call Me Bwana," the Bob Hope starrer released by United Artists.

Robert Bradford, Bradford-Bevhill Productions and Robert Bradford Productions have been added to the "unfair" list of WGA for alleged failure to pay a writer on a screen assignment.

Pesce Before Committee

Albany, Oct. 1.

Joint Legislative Committee on Offensive & Obscene Material will conduct a hearing Thursday (3) with the motion picture division of the State Education Dept. to be represented by its director, Louis M. Pesce. Pesce will be prepared to discuss censoring of motion pictures and, of course, to answer questions about classification.

Board of Regents has recommended a licensing system under which films would be rated as to suitability for children.

$35,000 IN HANDOUTS FOR WARNER STAFF

All branches of Warners are participating in a "Winners from Warners" sales drive which provides for cash pries of $35,000. The push started Sunday (29) and winds up Feb. 29.

Last year the WB steamroller bit went under the title "Welcome to Razz," allusion being to then newcomer sales chief Morey (Razz) Goldstein. This was a major success, states the exec, and he's hoping for more of the same this year.

Winners will be determined on the basis of billings in each branch, with 10 pictures figuring in. These include "PT 109," "The Castilian," "Mary, Mary," "Palm Springs Weekend" and "4 for Texas."

Balaban Fronts Luncheon For Anti-Defamation Org

Barney Balaban, president of Paramount, has been named guest of honor for the 50th anniversary luncheon of the Anti-Defamation League, set for Nov. 1 at New York's Americana Hotel. The League, so far as show business is concerned, undertakes to eliminate "offensive, hate-breeding stereotypes, making sure that no man, no race, no group is held up for ridicule or played for laughs."

Benjamin Melniker, Metro v.p.-counsel, is this year's chairman of the amusement division of the League, which is getting underway with a $3,940,000 drive for development of a program to combat bigotry and prejudice.

OTIS GREENE'S SHUFFLE

Hollywood, Oct. 1.

Otis Greene, who has been assistant to Columbia Pictures production manager Ben Hersh, has been transferred to Screen Gems as production liaison on its "Hazel" series.

Latter resumes production this week following a 12-week hiatus.

IT'S A HIT SAY THE CRITICS

"Purlie Victorious" has been transferred to the screen with admirable success under the new title of...

"GONE ARE THE DAYS!"

"...given such timely subject matter, such fresh treatment, and such skillful execution of the whole by producer-director Nicholas Webster and most of the members of the original play cast, it should be safe to predict the picture will draw large audiences everywhere." *Richard Gertner*—MOTION PICTURE DAILY

"Purlie Victorious is back and if you missed seeing this latter-day prophet on stage you must see "Gone Are the Days!" Ossie Davis' outrageous and zany fable has been brought to the screen almost intact, with, in fact, only one major cast change, and no change in the rioutously comic fantasy that glitters with ths sparks of its sub-surface fury. Its impact is, perhaps, even greater as a film.

"The performances are superb. Ossie Davis' Purlie is as silver tongued and glow-eyed as one could wish. Ruby Dee, one of the loveliest actresses around, is simply delicious . . . and Godfrey Cambridge, master-satirist, gives you Gitlow to the last cringe." *Judith Crist*—NEW YORK HERALD TRIBUNE

HIGHEST RATING ★★★★ FOUR STARS
" 'GONE ARE THE DAYS!', by Ossie Davis, explodes with eloquent rhetoric, inherent magnetism and contagious zeal. Ruby Dee is sheer delight." *Dorothy Masters*—NEW YORK DAILY NEWS

"... comic and incisive, filled with humor, insight and passion. It speaks out against injustice. Made howlingly effective by the dual artistry of playwright-star Ossie Davis, as the ubiquitous Purlie he declaims, sermonizes and indulges in free-wheeling fantasies full of professional pride, vigor and warmth." *A. L. Weiler*—NEW YORK TIMES

"Purlie Victorious . . . turned into a movie, comes off equally well. The characters are deliberately broad caricatures, the dialogue is flip and funny and director Nicholas Webster keeps the action romping along at a sprightly pace. Author Davis has an acting field day as the flamboyant Purlie, and his wife, Ruby Dee, doesn't miss a trick as the hero's timid girl friend." *Rose Pelswick*—NEW YORK JOURNAL-AMERICAN

"Ossie Davis proves to be a fresh, disarmingly funny spokesman . . . Ruby Dee is charming and subtly effective . . . Godfrey Cambridge is stingingly comic . . . A broad, free-swinging satire." *M. W. Peper*—WORLD TELEGRAM AND SUN

"Ossie Davis, author and star of 'GONE ARE THE DAYS!' is a funny man with a lively, playful way of spinning language into huge cotton candy puffs . . . which he delivers with a fine rolling tongue and a glee that is not only convivial but contagious. The tightrope performance is all the more admirable for the height which Davis essays." NEWSWEEK

"A bouncing romp, witty satirical, sharp, contemporarily pungent . played in such high good spirits that it succeeds in making every point with a laugh—and every laugh tinged with truth. The spirit is one of levity but the bite is still there and helps make 'GONE ARE THE DAYS!' lively entertainment under Nicholas Wedster's slick direction." NEW YORK CUE

FRANK COOPER ASSOCIATES AGENCY, INC.
Congratulates Its Clients:
NICHOLAS WEBSTER OSSIE DAVIS RUBY DEE GODFREY CAMBRIDGE

Now Playing TRANS-LUX EAST, 58th Street and 3rd Avenue, New York City

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year..... 6
This Date, Last Year 1

"THE STRANGLER"
(Bischoff-Diamond Prod.)
Prods.—Samuel Bischoff, David Diamond
Dir.—Burt Topper
Victor Buono, Diane Sayer, Wally Campo, Michael Ryan, Mimi Dillard, Ellen Corby, Davey Davidson
(Started Sept. 13)

AMERICAN INT'L

Starts, This Year 7
This Date, Last Year..... 3

"THE COMEDY OF TERRORS"
(James H. Nicholson-Samuel Z. Arkoff Prod.)
Prods.—James H. Nicholson, Samuel Z. Arkoff, Anthony Carras
Dir.—Jacques Tourneur
Vincent Price, Peter Lorre, Boris Karloff, Basil Rathbone, Joyce Jameson, Joe E. Brown
(Started Sept. 4)

COLUMBIA

Starts, This Year.....14
This Date, Last Year 15

"WHISTLE YOUR WAY BACK HOME"
(Hanna-Barbera Prods.)
Prod.-Dirs.—William Hanna, Joseph Barbera
Voices: Daws Butler, Mel Blanc, Don Messick, Julie Bennett, Hal Smith, J. Pat O'Malley
(Started June 24)

"THE FASTEST GUN"
(Admiral Pictures Inc.)
Prod.—Grant Whytock
Dir.—Sidney Salkow
Audie Murphy, Merry Anders, Ted De Corsia
(Started Sept. 18)

WALT DISNEY

Starts, This Year 5
This Date, Last Year 4

"EMIL AND THE DETECTIVES"
(Shooting in Berlin)
Prods.—Walt Disney, Peter Herald
Dir.—Peter Tewksbury
Walter Slezak, Bryan Russell, Roger Mobley, Cindy Cassell
(Started Sept. 9)

"THE MOON-SPINNERS"
(Shooting in Crete and London)
Prods.—Walt Disney, Bill Anderson
Dir.—James Neilson
Hayley Mills, Peter McEnery, Eli Wallach, Pola Negri, Joan Greenwood, Irene Papas, Michael Davis
(Started Sept. 10)

METRO

Starts, This Year 17
This Date, Last Year 18

"VIVA LAS VEGAS"
(Jack Cummings Prods.)
(Shooting in Las Vegas)
Prod.—Jack Cummings
Dir.—George Sidney
Elvis Presley, Ann-Margret, Cesare Danova, Nicky Blair, William Demarest, Jackie Heller
(Started July 15)

"THE UNSINKABLE MOLLY BROWN"
(Lawrence Weingarten Prod.)
Prod.—Lawrence Weingarten
Dir.—Chuck Walters
Debbie Reynolds, Harve Presnell, Ed Begley
(Started Sept. 4)

PARAMOUNT

Starts, This Year.....10
This Date, Last Year 9

20th CENTURY-FOX

Starts, This Year 9
This Date, Last Year..... 3

"WHAT A WAY TO GO"
(Apjoc-Malibu)
Prod.—Arthur P. Jacobs
Dir.—J. Lee Thompson
Shirley MacLaine, Paul Newman, Robert Mitchum, Dean Martin, Gene Kelly, Dick Van Dyke
(Started Aug. 9)

"SHOCK TREATMENT"
(Arcola-20th-Fox)
Prod.—Aaron Rosenberg
Dir.—Denis Sanders
Stuart Whitman, Carol Lynley, Lauren Bacall, Roddy McDowall
(Started Aug. 22)

UNITED ARTISTS

Starts, This Year 13
This Date, Last Year.....18

"LADYBUG, LADYBUG"
(Frank & Eleanor Perry Prod.)
(Shooting in Pennsylvania and N. Y.)
Prod.-Dir.—Frank Perry
Jane Connell, William Daniels, Cathy Hays, Jane Hoffman, Nancy Marchand, Alice Playten
(Started June 24)

"THE WORLD OF HENRY ORIENT"
(Pan Arts Co.)
(Shooting in New York)
Prod.—Jerry Hellman
Dir.—George Roy Hill
Peter Sellers, Angela Lansbury, Peter Duchin, Phyllis Thaxter, Paula Prentiss, Barbara Nichols, Tippi Walker, Merrie Spaeth, Bibi Osterwald, Hermione Gingold
(Started July 29)

"THE TRAIN"
(Les Productions Artists-Ariane-DEAR Film)
(Shooting in France)
Prod.—Jules Bricken
Dir.—Arthur Penn
Burt Lancaster, Jeanne Moreau, Paul Scofield, Claude Dauphin, Michele Gordon, Suzanne Flon, Albert Remy
(Started Aug. 5)

"THE LIGHT OF DAY"
(Filmways, Inc.)
(Shooting in Istanbul, Greece and Paris)
Prod.—Martin Ransohoff
Dir.—Jules Dassin
Melina Mercouri, Maximillian Schell, Peter Ustinov, Robert Morley, Akim Tamiroff, Gilles Segal, Jess Hahn
(Started Aug. 12)

"FOR THOSE WHO THINK YOUNG"
(Sinatra Enterprises)
Prod.—Hugh Benson
Dir.—Leslie Martinson
James Darren, Pamela Tiffin, Woody Woodbury, Paul Lynde, Tina Louise, Nancy Sinatra, Bob Denver, Claudia Martin, Robert Middleton
(Started Aug. 14)

"THE DUBIOUS PATRIOTS"
(Corman Prods.-UA)
(Shooting in Yugoslavia)
Prods.—Gene & Roger Corman
Dir.—Roger Corman
Stewart Granger, Raf Vallone, Mickey Rooney, Edd Byrnes, Henry Silva, Stella Rozina, Enzo Fiermonte, William Campbell, Peter Coe, Helmo Kindermann, Helmut Schneider, Julio Marchetti
(Started Sept. 2)

"INVITATION TO A GUNFIGHTER"
(Stanley Kramer Prod.)
Prod.—Stanley Kramer
Dir.—Richard Wilson
Yul Brynner, Janice Rule, Pat Hingle, George Segal, Clifford David, Brad Dexter, Alfred Ryder, Strother Martin, Curt Conway, Bill Hickey
(Started Sept. 10)

UNIVERSAL

Starts, This Year..... 8
This Date, Last Year 11

"THE ISLAND OF THE BLUE DOLPHINS"
(Universal-Robert B. Radnitz Prod.)
Prod.—Robert B. Radnitz
Dir.—James B. Clark
Celia Kaye, Julie Payne
(Started Sept. 18)

WARNER BROS.

Starts, This Year 10
This Date, Last Year 11

"A DISTANT TRUMPET"
(Shooting in Gallup, N.M.)
Prod.—William H. Wright
Dir.—Raoul Walsh
Troy Donahue, Suzanne Pleshette
(Started July 16)

"ENSIGN PULVER"
(Shooting in Acapulco)
Prod.-Dir.—Joshua Logan
Robert Walker Jr., Millie Perkins, Burl Ives, Tommy Sands, Walter Matthau
(Started Aug. 1)

"MY FAIR LADY"
Dir—George Cukor
Audrey Hepburn, Rex Harrison, Stanley Holloway, Wilfrid Hyde-White, Gladys Cooper, Jeremy Brett, Isobel Elsom, Mona Washburn
(Started Aug. 13)

"KISSES FOR MY PRESIDENT"
(WB-Pearlayne Prod.)
Prod.-Dir.—Curtis Bernhardt
Fred MacMurray, Polly Bergen, Arlene Dahl, Eli Wallach
(Started Aug. 19)

INDEPENDENT

Starts, This Year.....12
This Date, Last Year.....17

"THE TROUBLEMAKER"
(Seneca-Ozmandias Prods.)
Prod.—Robert Gaffney
Dir.—Theodore J. Flicker
Tom Aldredge, Joan Darling, Theodore Flicker, James Frawley, Buck Henry
(Started July 29)

"ONE POTATO, TWO POTATOES"
(Bawalco Production)
(Shooting in Plainsville, Ohio)
Prod.—Sam Weston
Dir.—Larry Peerce
Barbara Barrie, Bernie Hamilton, Richard Mulligan, Harry Bellaver
(Started Aug. 5)

"DOG EAT DOG"
(Michael Arthur Prod.)
(Shooting in Yugoslavia)
Prods.—Arthur Cohen, Carl Sokol
Dir.—Albert Zugsmith
Cameron Mitchell, Elizabeth Flickenschild, Werner Peters, Pinkas Braun, Isa Miranda, Antonella Lualdi, Jayne Mansfield
(Started Aug. 30)

"THE YOUNG LOVERS"
(Tigertail Prods.)
(Shooting at Glodwyn Studios)
Prod.-Dir.—Samuel Goldwyn Jr.
Peter Fonda, Sharon Hugueny, Nick Adams, Deborah Walley
(Started Sept. 3)

"NIGHTMARE IN THE SUN"
(Afilmco)
Prods.—Marc Lawrence, John Derek
Dir.—Marc Lawrence
John Derek, Ursula Andress, Also Ray, Arthur O'Connell, Sammy Davis Jr., Keenan Wynn, Allyn Joslyn, George Tobias, Richard Jaeckel
(Started Sept. 16)

'George Skouras Drive'

Los Angeles, Oct. 1.

Southern California division of United Artists Theatre Circuit has set Oct. 1-Dec. 31 period for its "George Skouras Drive," honoring chain's prexy.

Sales drive calls for special shows and other means of raising extra revenue.

Spain, Out West

continued from page 19

and included three Spanish beauties—Mercedes Alonso, Diana Lorys and Maria Granada. Low budget by Hollywood standards, "Gunfighters" is a man-sized oater in wide screen and color that features a 2,000-head cattle stampede and a six-shooter batttle involving 160 riders. Again, Metro is distributing.

By this time, Spanish film-makers were beginning to take a closer look at their own bandits and turned to El Tempranillo as one of the favorites. The popular Cordoba highwayman became the subject of two films—one, "Jose Maria," produced by I.F.I. under the direction of Jose Maria Forn, and another—more ambitious, in wide screen and color—entitled "Weep for a Bandit." The latter was filmed as a three-way coproduction with Italy and France under the direction of Carlos Saura with a European cast starring Francisco Rabal, Lea Massari, Serge Reggiani and Lino Ventura. Though both are themed to native story and backgrounds, they were filmed to meet the eternal filmgoer-craving for Westerns.

Chiari's Encore

Italy sent in its popular star, Walter Chiari, for "The Terrible Sheriff" last year. This year Chiari returned to do "Heroes of the West," costarring Raimondo Vainello and Paquito Rico. Spanish director Romero Marchent starred Geoffrey Horne, Paul Piaget and Fernando Sancho in "Three Good Men" twelve months ago. The film was premiered here last week in Madrid while the same director was back in Almeria with Madrid-based Yank actor Richard Harrison and Fernando Sancho for more crackling gunfire on a simulated Mexican border for "The Taste of Vengeance." Femme lead is played by Italy's Gloria Milland.

While a reprise of John Ford's "Stagecoach" shaped as one of the best summer entries along the Gran Via, a new production company, Alesanco, signed another Madrid-based Yanqui, Frank Latimore, to star with Muria Tarray and Pastor Serrador in "Stagecoach Passenger" under the direction of Jose Elorrieta. Two weeks ago, Sergio Newman, in coproduction with Tibre of Italy and Radius of France, signed Tony Rusell, Sophie Loren's ex-lighting double—Scilla Gabel, Tony Soler and Claude Brasseur for "Horsemen of Terror."

The latest and most intriguing development in Spain's "Go Western" motif is the influx of American tv stars. First of the small screen roughriders to sharpen his spurs on the Castellana was Ty Hardin—or Bronco, as he is called here for short. The ex-"Cheyenne" topbiller closed a deal in two and one-half short weeks with Eduardo Manzano and P.I.A. of Italy and already has "Boudine" on location. In addition to his lead role and coproduction chores, Hardin is directing from his own original story on a budget he intends to keep below the $100,000 mark. Due in shortly is "Sugarfoot" star Will Hutchings to head up a cast for another oater that has not yet been titled or announced. Still another—titled and ready to go—will star Jack Taylor (cousin of Robert Taylor) as the trigger-flip hero of "Billy the Kid."

LeSeur and Manzano, in their continuing flying hoof relationship, last week rolled cameras for Venezuelan Western, "The Plainsmen," with Jose Suarez, Gallic actress Silvia Sorrente and American actor Todd Martin. Since Suarez is also starring with Ty Hardin in "Boudine," the Spanish actor will be bicycling for the next five weeks to get into the saddle on time in both pix.

As an indication of purple sage fever on the plains of Spain, the producer of the upcoming "Outside the Law" sent a stagecoach out to the Madrid Airport and right up to the Caravelle landing platform to meet Jany Brunell who has been designated for the femme lead under the direction of Argentine Leon Klimovski. This Wild West roundup would not be complete without the recently-published announcement that film authorities had conceded a shooting permit for an all-Spanish tin-badger, "The Sheriff of Losatumba." Meanwhile, Manzano and LeSeur are greasing some spare saddles for their next one—labeled "The Price of Vengeance."

There must be gold in those reels and until proof is provided that the gulch has gone dry, the eyes of the film world will be on Spain—where the West begins.

New York Sound Track

Glenn Ford in town for several days of filming on Warners' "The Out-of-Towners"—most of it at Penn Station . . . Film producer-animator-graphic artist **John Hubley** will be a visiting lecturer at Harvard's Capenter Center for the Visual Arts during the spring 1963-64 term . . . Kay-Em Films has joined IFIDA, with its prez, **Maurice B. Kesten** repping his company on the IFIDA board . . . Solters, O'Rourke & Sabinson publicist **Sheldon Roskin** returns from his Coast visit next week with client **Tony Curtis**, who will be doing Gotham locations for Warners' "Sex and The Single Girl."

Laurence Alan Tisch and **Preston R. (Bob) Tisch**, Loew's Theatres & Hotels toppers, receiving this year's annual gold medal for "the greatest achievement for the advancement of Broadway" from the Broadway Assn. at the 52d annual members luncheon Oct. 29 in the grand ballroom of the Hotel Astor (not a Tisch hostelry).

Junior 20th-Fox execs and those of the top brass who may be tired of the fare in the exec dining room may no longer have to walk so far from the W. 56th St. h.o. to find a decent eatery. The new Holiday Inn, just across the street, opens Nov. 11 with a "Beef and Bottle Room" on the premises . . . A 20th touter says **Abby Mann** "contractually" rates solo screenplay credit on "The Condemned of Altona," rather than joint credit (with **Cesare Zavattini**) as shown in the recent VARIETY review.

"Cleopatra" opens its 47th domestic roadshow date Oct. 10 at the Polish film director **Roman** ("Knife in The Water") **Polanski** returned to Paris Thursday (26) night after a two-week visit here in connection with the Linc Center fest and the upcoming release of "Knife" by Kanawha Films. Pic is opening at the Beekman following the current film . . . Indie publicist **Bill Stutman** and fashion consultant **Nancy Wolf** have gotten the license and will follow through with a wedding near the end of the month . . . The small projection room at the 20th homeoffice is being closed down, leaving the large projection room (known as the Little Theatre) for all h.o. screenings.

20th-Fox prez **Darryl F. Zanuck** due back from Rome this week where he finalized plans for the production there next year of **Irving Stone's Michelangelo tale** "The Agony and The Ecstacy" . . . American actor **Mitchell Kowal** returned to New York after six months of filmmaking in Europe. He's also brought with him the U. S. theatrical and tv rights to "Guests Are Coming," the feature pic he made in Poland last year . . . **Choo Choo Collins** has recorded the title song for the indie pic, "Changing Tides." N. Y. Post columnist **Earl Wilson** wrote the song.

Changes as to previous VARIETY items from Paris: **Jacques Demy** pic, all singing, "Les Parapluies de Cherbourg" (The Umbrellas of Cherbourg), is held by 20th-Fox for worldwide distribution except for French-speaking countries France, Belgium and Switzerland. This is in the hands of coproducer **Gilbert de Goldschmidt** of Madeline Films . . . Proposed third Cinerama house in Paris for **Stanley Kramer's** "It's A Mad, Mad, Mad, Mad World" (UA) will probably not be in the offing. Cinerama heads may put it in the already established Empire-**Abel Gance Theatre** in January or February '63 when it is felt present occupant "The Wonderful World of the Brothers Grimm" (MG Cinerama) will run its course . . . **Jean-Luc Godard** is hot shooting extra scenes for the **Brigitte Bardot** starrer "Ghost at Noon" which **Joe E. Levine** has worldwide.

Frederick Brisson, who shuttles between legit and film production, opines that the tough economics, including union demands, will force a substantial portion of off-Broadway legit off the boards . . . **Seymour H. Malamed**, Columbia v.p.-treasurer, is chairing the entertainment group participating in the 1963 Greater N. Y. Fund appeal . . . When **Bob Hope** journeys to Australia in November he'll take along a special promotional reel which Metro is preparing for "A Global Affair." He intends to show it while making with a p.a. tour of Sydney, Melbourne and other downunder points.

Metro readying for the camera work on "Quick, Before It Melts," a comedy written by N. Y. Times reporter **Philip Benjamin** . . . **George Hamilton** back to the Coast following bally work on "The Victors" here . . . **Robert Cohn** signed **Peter Falk** for a key role in "The New Interns" . . . The **Bob Morrison** who rounded up a closet-full of "John Wayne type costumes" for the "Circus World" company in Madrid is Wayne's brother. Also en route to the same company in the Spanish capital is **Rita Hayworth**, who first made a brief stopover here.

Seventeen mag picked **Hal Wallis'** "Fun in Acapulco" as picture of the month . . . Attorney-General and **Mrs. Robert F. Kennedy** set to sponsor the Washington premiere of **Otto Preminger's** "The Cardinal" Dec. 13 . . . Paramount pushing the title song from "All the Way Home," as recorded by **Steve Lawrence**, as a major item in the pic's promotion.

Sidney Kramer, Cinerama's foreign sales manager, off on a wide swing of Europe, South Africa and the Far East in connection with C'rama's global theater expansion . . . Life mag producing a 10-minute short detailing its yearend special entertainment edition . . . **Andy Kuehn**, formerly with Reade-Sterling, joined the Metro ad department . . . Financial World selected Metro's stockholder report as best in the films-theatre field.

Mel Shavelson to Hollywood after "A New Kind of Love" talks at Paramount . . . **Samuel Bronston** nabbed **John Smith** from tv to replace **Rod Taylor** in "Circus World" . . . Cinema Lodge of B'nai B'rith joining with Loew's in the program for the inaugural of the Constitutional Hall ballroom at City Squire Inn Oct. 15.

John Henry Faulk will make another film appearance in "The Best Man" (he has a bit in "All The Way Home") in which playwright **Gore Vidal** also bows as a film actor . . . **Jean Bates, Davey Davison, Robert Cranford** and **Victor Masi** into Allied Artists' "The Strangler" . . . Venice fest multi-prize winner "Muriel" will be screened at the non-competitive London Film Festival, skedded for showing Oct. 22 at the National Film Theatre . . . wedding bells Oct. 10 for **Jack Benny's** daughter **Joan** who'll wed **Robert F. Blumofe**, v.p. of coast operations for United Artists . . . **Geraldine Fitzgerald, Brock Peters** and **Thelma Oliver** signed for the Landau Co.'s "The Pawnbroker" for which **Richard Sylbert** has replaced **Boris Leven** as art director.

Nicholas Reisini will discuss "Cinerama & the Motion Picture Industry—Program for Tomorrow" before the National Allied convention Oct. 24 at the Americana Hotel, N. Y. . . . **Al Caiola** has waxed a disk theme of the music from **Joseph E. Levine's** "Women of the World" for release by UA Records . . . **Celia Kaye** will make her film debut in "Island of the Blue Dolphins," produced by **Robert B. Radnitz** for Universal . . . **Milton E. Cohen** out on his final promo lap for "Mad World," which is already drawing lotsa attention from the music biz what with some 20 platters planned of tunes from the **Ernest Gold-Mack David** score. Film's producer, **Stanley Kramer**, is presently in Gotham huddling over final premiere and sales plans with UA execs.

Ralph Nelson in New York after completing his direction of "Soldier in the Rain" for **Blake Edwards** and Allied Artists. He's in town to plug his "Lilies of the Field" for UA . . . producer **Frank McCarthy's** first assignment for Universal will be a service comedy called "Yeoman Major," based on a chapter by that name from **William J. Lederer's** "All the Ships at Sea" tome. Property was purchased from **Ray Bolger** who'll co-produce . . . **Joe Levine's** "Women of the World" opens

(Continued on page 29)

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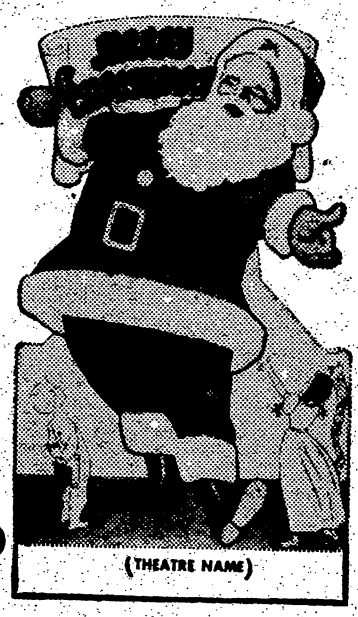

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Film Reviews

Continued from page 6

Chusingura

followers break up into small groups, seemingly peacefully accepting the wrong to the honest lord. But, all the while they are adroitly building an elaborate plan to slay the venerable Lord Kira.

The actual attack on Lord Kira's mansion takes this villainous leader and his guards by surprise. Of course, it is successful and Kira is slain exactly 21 months after Lord Asano's death.

The cast has a liberal sprinkling of Kabuki stars and stellar Toho players. Some of the standout performers are contributed by Koushiro Matsumoto, as leader of the avenging group; Yuzo Kayama, as Lord Asano; Chusha Ichikawa, as the villainous Lord Kira; Yoko Tsukase, Lord Asano's wife; Kumi Mizumo, as undercover femme operator for Asano's followers; Frankie Sakai, as the amusing corpenter; Yuriko Hoshi, as his sister; and Toshiro Mifune.

Besides Inagaki's magnificent direction, Kasuo Yamada grabs some laurels for his excellent color photography. Akira Ifukube has contributed a superior score.

Wear.

L'Aine des Ferchaux
(Magnet of Doom)
(FRENCH—COLOR—ENGLISH SUBTITLES)

Les Spectacles Lumbroso-Ultra Film production. Stars Jean-Paul Belmondo, Charles Vanel. Directed by Jean-Pierre Melville. Screenplay, Melville, based on novel by Georges Simenon; camera (Eastmancolor-Franscope), Henri Decae; editors, Monique Bonnot, Claude Durand; music, Georges Delerue. At Philharmonic Hall, N.Y. Film Festival. Running time, 104 MINS.

Michel Maudet ..... Jean-Paul Belmondo
Dieudonne Ferchaux .... Charles Vanel
Lou ..... Michele Mercier
Lina ..... Malvina Silberberg
Hitch-hiker ..... Stefania Sandrelli
Lou's friend ..... Barbara Somers
Suska ..... E. F. Medard
Jeff ..... Todd Martin

On the basis of this production, American audiences may be hard-put to understand the formidable reputation which director Jean-Pierre Melville enjoys in his native France. "L'Aine des Ferchaux" (literally, "The Eldest of the Ferchaux" but titled "Magnet of Doom" here), based on a novel by Georges Simenon, is an ordinary melodrama, unconventional only in the fact that most of it is set in the U.S. and a portion of it was actually filmed here. Name of star Jean-Paul Belmondo should assure it okay returns in the French market, but it has neither the narrative zip required by general American audiences, nor the kind of offbeat, unusual aspects which sell in the arties.

Story concerns an unprincipled old Parisian banker, Charles Vanel, who must flee France during an investigation into some of his shadier operations, and the young male secretary, Belmondo, an expug just as opportunistic as his boss, who accompanies him into exile. Their flight takes them first to New York and then on an automobile trip south, ending near New Orleans where, ultimately, Belmondo is unable to carry out his original plan of stealing the old man's dough.

Characters played by Belmondo and Vanel are familiar scalawags, hard and uncompromising on the outside but predictably possessed of a certain inner nobility when the chips are down. Melville, in his direction and in his writing of the script, has not added dimension to the relationship between old and young. And when, finally, Belmondo acknowledges (too late) his obligations to the old man, the audience is likely to shrug and ask: "Is this all there is?"

Just about.

Film generates a little interest in Melville's handling of the contemporary American scene—motels, diners, Frank Sinatra's Hoboken birthplace, segregation, New Orleans nightlife—but none of it is revealing or pertinent. The locale, in fact, could just as well have been Canada or Brazil. A good deal of unintentional hilarity was provided the New York film festival audience by those passages in which Belmondo is required to speak English. It was apparently learned by rote and comes out sounding like a musical comedy dialect, successfully reducing the dead-earnest character to the status of a burlesque comedian. That's a flaw which can be corrected by redubbing, but it might not be worth the trouble, for the U.S. market anyway.

Belmondo, otherwise is okay, as is Vanel. Supporting performers, most of them femmes with whom Belmondo gets casually involved, are all good. The Eastmancolor-Franscope photography is generally fine. If the picture seems to ramble along, building little or no suspense, it would seem to be the fault of the director-scenarist, not of the editors.

Anby.

Un Roi Sans Divertissement
(A King Without Distractions)
(FRENCH-COLOR-SCOPE)

Paris, Sept. 24.

Gaumont release of films Jean, Giono production. With Claude Giraud, Colette Renard, Charles Vanel. Directed by Francois Letterier. Screenplay, Jean Giono from his own novel; camera (Eastmancolor), Jean Badal; editor, Francoise Javet. At Biarritz, Paris. Running time, 85 MINS.

Langlois ..... Claude Giraud
Precureur ..... Charles Vanel
Clara ..... Colette Renard

Film is a moody, literary affair with some excellent color lensing. Its penchant for talking things out, rather than being able to make it an intrinsic part of the action, makes this mainly an arty possibility abroad.

Pic takes place in a snowbound Southern French town in the early 19th Century. A gendarme comes in to investigate a series of disappearances of young girls. A crafty retired government man instills in the policeman the fact that the murderer is probably someone just like him rebelling against the dullness, smallness and grayness of this hamlet life.

The policeman finally tracks him down and kills him only to have the need to kill transferred to himself. He manages not to do so but ends up killing himself as a plaintive song scores the boredom that exists in life. On paper this tale probably had taking powers and its symbols were more easily acceptable. But on the screen this does not come across.

Director Francois Letterier shows a feel for well composed shots, helped by the expert color renditions of lenser Jean Badal who uses the snowy, foggy settings for eye-filling splashes of color or subdued groupings. But the film rarely can lay bare the intricate psychological aspects talked about.

Players are uneasy in their symbolical roles. Technical aspects are tops, however. There is a certain misty atmosphere of stifling small-town life and the dizzying effects of seemingly eternal snow. But a plodding, overblown air finally makes this more pretentious than profound.

Yank westerns have managed to make the points of outlaw and law enforcer similarities and interdependence without sacrificing revealing action to talk or forced symbolism. This pic does not have the movement of these pix or the depth to make it effective. This appears primarily a local bet.

Mosk.

Elf Jahre Und Ein Tag
(Eleven Years And One Day)
(GERMAN)

Berlin, Sept. 24.

Nora release of Roxy (Luggi Waldleitner) production. Stars Ruth Leuwerik, Bernhard Wicki, Paul Hubschmid. Directed by Gottfried Reinhardt. Screenplay, Jan Lustig, based on novel by Nigel Balchin; camera, Klaus von Rautenfeld; music, Hans Martin Majewski; editor, Lisebeth Neumann-Kleinert. At Marmorhaus, Berlin. Running time, 106 MINS.

Tina Rodenbach ..... Ruth Leuwerik
Karl Rodenbach ..... Bernhard Wicki
Tony Cameron ..... Paul Hubschmid
Fanni Gruber ..... Margot Trooger
Pichler ..... Wolfgang Doerich
Stumpff ..... Heinrich Schweiger
Wotawa ..... Georg Corten

This German film, which the American Gottfried Reinhardt directed, offers a plot that is so more or less the most oldfashioned one can ask for. The cast headed by Germany's leading film lady, Ruth Leuwerik, may lure large segments of native cinemagoers but it hardly contributes to prestige for German filmmaking abroad.

It's the old triangle of two men and one woman. The latter, Miss Leuwerik, finds life rather dull beside her overly patient and pedantic lawyer-husband (Bernhard Wicki). Eventually she lands in the arms of a handsome novelist (Paul Hubschmid) who's a friend of the couple. Her unfaithfulness becomes known to the husband when she gets involved in a hit-and-run accident. The generous husband not only shows understanding for his wife's side-leap but also protects her from the police by giving false information because he still loves her. Finally she goes to the police herself and the viewer learns that the couple, married for 11 years and one day, will stick together.

Ruth Leuwerik is a beautiful woman and a personality but her acting abilities seem limited. Her role in this film makes it again rather obvious. Wicki is nice as the overly tolerant mate while Paul Hubschmid is overly irresistible in this. The police are overly naive, and the script overly corny. Direction and camerawork appear overly conventional.

Pic was shot against the beautiful background of Salzburg, Austria. The interior scenes were partly shot in the houses of director Reinhardt and his star, Miss Leuwerik, both located in that area. There's not a bit imagination or originality about these "Eleven Years."

Hans.

Drylanders
(CANADIAN)

Canada's National Film Board's first feature. Commendable in general though marred by surviving flavor of video for which first intended. Nature takes revenge on greedy wheat farmers.

Swift Current, Sask., Sept. 26.

Columbia Pictures release of National Film Board of Canada (Peter Jones) production. Stars Frances Hyland and James Douglas. Directed by Donald Haldane. Story and screenplay, M. Charles Cohen. Narration, William Weintraub; camera (Superscope b&w), Reginald Morris; editing, John Kemeny, Kirk Jones; music, Eldon Rathburn. Premiere at Cinema Theatre, Swift Current, Sept. 25, '63. Running time, 70 MINS.

Liza Greer ..... Frances Hyland
Dan Greer ..... James Douglas
Bob MacPherson ..... Lester Nixon
Ada MacPherson ..... Mary Savage
Colin ..... William Fruete
Russel ..... Don Francks
Thora ..... Irena Mayeska

National Film Board of Canada, long famous for its artistic shorts and functional documentaries, has at last moved into feature film production with this commendable second feature made entirely by and with Canadians, and filmed on location at Swift Current in Saskatchewan.

A good, clean, simple film made with professional care it tells the story of Dan Greer, a Boer war soldier who, despising his city life as a lowly clerk, moves with his family into the wide open-air freedom of the praries in 1907. After the usual setbacks in wheat growing and the hardships of building a home, the Greers eventually prosper as do the other wheat farmers in the growing community.

But greed and the misuse of the land bring about the revenge of nature. Years of drought follow, with choking dust, financial ruin, and near starvation. Families leave, a son goes to the city only to find mass unemployment, and Dan Greer dies a broken man. Soon after the rains begin and his widow resolves to start again.

This film was first thought of as a 90 minute three part television production for the Canadian Broadcasting Co. When it showed little interest the National Board decided to make it into its first story feature with actors.

Unfortunately, Charles Cohen's script still retains the earmarks of television. The result is a somewhat superficial review of the passing years in documentary fashion rather than a consistantly living and detailed portrait of the life of the Greers.

There is too much off-screen narration by the wife providing links which should have been dramatized and shown; the ending is good enough for television but too flat for the cinema; too many scenes of family life are merely set pieces rather than part of a well-developed story, and it was quite unnecessary in such a short film to bring in flashbacks on the death of Greer of scenes of his first years on the prairies.

However, Cohen's dialog rings true in most scenes, but Weintraub's commentary is hearts and flowers stuff. Certain scenes fail dramatically—such as the father slapping his son at the dinner table—because they happen too quickly. There is no indication of strain and tension, the characters move against a background of passing years but only rarely become a part of them.

The players bring considerable conviction to their parts: Frances Hyland has a distinctive voice and the right face for the role of the wife. She conveys intensity and emotional feeling in spite of the screenplay's lack of depth in drawing the characters. James Douglas gives a quiet performance as a simple man seeking an independent life, but the audience should have been closer to him during the depression years. Instead, he becomes a shadow and we feel nothing when he dies. Don Francks, Mary Savage, Lester Nixon and Irena Mayeska register effectively in small parts.

Don Haldane's direction is straightforward and lively and his use of the wide screen, mainly in closeups, is imaginative. The groupings and composition make this film better to look at than to hear. The location photography by Reginald Morris, carried out in windy exteriors and cramped interiors, is extremely good with pleasing black and white contrasts.

Special effects by Wally Gentlemen are excellent—particularly the transition from burning sun to cracked earth, and Eldon Rathburn's music is always a part of the narrative and never obtrusive.

Peter Jones produced this picture at a cost of $200,000 which is reasonable for a costume picture made on location, and many of the residents of Swift Current appear as extras. Judged as a second feature it's worthy of being shown in any theatre.

Prat.

Maigret Voit Rouge
(Maigret Sees Red)
(FRENCH)

Paris, Oct. 1.

Comacico release of Films Copernic, Titanus production. Stars Jean Gabin; features Francoise Fabian, Vittorio Sanipoli, Guy Decomble, Brad Harris, Ricky Cooper. Directed by Gilles Grangier. Screenplay, Jacques Robert, Grangier from book by Georges Simenon; camera, Louis Page; editor, Sophie Dubus. At Colisee, Paris. Running time, 90 MINS.

Maigret ..... Jean Gabin
Lilli ..... Francoise Fabian
Lognon ..... Guy Decomble
Pozzo ..... Vittorio Sanipoli
Charlie ..... Brad Harris
Cicero ..... Ricky Cooper

Vet actor Jean Gabin lends his inplacable presence to another Maigret pic based on Georges Simenon's literary character. Pic is solidly plotted if somewhat too stolidly directed. It looks like an okay local bet with lesser chances for foreign spots.

Here Maigret comes up against a couple of American gangsters out to knock off a witness who may send up their boss back in U.S. The FBI also gets into it. But Maigret's infallible logic and shrewdness end up setting things right.

There are some okay fights and a series of characters from upper and underworld haunts. But none can take on mueh life. Gabin himself has taken away some of the humanity of Maigret and made him a sort of unctuous law enforcer who patronizes rather than accepts his inferiors.

It is technically all right. But director Gilles Grangier lacks the punch to make this neatly dovetailed tale other than an ordinary one.

Mosk.

Thunder Island
(C'SCOPE)

Crisp suspense meller filmed in Puerto Rico. Better than the average "B."

Hollywood, Sept. 25.

Twentieth-Fox release of Jack Leewood production. Stars Gene Nelson, Fay Spain, Brian Kelly, Miriam Colon. Directed by Leewood. Screenplay, Don Devlin, Jack Nicholson; camera, John Nickolaus Jr.; editor, Jodie Copelan; music, Paul Sawtell, Bert Shefter; asst. director, Frank Parmenter. Reviewed at the studio, Sept. 25, '63. Running time, 65 MINS.

Billy Poole ..... Gene Nelson
Helen Dodge ..... Fay Spain
Vincent ..... Brian Kelly
Anita Chavez ..... Miriam Colon
Ramon Alou ..... Art Bedard
Carl Cepeda ..... Antonio Torres Martino
Rena ..... Esther Sandoval
Antonio Perez ..... Jose De San Anton
Jo ..... Evelyn Kaufman
Linda Perez ..... Stephanie Rifkinson

Skillfully designed and executed within the limited possibilities of an extremely modest expenditure, "Thunder Island" is a commendable example of frankly "B" picture craftsmanship — unpretentiously tailored to a supporting function but pound-for-pound, dollar-for-dollar a cut above average for its diminutive size. Filmed in Puerto Rico in relative haste, the Jack Leewood production for 20th-Fox's API wing will make an attractive and serviceable running mate, painlessly augmenting whichever of the studio's major releases it accompanies into the open marketplace.

While the picture leaves certain elements to be desired, principally in the area of emotional involvement with its characters, these lapses and unfulfillments are to a large degree understandable in view of the stringent specifications. The Don Devlin-Jack Nicholson scenario, a workmanlike original, deals with a plot to assassinate an exiled dictator. A callous assassin is hired by a small band of idealists who fear the dictator's possible return to power. In the process of botching the job, he inadvertently helps heal the marital wound of an estranged couple dueling over a way-of-life to pursue.

The film is briskly paced, wisely geared to action essentials and the accumulation of suspense. Where it fails is in the establishment of audience involvement—in the development of a rooting interest in the contest between the supposedly idealistic band of assassins and their target. The dictator is too nebulous a figure. Since the nature or motives of this debate-to-the-death remain somewhat obscure, it is difficult to become emotionally concerned for the participants. It's like going to a ball game in a strange town and not caring whether the visiting team or the home team emerges victorious because one doesn't know the players.

By far the most convincing and colorful portrayal is that of Gene Nelson as the sadistic, health-conscious, raisin-eating hired killer. Miriam Colon is well cast as liaison woman for the job, and Fay Spain and Brian Kelly are adequate as the troubled married couple. Art Bedard and Antonio Torres Martino capably head the supporting cast, mostly contrasted on location in Puerto Rico.

Producer-director Leewood has engineered a taut tempo and his climactic chase scene, executed in colorful El Morro Castle, is excitingly mounted and filmed—the highlight of the picture, icing on the cake. Resourceful photography by John Nickolaus Jr. and an expressive score by Paul Sawtell and Bert Shefter are key assists to the production.

Tube.

Frau Cheney's Ende
(The End of Mrs. Cheney)
(GERMAN)

Cork, Sept. 24.

Europa release of Roxy (Luggi Waldleitner) production. Stars Lilli Palmer, Carlos Thompson, Martin Held, Francoise Rosay. Directed by Franz Joseff Wild. Camera, Guenther Anders; screenplay, Johanna Sibelius, Eberhard Keindorff, based on comedy by Frederick Lonsdale; music, Hans-Martin Majewski. At Cork Film Fest. Running time, 96 MINS.

Mrs. Cheney ..... Lilli Palmer
Artur Dilling ..... Carlos Thompson
Charles ..... Martin Held
Madame Ebley ..... Francoise Rosay
Helene ..... Maria Sebaldt
Dimanche ..... Wolfgang Kieling

"Mrs. Cheney," West Germany's feature film entry at the recent Cork Film Fest, can be described as a pic beyond the German average. But it offers little if anything to make it an item of foreign interest. The more demanding international audience will find it rather dull.

Mrs. Cheney, the principal figure, is both an attractive and intelligent widow who seems to be perfect lady. But this, in fact, is only on the outside for her real "profession" is that of a thief. With the help of her butler, she aims at stealing the valuable diamonds of a rich old lady on the Cote d'Azur. But then she gets involved with amore, and the latter changes her. She becomes a loving woman and forgets all about stealing.

The best about the film is Lilli Palmer whose portrayal of "Mrs. Cheney" is not exactly a masterpiece yet something that also the more fastidious patron will enjoy. Her personality actually saves the film which otherwise would have been rather banal. Acting honors are also due for Martin Held as Miss Palmer's butler. Argentinian-born Carlos Thompson, husband of Lilli Palmer in real life, is a smart playboy with whom Miss Palmer falls in love. He's not at all impressive.

Direction by Franz Josef Wild has its witty moments but, in all, lacks the imagination and charm needed for such a boulevard comedy. Yet the main fault for these deficiencies lies with the script which is too routine. On the plus side is the good camera work and a fine score. Other credits are up to par.

Hans.

Canton, Ga.—Olin Lawson, manager of Martin theatre in Andalusia, Ala., is the new manager of Martin's Canton Theatre, succeeding John Johns, who resigned. Henry Humphrey has been made manager of Martin's Princess Theatre, Gadsden, Ala.

New York Soundtrack

Continued from page 26

today (Wed.) in more than 40 Los Angeles area theatres . . . Associated Motion Picture Advertisers pres **Melvin L. Gold** will address one of the biz sessions of National Allied's upcoming national conclave at the Americana Hotel, N. Y.

Ross Hunter in Gotham to screen his "Chalk Garden" for participants at Universal's currently-in-session national sales gathering and otherwise participate in the sessions . . . **Gina Lollobrigida, Sean Connery, Ralph Richardson, Michael Relph** and **Basil Dearden** in Majorca for lensing of UA's "Women of Straw" . . . **Rita Moreno** setting up residence in London and planning a visit to Italy and Spain shortly, having recently completed "Cry of Battle" for AA . . . UA is setting special December bookings at the El Rey Theatre, Hollywood, for "Ladybug, Ladybug" and "The Ceremony" to qualify for Oscar balloting.

Sorrell Booke off to Paris for a role in Metro's "Golden Cage" . . . Popular Library will publish a film edition of "The Fool Killer" by **Helen Eustis,** timed with the early 1964 opening of the Landau Co.'s film version . . . "The Iron Kiss," produced-directed-written by **Samuel Fuller** for **Leon Romkess** and Allied Artists, has been postponed till Oct. 14 from its original starting date which had been last Monday (30) . . . U producer **Robert Arthur** in New York to participate in the company's national sales convention and screen "Captain Newman M. D.", "The Brass Bottle" and "King of the Mountain" for those gathered . . . **Harry Saltzman** and **Albert R. (Cubby) Broccoli** in New York to talk with UA execs about "From Russia, With Love," the latest of their James Bond adventure pix.

Ross Hunter launches his latest Universal production, "The Richest Girl in Town," in late October with **Sandra Dee** starring . . . **Nick Adams,** who costarred in Columbia Pictures' "The Interns," will recreate his original role in Col's "The New Interns," with **Michael Callan.**

Pemco Productions Inc. has been authorized to produce and deal in motion pictures, with New York offices. Capital stock consists of 200 shares, no par value. **Samuel Miller,** of Haverstraw, was filing attorney at Albany.

William Holden has bowed out of **Martin Ransohoff's** Metro release, "The Americanization of Emily," with **Julie Andrews** set as femme star. **William Wyler,** previously ankled director post on film which producer reports will start Oct. 8 or Oct. 15 in London . . . **Laurence Harvey,** currently rehearsing in "The Time of the Barracudas," play by **Peter Barnes** to which he owns film rights, will produce pic for Columbia Pictures as one of two commitments with studio. Play opens Oct. 21 at Curran Theatre, Frisco, as a **Frederick Brisson-Roger L. Stevens** production . . . **Samuel Bischoff** and **David Diamond** will do "The Evil Wish," from novel by **Jean Potts,** as their next indie and are negotiating with Allied Artists for release.

Sunshine Theatre, Albuquerque . . . American International Pictures prez **James H. Nicholson** gets back here tomorrow (Thurs.) after a quickie to London for preproduction talks on the filmization of **E. A. Poe's** "Masque of Red Death." Pic will be shot in England with **Roger Corman** producing and directing and (surprise!) **Vincent Price** starring . . . Shawn International has acquired U. S. distribution rights to the French "Julie, The Redhead," which will preem here at the 55th Street Playhouse early in the fall. Pic stars **Pascale Petit** and **Daniel Gelin.**

Playwright-scenarist **Gore Vidal,** who did the screen adaptation of his own "Best Man" for producers **Stuart Millar** and **Lawrence Turman,** has now sold the producers his first screen original. It's entitled "America, The Beautiful," and is another politico drama which has to do with "a New Frontier bureaucrat who becomes involved with the Far Right."

Twentieth-Fox reports it has signed **Joseph Heller** ("Catch 22") and **Jerome Chodorov** to write the screenplay for "The Other Side of The Mountain," to be filmed in England under the supervision of **Elmo Williams.** This is the same property which was originally listed by Seven Arts as one of its productions for 20th but, apparently, that association has dissolved.

The "underground" cinema's releasing arm, the Film-Makers' Cooperative, preems the offbeat indie feature, "Twice A Man," at the Gramercy Arts Theatre Friday (4). Pic was directed by **Gregory Markopoulos** . . . The Film-Makers' Cooperative, incidentally, has just published its 1963 catalog of 127 features and shorts available. Some sample titles: "What Mozart Saw on Mulberry Street," "The Queen of Sheba Meets The Atom Man," "Dwightiana," "Passion in A Seaside Slum," "Blonde Cobra," etc.

Sidney Poitier hosted a special benefit preview of "Lilies of the Field" at the Loew's Sheraton in Harlem, N. Y., for the benefit of CORE, the NAACP and other groups active in the civil rights struggle . . . **Fred Goldberg** back at his UA homeoffice desk after a few days in Paris last week . . . **Peter Lawford** and **Liz Montgomery** in Gotham huddling at UA on separate biz . . . **Salome Jens** back in Gotham after a tv stint in Hollywood . . . **Anthony Perkins** off to Paris to prep for his costarring role opposite **Brigitte Bardot** in "The Adorable Fool."

Martin Ransohoff will be a speaker at the National Allied convention, Oct. 21-24 at the Americana Hotel, N. Y. . . . "The **Norman Vincent Peale** Story" has been titled "Reach for the Stars."

William S. Zimmerman, Embassy production v.p., back in the company's homeoffice after meetings in Paris and Rome . . . Exhibitions of contemporary paintings in the lobbies of the Landau Co.'s Little Carnegie and 57th Street Normandie Theatres these days, supplied by Ella Jaffey Gallery and Artzt Gallery . . . **Stanley Warner** theatre policy and operations are being reviewed and general plans outlined during four days of meetings, which began yesterday (Tues.) with zone execs in the Gotham homeoffice.

Boris Kaufman will direct photography for "The Pawnbroker," having been replaced in that capacity for "World of Henry Orient" by **J. Ornitz** . . . **Maurice Verleysen** is now UA's Japan office manager, succeeding **Paul Fehlen** who resigned . . .

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West End

Continued from page 17

ate $4,200 or near after $4,500 in second week.

Coliseum (MG) (1,795; $1.20-$2.46)—"Brothers Grimm" (Robin-MGM) (9th wk). Stout $17,500. Stays through to December, and will then transfer to make way for "It's Mad, Mad, World" (UA).

Dominion (CMA) (1,712; $1.45-$4.20) — "Cleopatra" (20th) (6th wk). Still in the very big money, with $49,300, equalling capactiy every evening, with some vacant matinee seats.

Empire (MG) 1,330; $1.70-$2.15) —"V.I.P.s" (MGM) (2d wk). After house record of $30,114 opening week, second frame winding tomorrow (Tues.) looks smash $23,000 or more. Holds two more weeks, with "Mutiny on Bounty" (MGM) following.

Leicester Squire Theatre (CMA) (1,375; $1.05-$2.80)—"For Love or Money" (Rank) (2d wk). Okay $9,800. Opener was $12,600.

London Pavilion (UA) (1,217; 70-$1.75)—"Tom Jones" (UA) (11th wk). Fancy $14,500 or over, great for length of run. Stays on.

Metropole (CMA) (1,394; 70-$1.75)—"Lawrence of Arabia" (Col) (32d wk). Holding with smash $21,000, same as previous week.

Odeon, Haymarket (CMA) (600; $1.05-$2.80)—"55 Days at Peking" (Rank) 8th wk). Lively $7,200. Seventh week, $8,400.

Odeon, Leicester Square (CMA) (2,200; 70-$1.75) — "The Birds" (Rank) (3d wk). Heading for boff $24,500 after $25,700 in previous week.

Odeon, Marble Arch (CMA) (2,200; 70-$1.75)—"El Cid" (Rank) (subrun) (2d wk). Okay $8,500 or near. First week, $9,300. "Bitter Harvest" (Rank) preems Oct. 10.

Plaza (Par) (1,889; $1.05-$2.20)—"Counterfeit Traitor" (Par). Modest $6,000 or near. "Station Six-Sahara" (BLC) follows Sept. 26.

Rialto (20th) (529; 70-$1.20)—"House of Damned" (20th) and "Unearthly Stranger" (WB). Neat $5,000.

Ritz (MG) (430; 70-$1.05) — "Heavens Above" (BLC) (subrun) (2d wk). Okay $4,200. First was $5,900.

Studio One (Indie) (556; 50-$1.20)—"Flight of White Stallions" (Disney) (5th wk). Neat $4,000.

Warner (WB) (1,785; 70-$1.75)—"Rampage" (WB). Heading for good $11,500.

Summer Runs

Continued from page 5

die production has been down compared with a year ago, the distribs report an increase in imports that are not purely in the art category.

The "L-Shaped Room" is providing one of the more dramatic examples of the tightened situation in Chi. It is currently in its 15th day and date week at two of the Windy City's prime art house, the Town and World, both owned by Chuck Teitel, and the end is not in sight. Pulling 30 play weeks from the availabilities in Chi art houses has been a source of anguish to the other art distribs. Emboldened by the success of the experiment, Teitel is looking for another picture of sufficient merit to warrant the two-theatre playoff.

Art Clinic and Decency Legion Talk

Crowther, Brandt, Deneau, Brown, Levinson on Special Films—Other Speakers For TOA Convention

With the opening of Theatre Owners of America's 16th Annual convention moving rapidly closer, events and speakers for the conclave, to be held Oct. 28-31 at the Americana Hotel, N. Y., are piling up. In addition to a host of previously-reported events and participants, several others have been added to the list.

On Oct. 29, an Art Theatre Seminar will be held, to be participated in by N.Y. Times film critic Bosley Crowther, Trans-Lux Distributing Corp. prez Richard Brandt, Walter Reade-Sterling v.p.-general sales manager Sidney Deneau and Melvin A. Brown of the Peachtree Theatre, Atlanta. Norman Levinson, Dallas exhib, will head the discussion, with Nat Fellman of Stanley Warner Theatres in the chair.

That evening Columbia Pictures will hold a gala reception for convention delegates at the Americana and the evening before Joseph E. Levine will throw a bash, followed by dinner at the Americana's Imperial Ballroom. There will be a dinner and reception Oct. 30 and the president's banquet the following evening at which Cary Grant and Angie Dickinson will receive awards.

On Oct. 30, the Rt. Rev. Monsignor Thomas F. Little will address a luncheon in the hotel's Georgian Ballroom on the subject "Exhibitor—Citizen, Saint or Sinner." Msgr. Little is the exec secretary of the National Legion of Decency and holds other Catholic posts. The convention will be opened by general chairman Edward L. Fabian, 10 a.m. on Oct. 28 and other participants will include Richard A. Smith, architect Drew Eberson, retiring TOA general counsel Herman Levy, producer-director Carl Foreman, Bob Selig and others.

The day before the convention opens, Oct. 27, retiring counsel Levy will be given a testimonial luncheon by the TOA board and exec committee at the Americana. Stuart Aarons, house counsel of the Stanley Warner Corp. will be toastmaster. Levy resigns Nov. 1.

U'S 5-WEEK SALES DRIVE: 'ABOAF MONTH'

October Aboaf Month, a five-week sales drive named for Universal International's veep and foreign general manager Americo Aboaf, got underway Monday (29) with 45 of the company's branches and distribs participating. Drive concludes Nov. 2.

While this year's drive will not coincide with the ending of the fiscal year, as in the past, the five-week sales effort is designed to lend strong emphasis to the effort of the overseas U organization to surpass last year's fiscal figures.

British Booking

Continued from page 17

major chains have all the key dates pencilled in up to the end of next year.

The scramble for worthwhile dates also affects product which has proved itself in the U. S., such as the Embassy Pictures imports, which are distributed in the U. K. through 20th-Fox. The most successful of these to date has been "Bocaccio '70," which recently played the third release, plus a few added bookings from the majors, and is now predicted to end with a U. K. gross of around $300,000. By present day standards that is regarded as a healthy return, though is a long ways short of Embassy's original predictions.

Now there's the problem of getting adequate playing time for "Divorce, Italian Style," which is still doing smash biz on its West End release after more than three months, originally playing the Carlton and Curzon, and now at the Cinephone. One likely date may have to be abandoned as a result of the new holdover policy. But any protracted delay could land the film bang in the middle of the pre-Christmas doldrums, which all distribs try to avoid.

The dilemma is one facing the entire industry. Whether or not the creation of an effective third release will provide the requisite solution is now being examined at trade and governmental levels. Several months must elapse, however, before a decision is made.

Pamela Tiffin will costar in "The Pleasure Seekers," David Weisbart production at 20th-Fox.

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Theatres Rise as California Expands

11 New Houses In Southern Sector—Investments Run as High as $750,000

Los Angeles, Oct. 1.

Southern California is embarked upon a film theatre building kick. Eleven new houses, significantly the greater majority consistiing of hardtops, have opened in local areas during the past few month, and seven additional situations are nearing completion for preeming mostly before the first of year.

While total cost of houses isn't definite they range from $300,000 (minimum for a full-equipped theatre) to $750,000, excluding the $1,000,000 unusual cost of the new Pacific Cinerama Theatre which opens Nov. 7 in Hollywood. At an average of $450,000 for the 18 new locations, the overall aggregate for new wave of theatre construction will amount to some $8,100,000.

Leading the field is National General Corp., which, according to prexy Eugene Klein is planning 50 new theatres as additions to its current 225-house chain. Corp. since May 23 has opened four houses, with another due in February, 1964. Opened are the Thousand Oaks, at cost of $400,000; San Jose, May 29, $600,000; Palos Verdes Peninsula, August 7, $450,000; Northridge Sept. 11, $350,000. Coming is the Rossmoor Shopping Center, budgeded at $300,000. Total construction actually outlayed for these five houses is $2,100,000.

Similarly, Fred Stein's Statewide Theatres on June 19 opened $350,000 Capri in West Covina and on July 19 the $750,000 San Diego in San Diego. Company says "it is very likely" they will continue theatre construction.

Stanley Warner Theatres, additionally, spent $250,000 without equipment for the La Mirada which opened Dec. 18 and will budget at least an equal amount on the Canoga Park, to start construction pending court approval.

Other houses opened include the Simi Valley Drive-In, constructed by Metropolitan Theatres and opened August 7 and the independently - owned Sands, which opened Feb. 1 in Glendale.

Upcoming houses include $350,000 Torrance, to open Oct. 9 for United Artists Theatres. Company has plans for two new theatres, according to assistant division manager Roy Evans. Others set, on indie bases, are by Sam Stiefel, to open Woodland Hills theatre this winter; Jack Roseman to open La Mirada in the winter; Granada Hills house set for October opening under Sam Baker aegis, and Five Points Shopping Center Beach Theatre in Huntington Beach, to open next spring.

Added construction is particularly significant in view of the shutdown of theatres in past 15 years. In 1946 there were some 20,000 conventional theatres throughout the country, the figure diminishing to 16,000 in 1958 and moving up to a current listing of 17,000. Recent surveys of the field indicate the majority of new houses have been in the shopping center areas, many of them merely leased from the center developers.

Perennial Chevalier

Continued from page 2

here but with plenty of Anglais items peppered throughout.

He did 16 songs, half of them new and some sketches. His twist takeoff to a song called "The Straw Hat Twist" got a solid salvo and had youngsters admitting the old boy still had plenty on the ball.

Celebrating his 75th birthday and his 63d year in show biz Chevalier also got a tremendous reception on his final number talking of his age. He then went down and shook hands with members of the audience.

It is estimated that he will mainly draw the older crowds. However, last Sunday's (22) all-day show on private radio station Europe No. 1, dedicated to Chevalier, had youngsters expressing that they were interested in seeing him too.

Radio show had many of the top older and new singers doing the songs he made famous as well as himself. Various younger members of the audiences were asked about Chevalier and many said they felt he was a "croulant" (literally "a falling apart one," jargon for old-timer) but still an interesting one they would like to see and hear again.

Fellow performers paid him homage at a garden partly held at his home in Marne a Coquette near Paris. Here he was also offered a leading role in a Comedie-Francaise performance of Moliere's "The Doctor In Spite of Himself" by C-F head Maurice Escande.

Chevalier made no commitments but made it clear this song stint was not a farewell show but one to make an anniversary. He had no plans of retirement and various singing projects and pic plans in the U.S. He said he would go on for a long time yet.

He also has just finished the eighth tome of his memoirs which will be coming out soon

Bing's Palm Spgs. Pad

Continued from page 2

break all records for heat, L.A. come within a degree of its all-time frying smog record, and Palm Springs register a cool 113°..

Crosby has long tired of the place, though he moved there only five years ago when his place above the Thunderbird C.C. became "too noisy." He sold that hacienda for $90,000. He is building a new home on the Gulf of California, near Guaymas, Mexico, where the fishing is good. That, Beverly Hills and Pebble Beach will be his collection of pads for the present.

Efforts to lure the Prez into buying a place around here like ex-Prez Eisenhower has done at El Dorado C.C., have got nowhere so far, but these peddlers of sand dunes don't give up easily.

White House staffers and Secret Service men bunked in the Van Heusen, Morrow and Petitto homes during the weekend. Press holed up at the Riviera and Spa hotels in Palm Springs, 15 miles away.

Phil Regan threw a cocktail party for them Saturday night but the Prez communed with the ocotillos, cacti and smoke trees which constitute the Crosby lawn. The place has color tv, but poor reception. Besides what's on Saturday night?

German Censors

Continued from page 19

grimmer from the standpoint of freedom of the entertainment industry here.

Private Censorship Showing

The pic had a highly unusual "private censorship screening at the West German Foreign Office in Bonn, a situation so unusual that the Foreign Office reps refuse to talk about it.

In addition to officials of the Ministry, officers from the West German Army were present at the secret screening to decide if the pic could cause any political repercussions with the German public and especially among members of the West German army who might view it.

The Foreign Office reportedly nixed the pic, and passed this word along to the German censors. Result was that the FSK, the censorship board, turned thumbs down on the film in toto. It came up for a second appeal screening before the censors, who had the right to change their decision, but the word was still negative.

Frightening Aspect

Frightening aspect of all this is —people in every land are able to see the West Germans in this light via these films but the West Germans are denied the privilege of seeing what the others are viewing about them.

In addition, it's noted that "The Condemned" is an accurate presentation of the stage play by Jean Paul Sartre which held views unfriendly to the Germans but nonetheless had wide showings in foreign countries. The film was considered outstanding enough to win the Italian film prize, the Golden David, for 1962.

When German critics saw it at its Milan preem, they noted it was "anti-German" "aggressive" and penetrating". But at least they felt the Germans had a right to see it and decide for themselves.

Now, as one German editorialist notes, it's getting to the stage where a foreign filmmaker must approach the German censors in advance with a script of a forthcoming pic, and ask whether there is anything in it to offend their sensitivities.

And it's generally noted here, the FSK seems to be exceeding its authority when it decides which of these scenes or words might be "politically dangerous" for the German public to view.

Canada's Dream

Continued from page 7

Grant McLean "which is designed to keep our various departments such a science, educational, animation and so on all working the year round. If we had taken money from these units for "Drylanders" they would have been without work and we cannot run the Board efficiently this way."

Roberge paid tribute to Columbia Pictures for its suport and encouragement. Under the auspices of the Swift Current Chamber of Commerce, with the Government of Saskatchewan as the host, and through the hard work of Jim Lysyshyn of the NFB's Information Services, the premiere went with a real western swing. Among the dozens of guests were actress Irena Mayeska (who appears in the film), Saul Isenstein of Columbia Pictures, Calgary and Irvine Fogel of Columbia in Winnipeg. Abe Schnieder of New York sent his greetings. The film has been booked into some 20 theatres in Saskatchewan during the next two weeks and will open in the eastern part of Canada during November. In cities far and near, the press, radio and TV have been talking about "Drylanders" which belies the often made statement that Canadians aren't interested in seeing Canadian films. The future looks bright.

Inside Stuff—Pictures

Episcopalian "open house" discussion about race relations in the Father Malcolm Boyd's apartment in Detroit was filmed on Sept. 1 for coast-to-coast telecasting on Oct. 10 by the Canadian Broadcasting Corp. on an hour-long documentary program entitled "The Observer."

More than 100 Negro and white students and other guests crowded into Boyd's digs overlooking the Wayne State University campus while a six-man film unit, which came to Detroit from Toronto for the occasion, set up TV lighting throughout the apartment and proceeded to film the program.

Rev. Malcolm Boyd will be commuting between Detroit and Washington, D.C., during the first three weeks of October to film six half-hour tv shows entitled "Concepts in Cinema" which are slated to run Sunday afternoons on WMAL-TV, Washington, through Oct. 27.

Motion Picture Producers Assn. is cooperating with station and the Greater Washington Council of Churches by supplying clips from current films for the tv series. Clips from "8½" were seen on the premiere show while the second ran clips from the new "Lilies of the Field" starring Sidney Poitier.

Episcopal priest hails the "religious" quality of such films as "8½" and "La Dolce Vita" while being highly critical of such self-styled religious films as Paramount's "The Ten Commandments" and Metro's "King of Kings."

Marlon Brando is "very much interested" in a plan "not to allow our films to be shown where there's discrimination in seating," he told interviewer Kingsley Brown in an exclusive Canadian Broadcasting Television "Newsmagazine" coverage of the recent Freedom March in Washington. Asked if his appearance there "would backfire at the box office," Brando replied calmly, "That's incidental. We're interested in bringing this situation — as it bears on *all* oppressed groups (*He named nearly a dozen* — to an end."

Virtually paraphrasing the late Oscar Hammerstein's "You've Got to be Taught to Hate" lyrics from "South Pacific," Brando concluded, "Hatred and fright become part of the family standard. Such people are now faced with the need for very serious consideration . . . I have a list as long as my arm of Hollywood people who feel as I do, but whose work prevents their being here today. Others are joining our movement every day . . . No, we're not organized — just people who feel the way we do and are ready for whatever unpleasantness may come our way as a result."

A favorable omen is interpreted by Senator J. William Fulbright (D.-Ark.) in the recent bestowal by the Moscow Film Festival of its grand prix upon the Italian feature, "8½."

Leading the Administration's forces for Senate ratification of the test ban treaty, Fulbright interrupted debate on that subject to praise "8½" as a "brilliant and almost surrealistic account of an artist's struggle with his creative use."

(Be that as it may. Perhaps realism demands the footnote that the Russians gagged at giving the prize to the Fellini film praised by the senator. It is the type of self-indulgence in a director which they deplore. Only the united pressures of the international members of the festival jury pursuaded the Russians to go along on "8½," but that does not invalidate Fulbright's point that Moscow may be "changed" for the better, since the Soviet jurors did yield to opinion.—Ed.).

Ben Sack, who operates film houses in Boston, is back from Spain with a paean of praise for Samuel Bronston, his film being shot there, "Fall of the Roman Empire," and the country itself, which, he predicts will become the major motion picture capital.

Sack says the praise for Bronston and the film is entirely unsolicited. He doesn't have the picture, doesn't know if he will get it or not, and said he'd "pull for anyone else who might beat me to it." Furthermore, he said: "I'm buying a full page ad in VARIETY to tell the whole world film industry what I think about it, and it will come as a surprise to Bronston and everybody else, I'm that high about it."

Accompanied by his wife, Barbara, his 21-year-old son, Jerry, and Robert Gary, 9, for whom his Gary theatre is named, Sack journeyed to Bronston's studio in Madrid for a screening of the rough cut of the film.

Henry Klinger, Story Editor of 20th-Fox in the N.Y. office, has contracted with Pocket Books (Simon & Schuster) for a fourth mystery novel in his paperback series in which Lt. Shomri Shomar of the Israeli police is the sleuth. New text will be backgrounded entirely in Israeli and in a film studio there. Klinger made his first visit to that country this summer. His previous titles were "Wanton For Murder", "Murder Off Broadway" and "Essence of Murder", situated in Manhattan and dealing with, respectively, diamond, legit theatre and perfume angles.

Motion Picture Production Code, unlike its earlier days, is now concerned with "treatment" and not with "subject matter," Code Administrator Geoffrey Shurlock reported on KNXT's public service program, "Viewpoint," Sunday (15). Stressing "There are now no taboos on subject matter," Shurlock told interviewer John Hart, "Movies have changed with the changes of civilization."

Par-Embassy

Continued from page 3

cash (or Par stock) values which would accrue to Levine, presumably on a capital gains basis, and the mutually agreeable association which Levine has had over the past several years with Charles Boasberg, former Warners distribution head and now president of Par Film Distributing Co.

Levine is perhaps responsible for the most excitement created by an individual on the business end of the film business in some number of years. His bids for overseas productions have made him a household world in foreign production circles and he has become significantly known in the U. S. for his merchandising methods along with the product he has had to offer.

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TV NETWORKS HANKER HENRY

The Dow-Jones 'Overnights'

The overnight Nielsens are being upstaged these days by the overnight Dow-Jones averages. Over the past couple of weeks Wall St. has been reacting with an almost amazing sensitivity to the new fall tv schedules. The brokers are reading the reviews even more carefully than the bankers who have been watching the new pilots coming on.

CBS, for some time now the bluechip of the entertainment industry and highly touted on the street, registered a seven-point climb (hitting a high of 79¾ last week), a feat attributed to bullishness over the web's schedule during premiere week. The ABC fluctations have been in direct ratio to critical reaction to its programming and the "overnights."

RCA isn't that simple to dig. Too many other corporate factors (manufacturing, electronics, etc.) are involved with the NBC subsid, which accounts for about one-third of the total RCA worth.

Jerry Lewis Blasts 'Incompetent Idiots' at ABC For Censoring Script

Hollywood, Oct. 1.

ABC-TV had a second thought on "The Jerry Lewis Show" Saturday night after allowing a Mort Sahl monolog routine to be aired in the east and midwest, and censored the program for western outing. Network faded out the audio on guesting comedians turn and clipped version of the live show as it was telecast via tape in the west.

A spokesman for Lewis reported that the star-producer had sent a blistering telegram to ABC-TV prexy Leonard H. Goldenson protesting that "The network has no right to do this," and warning, "If this is ever repeated again," etc.

Lewis, in his wire, is reported to have reminded Goldenson that he has "complete artistic control" over his show, per his ABC-TV pact. Lewis also is reported to have informed Goldenson that he was not blaming him personally, nor the higher echelon execs of web, but "some of the incompetent idiots" on lower levels.

In the controversial Sahl sally, Sahl observed: "The governor of Nevada is objecting to (Frank) Sinatra's friends—who are Sam Giancana and the President of the United States."

This sentence was chopped after the word "friends" the second time around. On the tape version seen on the Coast Sahl just pantomined, the words having been faded out.

Sahl's reference obviously was to Sinatra having to face a hearing before Nevada gaming control board which charges Sinatra entertained mobster Giancana, member of the infamous "Cosa Nostra," at Cal-Neva Lodge, Tahoe, owned by Sinatra.

Crazy, Man

Rather than tote his own jumbo instrument, Frank Carroll, bass man for NBC-TV's "Sing Along with Mitch" now on national tour has been renting a bass in each city. Problem: he plays four-string bass and the local outfits have been sending over five-string jobs.

To keep things straight in Cleveland, show management called the local musicians' union and request a bass with four strings. What did they get? A bass player and four fiddlers.

Why Were Dean, Sinatra Tossed Off Bing Show?

Conflicting reports surround the bumping of Frank Sinatra and Dean Martin from the CBS-TV Bing Crosby special scheduled for Nov. 7.

Sinatra and Martin were pencilled in to tape a segment in Hollywood Sunday for the show, plugging their upcoming "Guys & Dolls" album cut for Warner Bros. Reprise label.

Segment has been dropped, with two reasons for the axing emanating from MacManus, John & Adams, ad agency of sponsor Pontiac. Early report from agency said the act ran over the allotted hour and had to be out. Second agency report said Warner Bros. requested postponement because the record release was set for January. Warner Bros. spokesman, however, said release was slated a few days before the show.

However, other sources contend yanking the segment resulted from Pontiac's concern re Sinatra's tangle with Nevada gambling board by his alleged entertaining of Mafia mobster Sam Giancana in his Cal-Neva nitery at Lake Tahoe. Nevada board is slated to make a decision in the case next month, and the outcome could be unfittingly timed to the show date. Postponment of the Sinatra-Martin bit to a Crosby-special scheduled for February would give time for a substitution.

Skelton's Far East Show

Tokyo, Oct. 1.

Repping Red Skelton, attorneys Joe Ross and Marvin Sears were here ironing fine points with the governmental Japan Broadcasting Corp. (NHK) for coproduction of a color episode of the comic's show here next April or May.

Sears said Skelton would be the only performer coming in the group of 20 from the U. S., which would also include musical director David Rose.

A non-commercial web, NHK would get Japan rights to the episode for its participation.

Serling Developing CBS 'Chase' Series

Hollywood, Oct. 1.

Rod Serling, creator of "Twilight Zone" on CBS-TV, has been signed by that network in a development deal for another Serling-created series, "The Chase," for the 1964-65 season.

Hunt Stromberg Jr., CBS-TV coast veepee in charge of program development, signed the deal with Serling whereby the writer-creator will develop the hourlong modern adventure series. Deal was negotiated with Serling's agent, Aldon Schwimmer of Ashley-Steiner.

Stromberg was instrumental in bringing Serling's "Zone" to CBS-TV.

TIO Taps Walbridge

Exec veepee and general manager of KTRK-TV, Houston, Willard E. Walbridge, has been elected chairman of the Television Information Committee, governing body of the industry's Television Information Office.

Walbridge succeeds Clair McCollough, president of Steinman Statitons, Lancaster, Pa., who had headed the committee since its establishment in 1959.

FAT CATS BEYOND RANGE OF GUNS

By GEORGE ROSEN

E. William Henry, the new FCC chairman, whom the networks had feared would become their bete noir of the 1963-'64 season, has—much to their totally surprised delight—turned out to be their All - American, alltime favorite chairman.

When the tv networks' Who's Who—Gen. and Bob Sarnoff, Frank Stanton, Leonard Goldenson, together with their squads of administrative aides—accepted the invitation to grace the dais to frame Henry's first industry appearance and maiden speech in New York last week, it was with fevered trepidation that Newton Minow's successor would articulate a new anti-tv crusade which would make Minow's "Wasteland" address, in retrospect, tame indeed.

Advance trade speculation anticipated a withering fire of criticism together with a tough program, spelled out in compelling specifics, to upgrade prime time's tv program quotients and, at the same time, "Loevingerize" the networks' gold mine of owned stations by advocating that the big tv station combines be reduced from a maximum of five to three.

When Henry mounted the Waldorf-Astoria rostrum last week, almost every man on the executive-laden dais would have laid odds that he was about to excoriate the networks for failure to implement the JFK-inspired goal to "elevate" tv programs. While they had expected a vivid and thorough indictment in the earlier New Frontier Minow tradition, their amazed ears tuned in a speech which left them as thoroughly unscathed as one they might have expected from an FCC chairman appointed by Barry Goldwater.

Meantime, and in sharp contrast, most of those in the general audience, mistakenly thought Henry's speech was in the New Frontier "make the networks toe the public interest line" tradition. And thus Henry's "valiant" speech against "vulgar, excessive and ill-timed commercials"; his call for "corrective measures . . . long overdue" was reported and applauded in the press, not to mention the networks' own newscasts which gave it unexpectedly large coverage.

Indeed the newspaper reader or the tv newscast viewer could hardly avoid the impression of glum, greedy network execs once again getting a scolding from a new knight in shining JFK armor who—like Minow before him—would rally public opinion and the FCC to force the networks to put the public interest above their private profit.

Here, again, it seemed, was wit, rhetoric—a new crusade of a new young protector against the entrenched interests of broadcast greed, a greed Henry summed up as "over-commercialization."

Knowing The Score

But as Henry read his prepared text, his impact on the dais was unlike that on the audience or general public. For on the dais some 30 poker faces (the two Sarnoffs, the Stantons, the Kintners, the Goldensons, the Aubreys, the Sonny Werblins, the Wally Jordans, et al) paid respectful attention while they struggled to conceal their secret discovery and delight that Henry's withering anti-broadcast fire left them safely out of range.

As every alert network exec knows, before Henry can focus an attack on over-commercialization, he must first define it. What makes a commercial "vulgar?" How many are "excessive?" When is it "ill-timed?" While Henry postponed an actual definition until after what he proposes be "a face-to-face meeting between the Commission, en banc and . . broadcasting stations, networks, program producers and advertisers," he suggested that the needed definition might well

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Paley and Stanton: What's With '64-'65? CBS Brass to Coast For Early-Early Wrapup of Next Season

By this weekend, it's anticipated that CBS, for the first time in any network's history at such an early date, will to all intents and purposes have pencilled in the program schedule for next season. Even before the first National Nielsens for the '63-'64 semester are posted, CBS will have a pretty fair sizeup of what'll have to be scrapped and the pilots to shoot for.

It's a feat made possible, of course, by the certainty of a long list of established holdovers, whereas an ABC, for example, will be obliged to sit it out and wait for the returns on its practically whole new schedule.

Like ABC the week before, CBS premiered its entire '63-'64 schedule during the past week of Sept. 23-30, with evident satisfaction over how overnight Nielsens responded to the Judy Garlands, the Danny Kayes, the "Petticoat Junctions," the "East Side West Sides," etc.

But apparently it hasn't eliminated the concern for next season. That's why board chairman Bill Paley and corporate prexy Frank Stanton leave for the Coast today (Wed.) for a several-day look-see at everything and anything that tv network prexy Jim Aubrey has been dickering in recent months toward resolving '64-'65. Accompanying Paley and Stanton will be Aubrey and program head Mike Dann.

The foursome, accompanied by Coast senior v.p. John Reynolds and his key aides, are set for a crash program of activity in which they'll touch base with every major producer and packager of network product. It's the three-day period in which Stanton and Paley will give the okay on the major commitments for full series, involving as high as $8,000,000 to $10,000,000 per hour time.

Eternal Hope

Bob Hope, back for his umpteenth season, all of them dedicated to NBC, demonstrated anew his indestructibility when he registered a whopping 35.6 overnight N. Y. Nielsen last Friday night. His 50% share of audience was topped over the weekend only by Ed Sullivan. Closest competitor was "Burke's Law" with a 14.4 (20.2 share). Even "Harry's Girls" benefitted from the Hope lead-in, winning its time period.

Hope will only be doing a one-a-month special, otherwise hosting the Chrysler-sponsored Friday night anthology series.

ABC '100 Grand' First Casualty Of TV Season

The Sunday night "100 Grand," ABC-TV's attempt to bring back the big money quiz games into the network picture, has wound up as the first casualty of the season after a couple of weeks on the air. The show has been pulled this coming Sunday (6) for a news documentary on the Senate crime hearings but will not be back the following week. First intimations of the decision came when prexy Tom Moore went on a close-circuit to affiliates yesterday afternoon.

The quiz show failed to get off the ground ratingwise since its debut Sept. 15. It did poorly the first week and even worse last Sunday (29) when it ran a poor third. Network execs were still huddling on a replacement for "100 Grand" at presstime yesterday afternoon (Tues.). It's likely be "The Roosevelt years." This is the series that's been on the ABC shelf for more than a year. It was originally scheduled for the same Sunday at 10 time but was yanked in favor of the now-deceased "100 Grand."

Hearing or No Hearing, Those Video Ratings Still The Be All & End All

Any idea that the rating services would be diminished in importance as a result of the Washington hearings a few months ago has proven to be an illusion of the innocents. The season has just got underway and the network execs are back again quoting the pocket pieces as if they were gospel.

One unexpected result of the Washington hearing is that the ratings have, in fact, become more important than ever.

Public interest in ratings seems to have been whetted by the probe as have the lay press, which formerly didn't know the difference between a rating point and a megacycle, have been hot after those overnight Nielsens to inform their readers about tv's multi-million dollar popularity contest.

Tammy's SG Deal

Hollywood, Oct. 1.

Tammy Grimes has been inked to a multiple feature and vidpix series pact by Columbia and Screen Gems. Series, untitled, will be a half-hour situation comedy, is aimed at the 1965-66 season.

Miss Grimes, currently guestarring in a "Route 66" seg for SG, co-stars with Bea Lillie in Noel Coward's "High Spirits," opening in N. Y. next March.

NBC's $7,000,000 Daytime TV Sales

NBC-TV daytime sales director James Hergen says the web has had sunshine sales totaling close to $7,000,000 during the last six weeks.

Major advertisers on the roster of buyers include Sterling Drug, renewing four shows; General Mills, which bought into nine shows; and General Foods, into four shows.

Sterling's buy for 1964 curtain includes "Say When," "Truth or Consequences," "Concentration," "Missing Links," via Dancer-Fitzgerald-Sample.

General Mills buys include "You Don't Say," "People Will Talk," "Word for Word," "Missing Links," "The Doctors," "Loretta Young," "Make Room for Daddy," "Rough 'n' Reddy" and "Captain Gallant."

General Foods, via Young & Rubicam, has expanded its daytime slate with buys in "Your First Impression," "Missing Links," "Loretta Young" and "Make Room for Daddy."

CBS Participation Coin

CBS-TV, as its new season unwound, plugged up a number of nighttime participation holes.

Block Drug bought participations in "Perry Mason," "Mister Ed," "Rawhide," "Great Adventure," "CBS Reports," and "Chronicle."

Toni inked for participations in "East Side, West Side," "Nurses," "Great Adventure," "Glynis." Beech Nut Life Savers bought participations in "Mister Ed," "Glynis," "Rawhide," "Nurses," "Alfred Hitchcock Hour," and "Great Adventure."

Collins Warns NAB Review Board It's Gotta Toughen Code, Not Relax It

Washington, Oct. 1.

NAB prexy LeRoy Collins, in a new outbreak of foot-in-mouth disease, told the Television Code Review Board here that any plan of making money out of their broadcasting investments should at all times be subordinated to "the basic aim of serving the public good."

Collins told the board the industry should toughen the code and not relax any of its restrictions.

He said he wanted to know from the board what the board wanted from the code but he did not get any such reaction. Members listened and kept their feelings to themselves. The Monday (3) meeting was behind closed doors.

All the board did was to pass a resolution commending Robert Swezey for his services as code director as his resignation went into effect and tentatively agreed to meet next January.

Collins said he has taken no action to replace Swezey yet because he wanted an understanding with broadcasts on whether they wanted the code to exhibit industry statesmanship.

Collin speech almost sounded as if he had Minow in mind as code director.

"When any issue arises under the code," he said, "the first question to be resolved should be, where does the public interest lie?"

"The code," he said, "should not wait for trouble, but should look for all signs of it and promptly get into motion with preventative procedures. It should not be satisfied to help the broadcasters 'get by,' but should challenge him and aim him to do his best."

He spoke of "fires of excitement" in the industry—"fires that should cause more and more broadcasters to rise above simply being better and better money makers and encourage them to scale the magnificent heights of creative achievement and public service."

The two questions of the hour, Collins stated, are these: "Will broadcasters act for themselves? Will they place their aspirations to achieve their best above their desires to make the most profits?"

He said the code should not only be something "in which the public has an interest but in which it also has a working stake."

He called strengthening the code "broadcasters last one chance to make a free profession." He meant FCC will take over.

Louis Nye Series

Hollywood, Oct. 1.

"The Not Very News Reel," half-hour show starring Louis Nye, is being piloted by 20th-Fox TV, as a co-production with ABC-TV, for the 1964-65 season.

Formet consists of Nye's humorous comment on old newsreels. Groucho Marx originally was slated for the series, which is produced by Hal Kanter.

NAB Rips Into FCC Proposal Imposing Com'l Time Limits

Washington, Oct. 1.

You don't have any authority to impose time limits on broadcast commercials, NAB told FCC Monday (30).

And if you adopt a rule requiring limitations, you'll destroy free enterprise in broadcasting as well as violate the free speech guarantees of the U.S. Constitution, NAB added in a message of outrage to the Commission on the breadbasket issue for the industry.

NAB General Counsel Douglas A. Anello and attorney Robert V. Cahill used 44 pages to rip into the FCC proposal.

The main points:

—Limiting commercials "would be the assertion of power never expressly conferred or even intended through inference by congress."

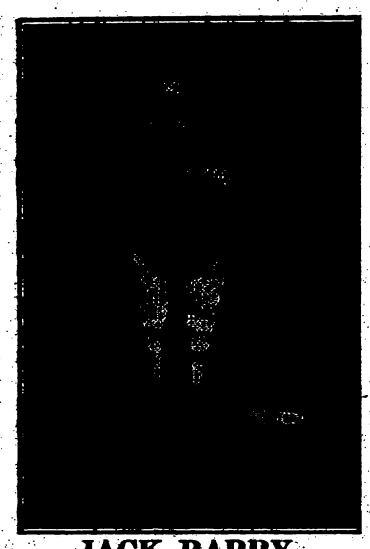
—FCC would "debilitate or destroy free enterprise in broadcasting" if it took such a move, which would amount to "wide and arbitrary powers over the business decisions of Licensees."

—The consequences to the public interest "would be tragic."

—FCC is prohibited by law from "rate regulation," but what's the time limit rule if it isn't that? Limiting the amount of time devoted to commercials would, under the universal rules of arithmetic, determine the minimum rate which would be charged if a station had any hope of staying in the black.

—If the first amendment prohibits the exercise of such power over newspapers, how come broadcasters have less of a constitutional guarantee?

—It would "spell the doom of self regulation."



JACK BARRY

Now producing five pilots for CBS-TV—Paramount TV Production Development program

250G Preemptions As CBS-TV Goes 'Live' On Valachi

CBS-TV again was the only network yesterday (Tues.) which had scheduled "live" coverage of Senate subcommittee's questioning in Washington of Joseph M. Valachi about his activities as a Cosa Nostra member.

NBC-TV slated highlights of his testimony from 2 to 2:25 p.m., 4:30 to 5 p.m. and from 11:15 to midnight. NBC News also slated a preemption for tomorrow (Thurs.) night with an hour special, titled "The Cosa Nostra," fronted by Frank McGee. "Temple Houston" will be preempted that night.

ABC-TV slated taped highlights of the Senate hearings from 1:30 to 2 p.m. and from 11:15 to 11:45 p.m. ABC-TV also planned a half-hour special "Cosa Nostra" Sunday (6) night, preempting "100 Grand."

CBS-TV slated to carry "live the hearings of the convicted narcotics peddler and murderer, as they reopened yesterday (Tues.) morning and continued through the day.

Last Friday, CBS-TV was the only web to televise the hearings "live," when Valachi testified publicly for the first time before the Senate Permanent Subcommittee on Investigations. CBS-TV's coverage started "live" at 10:20 a.m. Friday and continued to 3:30 p.m., when the committee recessed until yesterday. It's estimated that CBS-TV dropped $250,000 in commercial preemptions.

The other networks on Friday had taped highlights.

Walter Rogers as FCC Top Gremlin

Washington, Oct. 1.

FCC has a new hairshirt.

Rep. Walter Rogers, once unknown beyond the lines of his Amarillo, Texas, Congressional district, has gone to the top of the list of the Commission's Capital Hill gremlins.

Serving his first term as chairman of the House Communications subcommittee, Rogers has a prime position for firing potshots.

His latest move as chairman was the announcement of hearings on two of his bills preventing FCC from imposing commercial time limits and from charging fees with license and renewal applications.

Rogers said he hopes to call the hearings in October or early November.

He said the issue involved in both proposed FCC actions "goes to the basic theory of the separation of powers." This statement is in line with his oft-repeated remarks during the editorial hearings before his group that broadcast guidelines should be written by the "duly elected representatives of the people (Congress) rather than by an agency downtown (FCC)."

Rogers questioned the authority of FCC's commercial curbs saying, it seems "traceable to the proposition that Congress has not specifically denied the Commission such powers."

FCC's authority for charging license fees "came from some com-

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'World of Art' Tinter

Rome, Oct. 1.

Half-hour color video series titled "The World of Art" is about to get under way here and in Florence under aegis of Guy V. Thayer, who co-produces with Italian director Luciano Emmer.

Skein, which will illustrate various aspects of painting of past and present, will be presented and narrated by Pietro Annigoni.

Deal was packaged by Hugo Lodrini in Rome.

July Premieres?

If ABC proves out right in its crash premiere schedule by going allout for the early sampling and inviting viewers at least a full week before the other networks, it's anticipated that it will start a three-web rivalry for early exposure in the future. The returns aren't in yet, but there's a strong possibility that ABC may have converted it into a definite plus for '63-'64 by retaining a good percentage of the samplers.

If the webs try to outdo one another, there are those who see the possibility of premieres being moved up to August and even into July. As one observer put it: "Maybe it'll eliminate summer reruns."

Incidentally, there was nothing accidental about ABC-TV's kickoff of its new schedule the week of Sept. 15-22. On the contrary, the web was proceeding on the most extensive investment ever made in pre-testing audience reaction.

The research was done on the Coast by Audience Studies Inc., a corporate subsidiary of Screen Gems but an independent operational unit. ASI tested several segments of each of ABC's show to determine which would be the best one to launch the series. ABC was anxious to get the best possible results from the viewer sampling that takes place early in the season.

ASI, which has been in business for about three years, also pretests for NBC-TV, while CBS has its own testing facilities. MGM and Columbia Pictures use ASI to test their features as do producers of commercials.

Big Weekend In a Big Town

(Overnight N. Y. Nielsens)

Sunday

7:00-7:30 P.M.	Rating	Share
Lassie (CBS)	23.5	35.6
Bill Dana (NBC)	21.1	31.9
Pro Football (ABC)	5.0	7.6
7:30-8:00 P.M.		
My Favorite Martian (CBS)	30.0	41.6
Walt Disney (NBC)	19.9	27.6
Jamie McPheeters (ABC)	10.2	14.1
8:00-9:00 P.M.		
Ed Sullivan (CBS)	41.7	51.7
W. Disney, Grindl (NBC)	19.4	24.0
McPheeters, Arrest & Trial (ABC)	14.0	17.3
9:00-10:00 P.M.		
Judy Garland (CBS)	35.9	44.0
Bonanza (NBC)	24.7	30.3
Arrest & Trial (ABC)	17.8	21.8
10:00-10:30 P.M.		
Candid Camera (CBS)	31.8	43.4
Du Pont Show (NBC)	23.6	32.2
100 Grand (ABC)	10.3	14.1
10:30-11:00 P.M.		
What's My Line? (CBS)	28.5	42.8
Du Pont Show (NBC)	21.0	31.5
ABC News Reports (ABC)	6.7	10.1

Saturday

7:30-8:30 P.M.		
Jackie Gleason (CBS)	24.9	38.5
The Lieutenant (NBC)	16.6	25.7
Hootenanny (ABC)	10.9	16.9
8:30-9:00 P.M.		
Phil Silvers (CBS)	22.7	31.3
Joey Bishop (NBC)	21.7	29.9
Lawrence Welk (ABC)	14.3	19.7
9:00-10:00 P.M.		
The Defenders (CBS)	22.3	31.1
Sat. Night Movies (NBC)	22.7	31.7
Lawrence Welk, Jerry Lewis (ABC)	17.4	24.3
10:00-11:00 P.M.		
Gunsmoke (CBS)	19.5	28.5
Sat. Night Movie (NBC)	24.2	35.4
Jerry Lewis (ABC)	16.8	24.6

A Pole Looks at Capitalistic TV

Film Director Polanski, Here for Festival, Can't Get Worked Up Over Medium

By BILL GREELEY

Polish film director Roman Polanski is not impressed with capitalistic television. Before this raises any "free world" hackles, it should be noted he's not impressed with Polish television either.

Polanski is 29, slight and lively. He looks as though he might be a teen-aged rock & roll idol, but instead is one of the heroes of the recent New York Film Festival. He came to the U.S. to attend the preem of his feature film, "Knife in the Water," at the fest, and also its theatrical release in New York.

In his 34th floor suite in New York's Hilton (is there one in Warsaw?), Polanski has had a chance to view some New York television. It's all theatrical, he says through an interpreter, confined in the theatre's three walls before the theatre's audience.

His opinion, however, is fettered by one aspect. Having been busy nights with screenings etc., Polanski has seen only daytime tv with its game shows, live soap operas and reruns complete with

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Toy Com'ls Okayed

Washington, Oct. 1.

NAB's Code Authority staff has approved 100 toy commercials prepared for tv Christmas season advertising.

The spots were checked from the storyboard through final film versions to see if they measured up to the actual game or toy, NAB said.

None of the comercials submitted were disapproved by the Code, although some were accepted with minor qualifications.

New French Radio Concept Being Put Into Orbit in '64

Paris, Oct. 1.

Minister of Information Alain Peyrefitte, who helms Radiodiffusion-Television Francaise, which runs the state owned radio and video adjuncts, specified that radio will begin its facelifting in November and go into its new orbit in January '64. Main aspect is in making radio and tv independent of each other and in putting on a heavy cultural aspect without sacrificing its general entertainment and mass appeal.

Peyrefitte stated that it was up to the governmental RTF to try to have as many radio owners listen as possible and keep abreast and even ahead of the peripheral private stations by fine entertainment as well as cultural and educational offerings.

He maintained that tv and radio should be complementary and not rivals. During the hours when tv was off radio would make its top listening impact. The early mornings and afternoons, he said, would be the time to reach car owners and housewives. Since it would be a sort of background to activity he thought that alert, lively and direct

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Minow's Book On B'cast Industry

Newton Minow, former FCC chairman who is now general counsel for Encyclopedia Britannica Inc., is currently authoring a major tome about the broadcasting industry in collaboration with Lawrence Laurent, veteran radio-tv editor of the Washington Post. Book will be published by Atheneum next spring.

Minow and Laurent are planning to cover all the major questions facing the broadcast industry with a scholarly treatment suitable for classroom use. It's expected, however, that the book

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RAP 'CHECKBOOK JOURNALISM'

Jack Benny's CBS-to-NBC

The question was being posed in the trade last week: Did CBS make a mistake in letting Jack Benny fly the coop and set up shop at NBC next season?

Those who recalled the now-storied "Paley's Comet" of the late '40s when Benny was capital-gained away from "home base" NBC, concede that it was Benny, perhaps more than any other performer, who helped build the Columbia network, generating a talent-raiding spree that was to give Paley the wherewithal to start his tv network.

But some 15 years later the chips were down last week and when option time on his two-year contract came up for a third year renewal, CBS prexy Jim Aubrey didn't exercise it. It was CBS' feeling that, without a protective time period, Benny's usefullness to the network lacked the same potency as in the past.

When some weeks back Aubrey elected to knock Benny out of the post-Skelton Tuesday night period in favor of installing "Petticoat Junction" in the time, Benny let out a yell, but this time Paley didn't come to his defense as in the past. Aubery was running the show and running it most successfully (see Wall St. box), and that's how the score stood. Benny was appeased somewhat by a $3,000,000 capital gains deal for daytime reruns of his shows at some future date, but it was no dice on Tuesday night.

On the other hand, NBC, short on big name personalities, feels that Benny, for all the fact that he's approaching 70, still has a few seasons left as a peak attraction. (Plus the fact that NBC could be inviting a moveover of General Foods biz (Jello) breaking up the CBS virtual monopoly on GF billings).

As to who is right, the answer will be in a year from today.

Ford's $6,000,000 Educ'l TV Grant Cues Revamp of Program Operation

With a new grant of $6,000,000 from the Ford Foundation, the National Educational Television & Radio Centre is now redirecting its activities into exclusively production channels. NET is giving up radio operations, dropping its instructional programs and eliminating its Washington office to concentrate on the production of five weekly hours of cultural and public informational programming. Ford's $6,000,000 grant for the next year topped its 1962 contribution of $4,700,000.

The Ford grant, according to NET prexy John F. White, has ended the first phase of educational tv in the U.S., a decade in which 81 stations have been launched. On the basis of the upped Ford grant, NET will no longer collect affiliation fees from local educational stations. This revenue totalled $585,000 last year and bore no real relationship to the costs of the NET's programming service.

NET has been developing some instructional programming with the U.S. Department of Health, Education and Welfare. It's expected that the Department will now carry forward these instructional shows with some other agency, possibly a university. NET itself will concentrate on public affairs and the creation of programs in drama, music, dance and science plus fare for children. New orientation has cued the reorganization of NET into two major production units for public affairs and cultural programs.

The Ford Foundation has been the mainstay of educational television since its inception. It has contributed $22,000,000 to NET over the past 10 years and has given over $86,000,000 to all phases of educational tv.

Collins Warns Vegas Audience to Beware Of Fast FCC Shuffle

Washington, Oct. 1.

NAB prez LeRoy Collins said broadcasting and government should be close allies not antagonists and then went on to tell the Nevada Broadcasters Assn. why NAB is fighting FCC and Congress.

He said the industry and government should join to defeat public apathy by stimulating thought and debate.

But he called FCC's proposed commercial time limits and suggestions from the Commission and Congress for "fairness doctrine" guidelines are "areas of very grave concern" to broadcasters.

In a Las Vegas speech, released here, Collins charged the commercial time curbs would "impose a suffocating blanket of obsolecene" on the industry.

'Crockett' Ain't Cricket

An old hit which helped to put ABC-TV into contention about nine years ago has come back to haunt it this season. It's the "Davy Crockett" repeats on the Walt Disney show on NBC-TV Sunday nights at 7:30 p.m., which have been blanketing ABC's new "Travels of Jaimie McPheeters."

To add irony to injury, ABC helped finance the Disney production when it played on the web back in 1954.

Half-Dozen Pilots Firmed Up By ABC For Next Season

ABC-TV, in planning for the 1964-65 season, now has six pilot deals solidly firmed up. Among the most recent properties which Ed Scherick, programming v.p., has okayed are "Alexander The Great," a one-hour historical adventure series out of Selmur Production starring William Shattner and an hour Four Star property, "Royal Bay," starring Joan Crawford, Paul Burke and Charles Bickford, a story about a middle-sized American community and the people who make it tick.

Other pilots in ABC's corral include a half-hour series titled "Criminal At Large," an idea of Paul Coates also being produced at Selmur, which is an AB-PT subsidiary. The principal photography on the MGM-TV "Bible" series pilot has already been completed with Hugh O'Brian in the role of Joseph. George Burns and Connie Stevens have been set for the "Wendy and Me" series pilot at Warner Bros. and Walter Brennan has been inked for a show out of the Danny Thomas production firm.

Another quiz show, "Solo," owned by Larry Thomas Productions, which created ABC-TV's current "100 Grand," is being tested in novel style at the Rutgers Field House in New Brunswich, N. J. The show is being presented live before about 5,000 people. Format for the show involves pitting the knowledge of one man against an entire community. ABC has taken an option on "Solo."

TRAGESER HELMS WEEI

Boston, Oct. 1.

Donald J. Trageser has been named CBS Radio v.p. and general manager of WEEI, Boston CBS o&o. He replaces Thomas Y. Gorman.

Trageser had been assistant general manager of KDKA

AFFILS ASSURED OF SALANT SCORN

CBS News prexy Dick Salant assails what he called "checkbook journalism," the practices exemplified by a Satevepost tying up all rights to the Fischer quintuplets yarn until the first installment of the Fischer adventure in birth appears in the Satevepost in mid-November.

Salant, in a speech to CBS Radio affil convention prepared for delivery today (Wed.), said publications, broadeasters, or other media, when they spend monies to tie up exclusive rights on hard news developments commit a disservice to journalism and to the public.

For its part, Salant said that CBS News will refuse to become a part of the cash competition for such rights as long as it can stay out of it, even at the expense of missing out on some news beat.

Satevepost, when it purchased rights to the Fischer quintuplet story, included tv and radio rights, which is understood up for grabs by the networks. Life mag has had a running deal for the personal story of the American astronauts, a deal which has not robbed the other media of the story because of its international and national importance.

Salant's address was one of the highlights of the two-day CBS Radio convention which opened yesterday (Tues.) at the N. Y. Hilton.

CBS Radio prexy Arthur Hull Hayes, in the opening session, reported that station payments for '63, will be more than double what was estimated when the new plan of affil compensation was announced last September. The more than double increase was credited by Hayes to the network's strong sales surge over the past nine months.

Hayes, in a welcoming speech to the record number of attending affil execs, noted that business has averaged an 80% sellout of network time since March, exceeding 90% of all available time in some weeks.

CBS Radio's topper reminded the affils that the web had recently put through a general rate increase in an effort to reduce the amount by which radio has been underpriced, noting that "none of us are receiving a commensurate rate of return for what we offer." He forecast that this increase would not be the end but tempered this thought with another. "As we raise our rates, we must give full value... continual experi-

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Stanton's Warning

CBS prexy Frank Stanton warned broadcasters that if they fail to use their right to editorialize they will lose that right. He further stated that "if we abuse the power to editorialize we will invite "troublesome and dangerous regulation of that power."

Stanton's strong declaration in favor of editorializing by broadcasters in a responsible fashion was made at yesterday's (Tues.) luncheon meeting of the CBS Radio affils at the N.Y. Hilton.

Said Stanton: "A right must be used with some regularity and with some force and vitality—or it will atrophy. Nothing is so murderous of a right, so contemptuous of it, as to abuse it. In editorializing this simply means unfairness. Nothing is so suicidal and shortsighted as the conviction of a very few broadcasters that, because they hold a license to use the airwaves, their views alone should be entitled to a hearing on their frequences."

CBS prexy reported that during the past five years CBS radio and tv o&o's have broadcast over 1,800 editorials.

Britain All Set To Take Wraps Off a New TV Season As BBC, Indies Jockey For Rating Posts

London, Oct. 1.

With fall sked shows locked in tight and with the competing webs' programming execs able to do little else now save sit back and wait, the British tv industry's autumn season battle for ratings begins at the end of the week.

BBC-1's video programming hierarchy, under the control of Donald Baverstock, has had a definite advantage over the commercial opposition inasmuch as the indie schedule has been known in trade and advertiser circles for some weeks, while BBC's lineup has been kept more or less under wraps until the last minute.

But now that both sides have put their cards on the table, it becomes clear that the main battleground will be in the 7-9 p.m. area. As never before, BBC has shuffled and juggled its clickshows and "promising bets" so that, come the starting gun, it will mount a solid wall of potentially high entertainment value shows from 7 p.m. to the 9 p.m. newscast.

"Balance" shows, which in the past have been deployed among the comedies, the dramas, the spectaculars and other high rating fare —for example the current affairs showcase "Panorama" was sandwiched between a comedy and an action show — are now mainly shunted to slots after the news. "Panorama," as a prime case in point, shifts from its Monday 8.30 p.m. berth, to a post-news peg.

Move of the "balance" shows out of early prime time allows BBC to build such pre-newscast back-to-back audience attractions as (Mon.) "Top Of the Form," "Dick Powell Theatre" or "Defenders," (Tues.) "The Lucy Show," "The Good Old Days," "Maigret," (Wed.) "Sportsview," "Z Cars," "Festival" (Thurs.) "Dr. Kildare," "This Is Your Life," "It's A Square World" and (Fri.) "The Marriage Lines," "Here's Harry," "Dr. Finlay's Casebook."

At weekends BBC is going full belt at catching the viewers with entertainment shows. Saturday line includes "Deputy Dawg" cartoons bringing the gap between sports and the teen-appeal show "Juke Box Jury" followed by the 52-week serial "Dr. Who" (from Nov. 23) "Dixon Of Dock Green" (an established Saturday night fave), "Comedy Playhouse" which skyrocketed the "Steptoe And Son" show, a feature and then "That Was The Week That Was." Rounding out Saturday nights will be repeats of "The Third Man."

On Sundays, BBC introduces a new, three-weekly pattern of alternating "The Black And White Minstrel Show," "The Billy Cotton Band Show" and a Dick Emery

(Continued on page 54)

CBS' Al Fresco Show

On the eve of the CBS Radio affil meet, CBS had the crowds on the Avenue of Americas buzzing with its capsule review of the sights and sounds of history during the last 36 years.

The sights were captured by photographic panels on the construction fence fronting the site of the projected 38-story CBS skyscraper between 52d and 53d Street. In addition to back-lighted transparent pictorial blowups, each panel is equipped with an automatic telephone over which passers-by are able to hear highlights of each event as it was broadcast by CBS at the time. CBS was founded in 1927. The events depicted range from Charles A. Lindberg's flight to Paris to Col. John Glenn's space flight, from Marconi to Telstar.

The N.Y. Hilton, the site of the CBS Radio affil meet, is opposite the projected skyscraper. The sight and sound splash, according to one tradester, represents "CBS showmanship in the shadow of the RCA Bldg."

$133,753,200 As Whopping 6-Mo. Take For Brit. TV

London, Oct. 1.

With the commercial tv stations facing a hefty $64,000,000 rental from 1964, time salesmen are making hay while the last of the levy-free ad coin is flowing. This is reflected in the results of spot cash receipts during the first six months of this year, just issued by Media Records Ltd., an independent monitoring service.

According to MR, January-June ad coin amounted to $133,753,200, some $6,140,400 and 4.81% higher than the total of the same six months a year earlier. More than half the indies registered an increase, most outstanding being ABC-TV in the North which is 17.33% up; Associated TeleVision in London which is up by 11.75% and ABC-TV in the Midlands, up by 12.88%.

The 15 contractors shared out the six-month billings total as follows: Granada-TV raked in the highest gross, according to MR, with a 25,474,400 haul. Associated TeleVision garnered $11,905,600 from its London operation and grossed $12,860,400 from its Midlands franchise giving the station an aggregate of $24,766,000 in ad revenue from Jan. to June. Associated-Rediffusion collected $23,153,200 for the same period. And ABC-TV raked in $18,771,200 from its weekend-only stint in the North and Midlands.

Southern-TV topped the smaller regions by collecting some $7,910,000. Scottish-TV followed with $7,868,000. TWW took $7,168,000; Tyne-Tees-TV $6,557,600; Anglia-TV $3,850,000; Westward-TV $2,312,800; Ulster-TV $1,951,600; Border-TV $1,355,200; Grampain-TV $1,313,200; WWN $1,022,000 and Channel-TV trailed with $280,000 for the first half of the year.

Cassavetes 'Flip Side'

Hollywood, Oct. 1.

John Cassavetes will be solo performer in a one-hour dramatic spec, "The Flip Side," for the Canadian Broadcasting Co.

Story deals with an American deejay, and will be directed by Harvey Hart.

Another King (NAB's) Invades the South To Quell Rebellious Groups

Washington, Oct. 1.

NAB staffer Alvin King was appointed to the rebellion quelling post of liason with state broadcasting groups.

Moving further to bolster NAB's position against Southern separatist movements, NAB prexy Le Roy Collins said King "will help NAB establish an even closer working relationship with the 49 State Broadcast Assns. in a coordinated effort to advance the cause of better broadcasting on federal, state and local levels."

An NAB staffer since 1954, King for the last two years has been Field Director of the station relations staff.

Collins and the NAB hierarchy have been speaking out against rebellious state groups—mainly the Georgia and Texas Assns.—and Collins recently said he would appoint a liason as one move to help douse the seccessionist fires.

16 Hours of O'seas Entries For WNDT's First Int'l TV Festival

In the wake of the three networks' new-season premieres, New York's educational channel 13, WNDT-TV, will present its first International Television Festival. For its sheer diversity of race, creed, color, technique and programming, the fest will no doubt sweep the new-season's grand prix for variety entertainment.

To be presented in primetime over two weekends (and possibly three, depending on late entries), the International event will have more than 16 hours of shows from abroad. Entries are already in from Austria, Brazil, Czechoslovakia, Denmark, England, Finland, France, West Germany, Hungary, India, Ireland, Italy, Japan, Mexico, Nigeria, Poland, Spain, Switzerland, Thailand, the USSR and the United Arab Republic.

All countries have contributed their shows (free) to the prizeless Fest on the basis of a one-shot New York exposure. While the entries have arrived on film, vidtape and kinnie, they are all, by WNDT request, productions for television. They'll be adjusted technically for airing here, and will be presented with native soundtrack, with necessary fore, aft and during explanations in English (WNDT reports that with most entries amazingly little footnoting will be needed). Air dates are Saturday and Sunday, Oct. 19 and 20 and 26 and 27, with approximately four hours each night between 7 an 11 p.m.

More than 30 countries were invited to enter, and, says WNDT, "programs of dance, music, drama, comedy, current events and art of every kind are pouring in from around the globe."

Specific entries include "The Lost Revue," from Czechoslovakia," with a clown emcee and a cast of close to 100 performers, including chorines, a jazz band, divers in underwater sequences, torch singers and comic musicians all performing from locales filmed in and around Prague; "Preludes," an experimental production from the Moscow Television Studios with a Bach score and no dialog, relating a story of boy-meets-girl at the Fine Arts Museum; a performance of Beethoven's Ninth Symphony from St. Peter's Basilica, presented before the Ecumenical Council; Japan's tv school program for deaf children; a retrospective German documentary on the Sacco-Vanzetti case; an exploration of Macumba rites in modern Brazil; a performance of Schiller's drama, "Mary Stuart," from Austria; a biography of Gautama, the Buddha, from India; a telementary on the U. S. Civil War from England; and many others.

WNDT's prexy Dr. Samuel B. Gould and staffers got the idea for an international roundup from the response to foreign productions shown last year during the station's first year of operation. Particularly well received, the station says, were an Italian production, "Isola Di Favigna," about an island off Italy who's entire commerce is tuna fishing, and a French show on the life of Proust.

NBC Gets Global Distrib Rights to Nippon Series, 'The Boy and the Bear'

Tokyo, Oct. 1.

Prez Akira Shimizu of Pacific TV Corp. iscosed that he has agreed to let NBC have global distrib rights outside Japan to his upcoming telefilm series of half-hour children's adventure show called "The Boy and the Bear."

The show is rolling on location in Hokkaido, Japan's northernmost main island, in co-production with the Hokkaido Broadcasting Corp. With time out for the winter snows, it will resume in the spring.

Shimizu claims "The Boy and the Bear" has a production budget three times the Japanese average. Story deals with a youngster who befriends a bear cub and then grows up with the animal. Producer is Tatsuo Hosoya, formerly in charge of production at Shochikn, and director is Aiichi Koishi, managing director of the Japan Directors Assn.

Wayne Howell Back To WNBC; Marshall Exits

WNBC, the NBC radio flagship in New York, has hired Wayne Howell, who left the station in 1962, to handle the 7:05 to 10:30 p.m. disk slot. He's taken over for Jerry Marshall, who's last show was Sept. 26.

Station manager George S. Dietrich says the hiring of Howell's coincides with the station's recent move to "adult music... which is bright and up-tempo," and will now include semi-classical, standards, show tunes, new selections and many others, "just so long as it is a good performance, vocal or instrumental, of an adult, melodic tune. We will not play anything in the 'hard' music category."

Changeup is actually a swing back to the sort of thing the station was doing in its "wall to wall" disk format, and is in line with a musical policy recently worked out with good response from affiliates by NBC radio web for its weekend "Monitor".

Metromedia's D. C. Stagehand Hassle Over Negro Hiring

Metromedia, whose prexy John W. Kluge recently enunciated in VARIETY a firm policy against color bias, is now in a hassle with the Stagehands Union over the hiring of a Negro stagehand at the chain's Washington station, WTTG-TV. Metromedia nominated Oscar Tate, a porter at the station for the past couple of years, to become one of the two regularly employed stagehands at the station.

The Washington local of the Stagehands Union, however, has protested the nomination of Tate, not on the grounds of his race, but because the union wants the temporary replacement to have the job. Tate, who was promoted from $61.20 to $143.20 weekly, is still working at WTTG despite the union squawk. The union has asked that the matter be taken to arbitration.

Opening for a new stagehand occurred last July with the death of Paul Cheney, the stagehands supervisor. Norman Bernhardt was moved up to supervisor and another stagehand was temporarily assigned to the station. On Sept. 9, WTTG nominated Tate as stagehand under the standard union contract procedure.

Goldman-Saperstein Acquire Alperson Pix; Wrapup 900G In Biz

Hollywood, Oct. 1.

Newly-formed Screen Entertainment Co., headed by Harold Goldman and Hank Saperstein, has acquired 10 features produced by Edward L. Alperson for tv distribution.

Latest buy increases Screen Entertainment's inventory of pix to 103. Company recently acquired seven features from Alan Ladd Enterprises, 69 from American International, 12 from Pathe and five from other sources.

In another development, Jerry Kurtz has been named general sales manager. Other appointments include Lee Cannon as midwestern sales manager and Sid Cohen who will handle sales in the western territory.

Saperstein stated that Screen Entertainment Co. has written $900,000 worth of contracts during its first week of operations, covering sales to tv stations of product from its initial block of 93 post-'54 features.

Kurtz, SEC's new general sales manager, held the same post with Walter Reade-Sterling. Cannon was formerly midwestern sales manager for TV Personalities, and Cohen served as west coast division manager for Allied Artists Television.

RUSSO SPACE FILM ACQUIRED BY STALLION

An exclusive film of Russia's space effort, titled "The Great Adventure in Space," has been acquired for U.S. distribution by Stallion Films, Inc., of N.Y.

According to Stallion Films prexy Mark Druck, the Russians have given Stallion Films exclusive rights to all documentary and news films on their space program produced by the Novosti Press Agency. The agency was described as the Soviet counterpart to the United States Information Agency.

Stallion produces and distributes motion pictures and commercials in the U.S.

'Carib Adventure' A Burrud Grosser

That the specialized first-runner finds a market, even in the current tight local time situation, is evidenced also by the success of the Bill Burrud Production Co., the Coast headquartered outfit which has specialized in documentary travelog films.

Burrud has experienced a good grossing adventure with his one hour travelog special "Carib Adventure," starring Victory Jory and other celebs in cameos. To date gross on the one-shot is from $65,000 to $75,000, with some 35 to 40 stations lined up. Copping Delta Airlines in a regional also helped.

Additionally "Carib Adventure" is serving as the kickoff of a first-run half-hour series, titled "Islands in the Sun," 39 episodes filmed in color. Producer Burrud, in this series, stars, being shown on a boat visiting islands.

Gene McCabe, Burrud sales topper, explains that his company always has sold armchair escape adventure via travel shows. It has worked for "True Adventure" and other series, he adds, admitting that the sell is tougher now than in years past, but that for specialized product the market still is there.

McCabe was strong on color. "There are 25 stations which want color today," he says adding, "there will be more in the future." Of all the markets in the U.S., Cleveland is most heavily programmed in color with a penetration of 6.4% of color sets in the market, he finds.

FOREIGN SALES ON 'LIZ TAYLOR'S LONDON'

"Liz Taylor's London," the CBS-TV special slated for airing Oct. 6, has been sold by producers Phil D'Antoni and Norman Baer in more than a dozen foreign markets besides the previously announced English and Canadian sales.

Show also will be seen in France, West Germany, Italy, Japan, Sweden, Norway, Denmark, Netherlands, Austrilia, New Zealand, Brazil, Argentina, Ireland and the Philippines.

Six different languages will be dubbed for the foreign exposure, with the Taylor commentary being done in most cases.

Syndication Review

FRACTURED FLICKERS
Producers: Jay Ward, Bill Scott
Writers: Chris Hayward, George Atkins, Bill Scott, Lloyd Turner, Jim Crutchfield
30 Mins., Thurs., 7 p.m.
KABC-TV, H'wood

"Fractured Flickers" lacks the satiric subtlety and restraint to entice the sharper, more selective viewer, but it could become a big favorite with audiences whose taste runs to hot foots, itching powder, dribble glasses and baby pictures with captions. That, of course, is a sizable and responsive audience, but it's too bad that the Jay Ward scribblers weren't more inspired because the concept of embellishing silent flix with new dialog certainly seems to lend itself to richer, more provocative comedy than the rather obvious, pedestrian gaggery for which the writers have settled.

It is fortunate that the new novelty series has been inserted into such an early evening time slot locally (Hollywood) on KABC-TV,

(Continued on page 52)

Frank Reynolds' Chi Exit

Chicago, Oct. 1.

WBBM-TV, topdog news station in this market, will soon lose a second key member of the team that grabbed the lead from WNBQ some seven years ago. Frank Reynolds, a fixture in the noon and 6 p.m. reports at WBBM-TV and rated by many in the trade as the finest newscaster in Chicago, has given notice to general manager Clark George and is understood to be headed for a Washington berth, presumably with the CBS organization.

Reynolds was known to have been unhappy at the station ever since the news department baton passed from Bill Garry to John Madigan last spring. Madigan was brought in by George about a year ago to be the station's editorial writer and voice, and in that capacity he enjoyed a fair-haired status with management and a certain autonomy from Garry. There was considerable friction, and after a falling out with management Garry resigned as news director and went over to WBKB, where he is now developing an editorial operation for Sterling (Red) Quinlan. Madigan, to no one's surprise, inherited Garry's post.

Reynolds, meanwhile, as a devout Garry loyalist, had several philosophical and personality clashes with Madigan, but his departure from WBBM-TV was foretold the day the department switched stewards. His dissatisfaction was so well known in the trade that both WNBQ and WBKB made overtures to him for his services. In turning them down, he told of a desire to work in Washington and of a post pending there. It's not known as yet when Reynolds will be leaving but, judging from a recent development at WBBM Radio, it will probably be during the next month.

The sister radio station had planned to install a new newscast in the early evening and had tapped Fahey Flynn of WBBM-TV for the chore. But the initial announcement of Flynn's assignment was cancelled a few days later with the explanation that it would conflict with Flynn's television duties at that hour. Since Flynn had never worked the 6 p.m. chore on WBBM-TV, it was an easy deduction that he was to inherit the anchor duties from Reynolds, and that's the tipoff to the latter's farewell.

John Drury, whom he station has been grooming for about two years and who was obviously standing in the wings for Reynolds, is the likely successor to the noon newscast.

Irish TV, Heavy on U.S. Shows, Wants Change of Pace; Eyes British Segs

London, Oct. 1.

Telefis Eireann, the Southern Ireland national tv network, is doing some rethinking about the screening of Yank programming. Or at least so says Neil Sheridan, web's pubrelations chieftain.

Over here on a scouting trip, Sheridan—one of the founder members of the Irish network—is eyeing British product on both the BBC and the commercial network with a view to buying.

He says: "The good American shows go over very well in Ireland. But the mediocre ones are no good at all. What we want to do is to get more programs from this side of the Atlantic."

Currently, Telefis Eireann programs about 45% locally-originated material, the rest coming from overseas sources, mainly the U.S. But after the success on the Irish web of BBC-TV's cliffhanger "The World Of Tim Frazer" and selected comedy segments starring Tony Hancock, the outlet is keen on taking more product from this British source, "mainly drama."

Another factor is price. Sheridan reveals that to date an American show will be picked up for about $125—in the early days of Telefis Eireann it was a low as $70—while BBC has let the station have programs "for next to nothing," which BBC is prone to do nowadays

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Empire Films' O'seas Rights on Hope Pix

Hollywood, Oct. 3.

Empire Films has acquired all foreign rights (excluding Canada) to seven Bob Hope features, produced by Paramount between 1948 and 1955. U.S. and Canadian dights are owned by Allied Artists Television.

Foreign rights cover theatrical reissue and tv first-run, according to Edward L. Koenig Jr., Empire Films prexy. In a number of the areas of the world, some of the pix have never been exhibited theatrically.

Included in the group are "Seven Little Foys," "Road to Bali," "Son of Paleface," "Lemon Drop Kid," "The Great Lover," "Road to Rio," and "My Favorite Brunette."

Texas Brewers Hopped Up Over Pastor's KDRY

San Antonio, Oct. 1.

The general council of the Texas Brewers Institute has complained to the FCC that the Rev. Sam Morris of San Antonio intends to close up both local breweries and dry up all of Texas and that he should not be permitted to use the call letters KDRY on his new local outlet.

The letter, signed by Homer Leonard of Austin as general counsel for the Texas Brewers Institute and addressed to FCC chairman E. W. Henry, asked that the granting of the license to the Rev. Mr. Morris be reviewed.

"I hope there is now some way in which you can again review the purpose behind this venture," Leonard wrote, "and consider it in the full light of what the effect would be if that purpose could be accomplished by Mr. Morris."

If the brewers had known about the application they would have "protested most vigorously the granting of a license with such call letters," he said.

"Mr. Morris' lifelong devotion to the prohibition cause is assurance enough to us," the letter declared, "as to the purpose to which the station will be put at least in substantial measure. But the call letter in themselves represent built-in propaganda in behalf of prohibition . . ."

After reference to the local

(Continued on page 52)

WNEW's Klavin & Finch Build Special Following Among Ad Agency Execs

Klavan & Finch, WNEW Radio's morning mahouts of mimicry and ad libbed commercials, have developed a wide listenership among ad agency execs who are curious to find out how their plugs are being handled. This special audience for K&F has now cued other ad media to use the disk jockey duo to sell their message to Madison Avenue.

WOKR-TV, Rochester, a new channel repped by Blair and Family Circle magazine, have both supplied K&F with fact sheets aimed at agency execs. Others who used K&F for this purpose are KING-TV, Seattle; AM Radio Sales, the Westinghouse station reppery; Foster & Kleiser, the outdoor billboard firm which is a corporate cousin of WNEW-TV; and Bob Lawrence, producer of tv commercials.

Latter was really an unusual deal. Lawrence bought one spot to ask agencymen to watch his six-minute commercial on a tv show that same evening. Biggest WNEW user among competing media is ABC-TV which bought a heavy four-week schedule on the station to promote its new fall schedule.

SYNDIES' QUALITY FIRST-RUNS

CBS Films: Travel Bureau For Stars

CBS Films, which claims to be the top exporter of tv film shows, has a personal appearance overseas tour mapped out for series stars. Latest to hit the overseas p.a. trail is producer-writer-host Rod Serling of "Twilight Zone."

Serling has left Los Angeles for a 38-day trip which will take him to Australia, Japan, Hong Kong, and the Philippine Islands. He'll cover 38,000 miles. Author-producer follows Raymond Burr (Perry Mason), Eric Fleming, Clint Eastwood and Paul Brinegar (Rawhide), and Donna Douglas (Beverly Hillbillies), all of whom have been sent on overseas p.a.'s by CBS Films.

Serling's first stop will be Sydney, where he will be guest of the Australian Broadcasting Commission, which carries his program on its six stations, and a guest of the Australian Writers Guild. He is slated for interview shows and as guest lecturer at the Writers Guild. In Manila, he will be met by execs of the Inter-Island Broadcasting Co., which carries his programs. From there, he moves to Hong Kong and Tokyo, returning Nov. 5.

CBS News Bureau In D. C. Evolves Special Interest Stories For O&O's

Washington, Oct. 1.

From 10 to 15 stories per week are being supplied by the CBS o&o Washington News Bureau headed by correspondent John Edwards. The stories covered by Edwards are of special interest to their markets and are not normally filmed by CBS News for network broadcast.

The bureau, which became operative Sept. 1, was formed by the five CBS o&o's last spring as they were in the process of expanding their news operations. Each of the stations increased its early evening news schedule this fall to supplement the network's increased time.

Longest time allotment for news among the o&o's was granted by KNXT, Los Angeles, with its 90-minute Monday-through-Friday "Big News." Program consists of one hour of local and regional news plus the half-hour Cronkite

The other stations—WCBS-TV, N.Y.; WBBM-TV, Chicago; WSAU-TV, Philadelphia; KMOX-TV, St. Louis—all present 30 minutes of local news adjacent to the web's newscasts.

John Edwards' coverage in Washington of stories pertaining to the CBS o&o areas has been an integral part of these expanded programs. He has covered such local stories as the Mexican labor situation in California, the Indiana Dunes Development Project, plans for the Jefferson Memorial in St. Louis, etc. He has serviced several stories on behalf of all five stations, stories dealing with the Senate crime inquiry, the White House Mental Retardation Conference and Senate hearings on air pollution.

Edwards reports that he is in regular contact with about 20 Senators from the five stations' area as well as with more than 100 Congressmen. The bureau manager-correspondent added that as word of the bureau's function spread in Washington circles, legislators have been contacting him with leads on stories

Bank Opens Vault To WBBM Radio

Chicago, Oct. 1.

WBBM Radio made one of the big catches of the new season by hauling in a local bluechip sponsor whose main effort heretofore has been in tv. Marshall Savings, through the Kennedy & Heyne agency, signed for an ad splash that will tote up more than $300,000 over a full year if the sponsor renews after the first 13 weeks. In local radio, that's a pile of business from a single customer.

The buy involves a schedule of 60 helicopter traffic reports per week on the station, plus full sponsorship of the complete live performance of Verdi's "Nabucco," which opens the Lyric Opera's 10th season this Friday (4). Latter includes coverage of the pre-curtain and intermission color.

Marshall still has some television coin committed, but for the next quarter at least WBBM Radio will have the lion's share.

'Romper Room' in Britain'

London, Oct. 1.

The first deal for Fremantle's "Romper Room" program with a British tv station was closed last week. It will go out from Grampian, starting Nov. 1. A local girl has been signed to femcee the show, and she will be leaving for Baltimore on Friday (4) for two weeks' training.

The deal was made by Angela Cuthbertson, Freemantle's U.K. and European rep.

WOR-TV's 54-Hr. Tint Week In '64; Norelco's Tube

Tint video continues in the new-season news with the report that North American Philips Co. has developed a new camera tube for better color and black & white pickup and a New York independent's announcement that it will be colorcasting 54 hours of color a week, and next season will be broadcasting major league baseball in color.

Norelco's "Plumbicon," a new color-camera tube, is said to produce unusually uniform color pictures "free of dark 'halos' and color shadows and blurring." Amperex-Electronics Corp., a Norelco subsid, will distrib the tubes here, which are made by Philips Holland. (WBS-TV, the one network with no regularly scheduled color, is acting as advisor on the operating requirements of American broadcasters. With Theatre Network Television, Norelco is studying possibilities for closed-circuit and large-screen use.

WOR-TV, with its multiple run feature film shows, will be putting out 54 hours of color programming a week, beginning in the spring of 1964. Along with tint feature pix, station will be telecasting the New York Mets games in color from Shea Stadium.

Cleve. Reshuffles

Cleveland, Oct. 1.

The area's game of musical chairs with news directors continues as Charles Day leaves WGAR to join WEWS and Pat Trese, KYW-TV, resigned to rejoin the "Huntley-Brinkley Report."

Trese is the fourth man to leave the Channel 3 news directorship in less than five years. He came to KYW last October after 10 years with NBC.

Day, with WGAR for 20 years, replaces Joel Daly who has joined the WJW-TV newscasting staff following the departure of Warren Guthrie, a 10-year veteran and head of the speech department of Western Reserve University.

TO NIDORF IT'S SAVIOUR OF BIZ

By MURRAY HOROWITZ

Resurgence of quality first-run product for syndication is forecast in key quarters, as the '63-'64 network season opened to what many people in the trade feel to be a faltering start.

The resurgence, because of time limitations on the local level, isn't focused on the nunber of properties. It's frankly acknowledged that the syndication biz in the forseeable future couldn't support the quantity of first-runs, as it did in the heyday of syndication.

The upward curve of the cycle, though, is seen in the quality packages—the entries which fill specific station needs running the gamut from Steve Allen to "Battleline" to Jo Stafford specials to David Wolper documentaries, such as those distributed by United Artists Television.

Mike Nidorf, board chairman of Independent Television Corp., who has experienced the ups and downs of market-by-market selling, puts it this way:

The off-network hours have been bought and played by stations across the country and haven't proven themselves, by and large, in the ratings. He says he has documented research to prove his point. He also raises the question of why action adventure shows which now, by and large, are passe on the network level, should be considered good rating getters on the local level, as reruns.

Stations, he maintains, in order to gain excitement on the local level, in order to attract the regional advertiser in a program buy, must look to first-run product. Poor first-run product won't sell, but quality first-runners that fill station needs in program categories, that in quality are on a network level, will sell.

Nidorf, whose company also happens to be in the network biz as well, points to the sales success of not only ITC's own "Jo Stafford Specials," but to Steve Allen and "Battleline." He says talent still holds off from doing a syndication series such as Allen. Jackie Gleason loves the rerun payments for "Honeymooners," but he feels Gleason and stars of his caliber still shy away from doing a syndication show, as if they were involved in a sustaining time vehicle.

That will change, Nidorf predicts. Stations, which have driven down prices so that it's become uneconomical to produce first-run product, now recognize that better prices must be secured and are more willing to pay better prices for desired first-runners. Talent, too, is being weaned away from the "sustaining time" notion associated with syndication. Allen and those who appear as his guests are helping, so are the reviews on an Allen show.

As to talent, Nidorf says, it's an uphill fight. Success of the J.O Stafford specials, though, will find

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JERRY LESTER SHOW SOLD TO AUSTRALIA

"The Jerry Lester Show," telecast on Canada's privately-owned CTV network, has been sold to Austarama Television Pty, Ltd., of Melbourne. CBS Films, which co-financed the show in Canada, handles foreign distribution.

Thirteen episodes are being produced at CTV's affiliated station, CFTO-TV, Toronto, matching 13 episodes previously produced in N.Y. The Canadian-produced programs feautre Canadian performers, thus giving Canadian talent overseas exposure.

Similarly, CTV, through an arrangement with Storer Programs, Inc., of the U.S., has launched a new series, "The Littlest Hobo." Skein is filmed entirely in Canada, according to CTV, using Canadian talent. This, too, is aimed for the international market.

WPIX's $3,800,000 Spree On 'New' Programming With Big Thrust Into 60-Min. Entries; Also Two Hours

Riddle Me This

Chicago, Oct. 1.

An early-morning WMAQ newscast last week got an immediate reaction at the switchboard when newsman Charles Heath dropped the item than an unidentified but well-groomed nude woman had been reported walking around the Near North Side.

All of the callers had the same question: how could anyone tell she was well-groomed?

Trend to hour shows has hit the big-market independents full force, with the primetime schedule of New York's WPIX-TV (set for the fall preem of new entries as the smoke settles from the three network's fall fireworks) mirroring the greater length.

WPIX, which calls itself with some justification, "The One Station Network," this year will have nine hour shows, compared with four a year ago, and a couple of two-hour shows to top it.

To be sure, the trend to hours follows the networks via the off-web route, but the station's exec veepee and general manager Fred Thrower has an economic theory about that. The producers of the hour series, he says, have to bank on the residuals of summer repeats and syndication reruns else they could never load the shows with the talent and high production values they have. Anyhow, if the independent has to live with repeats, he still has two-thirds or so of the tv audience yet to catch on the second or third go-around.

Thrower thinks this is his station's best season yet. He knows its the most expensive (he estimates cost of new programming for the year at $3,800,000).

New hours on WPIX this year will include "Naked City" (the "Naked City" half hours also will be scheduled); "Hawaiian Eye," "Frontier Circus" and the "Dick Powell Theatre." Last year's continuing include "Checkmate," "Thriller," "Adventures in Paradise" and "Divorce Court." Two hour entries will be a variety sports special Saturday nights and David Susskind's "Open End" moving over from WNEW-TV (where the talk show's legendary controversy was mostly off-screen between the producer and station execs). "Great Music from Chicago" represents an hour entry outside the drama realm.

Station will still have plenty of half hours, with new ones to include Four Star Distribution's "Tom Ewell Show" and "The Law & Mr. Jones," and Trans-Lux's "Guest Shot," the series featuring celebs and their hobbies.

But the most interesting development in the station's half hours is the Friday night coupling of what could be called video's situation comedy classics, "The Honeymooners" and "Life With Father." Jackie Gleason's "Honeymooners" is continuing on WPIX, and its success gave Thrower the idea for a block of the shows from the past that have something extra. He actually called CBS Films and asked to buy "Life With Father," and he was also trying to negotiate for the old "I Remember Mama" series with Peggy Wood, to make a 90-minute block out of the shows. Death of Carol Irwin complicated

(Continued on page 54)

WABC-TV's 2-Hr. Ayem Strip a La 'Today' Showcase

WABC-TV, N.Y. flagship of the ABC-TV web, is making a major bid for the morning market with a live two-hour strip of news, public affairs and entertainment from 7 a.m. to 9 a.m. John Gilbert, the station's recently appointed manager, is currently negotiating with a name personality to host the show. It's due to kick off later this fall and if it has any impact in the New York market, there's a good chance that the show will be primed for a network rise.

This venture is the cornerstone of WABC-TV's ambitious live local programming plans which will total almost five hours daily, in addition to weekend public affairs shows. Other live shows on the station will include the syndicated "Girl Talk" show, a half-hour news wrapup at 6 p.m., a late evening show and the Les Crane "Nightline" show which runs a minimum of 90 minutes starting at 1 a.m.

Move into live programming area has been greased by the station's click with two new feature film strips. The 5 to 6:30 p.m. "Big Show" has tripled the station's ratings in this area. The late-night "Best of Broadway" feature package has also sharply increased the station's standings and is now bringing in enough revenue to pay the freight for the live shows. Another feature film show, from 9 to 10:30 a.m., debuted on Monday (30). Gilbert is accenting firstrun product on these film shows. A taped 90-minute special with phyliis Diller has just been completed by the WABC-TV staff and will be slotted in the "Best of Broadway" time period.

The station's news and public affairs department, now headed by David Shefrin, will present a one-hour "New York, New York" and a half-hour "Page One" on Sundays. In addition, Gilbert has launched a regular series of editorial pronouncements which are tied to his monthly luncheons with local public figures to determine the community's needs.

Chaseman's New Status

Joel Chaseman has been appointed to newly-created post as director of Group W Projects for Westinghouse Broadcasting Co. Inc. by prexy Donald H. McGannon.

Chaseman will take his new post, headquartering in New York, in December, leaving his present spot as executive producer of "The Steve Allen Show" and general manager of WBC Productions Inc.

Chet Collier, program manager of Westinghouse's KYW-TV, Cleveland, succeeds Chaseman on the Allen show.

Chaseman has been exec producer of the Allen show since its June, 1962, inception.

WWRL's Transfer Brings $2,000,000

WWRL, N.Y. radio outlet beaming primarily to a Negro audience, is being sold to Egmont Sonderling, head of Sonderling Radio Stations in the west, for a price announced at over $2,000,000. William H. Reumann, head of the Long Island Broadcasting Corp. who built and has owned WWRL since 1926, expected the deal to be consummated by Jan. 1, pending FCC approval.

Sonderling will stick with WWRL's current programming stress. Reuman will continue to operate WRFM, a Queens FM outlet.

Sonderling is buying WWRL in association with Richard Goodman and Mason A. Loundy, both of Chicago.

HOLLYWOOD AND THE STARS
Executive Producer: David L. Wolper
Producer: Jack Haley Jr.
Producer-Writer: Al Ramrus
Musical Director: Elmer Bernstein
30 Mins., Mon., 9:30 p.m.
PUREX, TIMEX
NBC-TV (film)
(Edw. H. Weiss; Warwick & Legler)

An interesting eulogy which has been put together by, obviously, a company of professionals, this first in a series about Hollywood people and places is above the routine in terms of production approach and, hand-in-hand, loyalty to a discriminating public. The values may well be expressed in the negative form: It is not a cheap recap on the career of a film colony figure; instead, it bore down with clear honesty on an outstanding actor.

A short-of-excellent rating is in order because this latter-day exposure of Humphrey Bogart was not profound. Or, to put it another way, there was little of what Madison Ave. calls "in depth."

Yet, there is some element of depth in just the pictorial retelling of Bogart before the camera. The replay of clips from "Petrified Forest," "Maltese Falcon," "Casablanca," "To Have and Have Not," "Sierra Madre," "Caine Mutiny" and "African Queen" indeed chronicles the man. Bogart literally blazed his way (with pistol and Tommy gun) to cinematic prominence to the extent that he overshadowed early-day rivals James Cagney and Edward G. Robinson. This was circa WB in its thematic lawless heyday.

Excerpts from his pictures tell his career story in some part. David L. Wolper as exec producer and Jack Haley Jr., as series producer, took no short cuts. They gave this initialer genuine production values. Wolper's knowhow in the documentary field shows through. The continuity was carefully plotted, and a few words by Bogart's old friend, John Huston, were fitting. Music by Elmer Bernstein proved a dramatic assist. Perhaps a little too much adulation was expressed in the hushed tones, but not the words, of Joseph Cotten's commentary.

This first-time-out for the series of half-hour documentaries was interesting. Supposedly nothing else but old material had to be offered in the way of providing insight on the strikingly individualistic and strong personality that was Bogart. Militating against the impact for some onlookers was the fact that Bogart is seen so much via the theatrical features now going the tv exposure route.

More importantly, the caliber of the production augurs just fine for the series followups which are to focus on other stars, film cycles, filmmakers and human interest features. *Gene.*

OTHELLO
With Adolph Caesar, Mimi Kai, Dom Tattali, Susan Fram, Henry Laskawy
Producer: Lucille Murovich
Director: Bob Eberle
90 Mins Sun., Sept. 29, 12 p m.
WOR-TV, N. Y.

It can safely be said that not too many college term projects can be worked into a good 90-minute tv special. That, however, is just what WOR-TV made out of this "Othello," produced and acted by New York University students.

The Shakespeare tragedy was a term project of Lucille Murovich, who got producer credit on the hour version. To fill out the 90 minutes the station wisely tragged on the half-hour segment on "Othello" from the University of Michigan's fine Shakespeare series featuring Prof. Arthur Eastman.

The hour version of "Othello," Shakespeare's great tragedy built around a melodrama of love, hate and jealousy, was played by the five NYU students (who, incidentally, reportedly brought the idea of an airing to WOR). Particularly strong were Adolph Caesar in the lead role, and Dom Tattali as Iago. Excellent in support were Mimi Kai, an attractive young Oriental, as Desdemona, and Susan Fram as Emilia and Henry Laskawy as Cassio.

Professor Eastman's illustrated comments in depth made a perfect adjunct to the preceding enactment. This would be a fine way to rerun the entire University of Michigan Shakespeare series, giving the collegiate thesps a chance to flex their talents electronically and viewers a chance to reexamine The Bard in entertaining and instructive format. *Bill.*

MR. NOVAK
With James Franciscus, Dean Jagger, Lee Kinsolving, Steve Franken, Marian Collier, Gloria Talbott, Jeanne Bal, Jean Pagano, Ed Asner, others
Exec Producer: E. Jack Neuman
Producer: William Froug
Director: Boris Segal
Writer: Joseph Stephano
60 Mins., Tues., 7:30 p.m.
PARTICIPATING
NBC-TV (film)

It's regrettable that "Mr. Novak" is stamped with some of the cliches that trademark those link sausage telefilm series, because it is otherwise a promising new entry for NBC-TV, one that could give that network a fast start on Tuesday nights. Presumably the creators, E. Jack Neuman and Boris Segal, feel they are playing it safe by passing up all the avenues to a distinctive television series and relying instead upon the formula devices that give it a similarity to all other vidseries about professional people.

The debut show had all its winning moments in the first half, when it seemed as though "Novak" might become a serious version of "Mr. Peepers," with some of the same charm and with low key stories about earnest tyros learning the teaching game. But it soon became clear that this was going to be another conventional melodrama showcase and that the title character was going to have more in common with detectives and urbanized cowboys than with Mr. Chips. From the looks of things, Novak is going to be busier looking after his wayward flock outside the classroom than in it.

In the preem chapter, he's initiated to extra-curricular teaching by a high school senior who drops out to go into business for himself. Novak feels obliged to save him from free enterprise, first, because the kid has the best grade average in the school's history and, second, because Novak knows that winning the boy back will earn him the confidence of the rest of the class.

What is immediately hard to accept, and never satisfactorily accounted for, is how a fellow like this could be an honor student and not care about school or how he could run a man-sized business in his junior year and still get top grades. No matter; Novak pursues the kid and, using the boy's dad as an object lesson, predictably captures his game. Lee Kinsolving does well as the young dropout.

In James Franciscus, the series has a prepossessing hero who fills the prescription for Novak with just the right amount of candor, eagerness and innocent idealism. The character of Novak is an interesting conception and the series' strongest point thus far. Next strongest is Dean Jagger, who is cast perfectly as the school principal (and correlative of Dr. Zorba, Dr. Gillespie, et. al.). Two good looking gals are introduced who promise future romance angles, and there are other faculty members who will have running and perhaps significant parts. *Les.*

GLYNIS
With Glynis Johns, Keith Andes, George Mathews
Exec Producer: Jess Oppenheimer
Producer: Edward H. Feldman
Director: Felix Feist
Writer: Arthur Julian
30 Mins.; Wed., 8:30 p.m.
RALSTON PURINA; R. J. REYNOLDS
(Gardner; Esty)

"Glynis" could go. This new half-hour entry is a wacky situation comedy with a promising running story about the crime-solving antics of a mystery story authoress and her attorney husband. As evidenced on the preem, British actress Glynis Johns, as the wife, and Keith Andes, as the husband, have the polish and appeal to build audience loyalty.

The opening yarn was not particularly original, but it played as a satisfactory whodunit farce. In this one, Miss Johns nabs the murderer of a wealthy eccentric after ruling out his butler as a suspect. It happens, of course, that the butler is the heavy. But in the process of rediscovering this cliche, Miss Johns clobbers all of her allies into insensibility.

The opening script was peppered with laughs and was executed in good comedy style by the principals with an assist from George Mathews, an ex-cop who plays the apartment house manager. *Herm.*

RICHARD BOONE SHOW
With Robert Blake, Lloyd Bochner, Laura Devon, June Harding, Bethel Leslie, Harry Morgan, Jeanette Nolan, Ford Rainey, Warren Stevens, Guy Stockwell
Producer: Buck Houghton
Director: Lamont Johnson
Writer: E. Jack Neuman
60 Mins., Tues., 9 p.m.
REYNOLDS METALS CO.
NBC-TV (film)
(Lennen & Newell)

If the new 60-minute "Richard Boone Show" can remain on the same qualitative level as was evidenced on the premiere last week, NBC-TV will be off and winging with one of the best dramatic offerings of the new season. For the initial presentation, "Statement of Fact," scripted by the gifted E. Jack Neuman, was of a caliber, both in the writing, the production and the performances, to give tv dramaturgy a new and respectable foothold in the programming sweepstakes. Tradewise, it provides a significant footnote in the fact that it projects those panel-quiz entrepeneurs, Goodson & Todman, into the drama arena as bigtime vidfilm contenders.

This is the series that has the unique distinction of introducing a repertory company of actors into a major weekly offering and which, in its initial period of preparation, enlisted the services of the late Clifford Odets to ensure quality scripting. Whoever it was that spotted the Neuman teleplay as the kickoff entry chose wisely and with keen discernment, for not only was it endowed with sharp and sensitively-wrought story values designed to heighten viewer interest and attention as the hour progressed, but provided an eminently satisfying showcase to establish the thespic talents of Richard Boone and to an even greater extent that of Bethel Leslie.

"Statement of Fact" starred Boone as a ruthless prosecutor who extracts a confession of guilt from a beautiful murder suspect. There's a correlation between the girl's own unhappy, frustrated and ill-fated existence as an unloved wife, with that of the interrogator. In the striking parallel of circumstances (in which, for nearly a half hour, the two are pitted in closeup treatment in a fascinating sequence of verbal duelling) it's he, rather than she, who emerges as the more pitiful creature.

It was brought off with authority and conviction, with producer Buck Houghton, director Lamont Johnson, the two principals and the supporting players from the repertory company demonstrating that there's nothing wrong with tv drama that professionals wih devotion and earnest dedication to their work cannot remedy. The remedy was found in last week's premiere of the "Richard Boone Show." *Rose.*

MISTER ED
With Alan Young, Connie Hines, Edna Skinner, others
Producer-Director: Arthur Lubin
Exec Producer: Al Simon
Writers: Lou Derman, Robert O'Brien
30 Mins., Sun.; 6:30 p.m.
PARTICIPATING
CBS-TV, from Hollywood (film)

With "Mister Ed" going to the CBS-TV post for its third season Sunday (29), this "talking horse" situation comedy came up with a timely script for the preem. Writers Lou Derman and Robert O'Brien, who obviously were clairvoyant, conceived a story line in which Ed (the horse) provided tips to Los Angeles Dodgers coach Leo Durocher on how to improve the team.

Whether Durocher can use Ed's tips during the World Series remains to be seen. But at any rate it was a novel warmup for both "Mister Ed" and the series. Sparking the laughs, per usual, were Alan Young as Ed's "trainer;" Connie Hines, Young's wife, and Edna Skinner as the next-door neighbor.

Among others in the cast were Durocher himself and several Dodger players. Naturally, they helped provide an authentic touch to the preem episode. While there's nothing subtle about the humor in "Mister Ed," this Filmways TV production looks set to hold its fans for another season on the basis of the initialer. Varying sponsors include Beechnut Gum, Py-co-pay toothbrushes and Bosco chocolate drink. *Gilb.*

BOB HOPE SHOW
With Dean Martin, Barbra Streisand, Tuesday Weld, James Garner
Producer George Hope
Director: Jack Shea
Writers: Mort Lachman, Bill Larkin, John Rapp, Lester White, Charles Lee, Gig Henry, Norman Sullivan
60 Mins.; Fri., 8:30 p.m.
CHRYLER
NBC-TV (tape)
(Y & R)

Bob Hope, who is giving his all for Chrysler this season as host of an anthology series and star of a monthly variety show, teed off with one of his own crackerjack comedy stanzas. It remains to be seen whether the dramatic entries can sustain this momentum, but in any case, Hope's own specials can be counted on to be surefire winners.

Hope's opener last Friday (27) adhered to a time-tested formula. There was, of course, a gag-studded introductory monolog, a roster of strong guest names and a string of laugh-loaded sketches. All of these elements jelled into a very bright hour.

The comedy on the show had a running theme pegged to the three-network programming schedule. A production number, titled "I Can't Wait to Find Out," keynoted the rib which was carried over into a Hope-Tuesday Weld sketch about a couple of married tv stars with competing shows.

James Garner and Hope teamed up for a broad swipe at France's sexual standards via a Telstar pickup of a Gallic tv show. ABC-TV's "Hootenanny" was beneficiary of the biggest plug of all in an extended bit of burlesque which Hope, Dean Martin and Barbra Streisand played some seedy-looking folksingers. In all cases, Hope performed with his customary skill and received excellent support from the other cast members and his battery of scripters.

Straight musical offerings were highlighted by the high voltage performance of Miss Streisand. Her renditions of "Anywhere I Hang My Hat Is Home" and "I'm Gonna Find a New Man" were marked by the dramatic intensity which has made this songstress a new hot property. Dean Martin contributed a smoothly swinging version of his current disk, "Via Veneto." *Herm.*

PETTICOAT JUNCTION
With Bea Benaderet, Edgar Buchanan, Jeannine Riley, Pat Woodell, Linda Kaye, Smiley Burnett, Rufe Davis, Charles Lane, Frank Cady, others
Exec Producer: Paul Henning
Producer: Dick Wesson
Director: Richard Whorf
Writer: Henning
30 Mins.; Tues., 9 p.m.
PROCTER & GAMBLE
CBS-TV (film)
(Benton & Bowles)

The golden corn of "Beverly Hillbillies" looks weedy in "Petticoat Junction." Creator-writer-producer Paul Henning, who's responsibile for those high rated hillbillies, also is creator-writer-producer of "Junction," located on the same CBS-TV network.

While the cartoon characters of "Hillbillies" bounce and the pace is fast, the live cartoonery of "Petticoat Junction" has a slow, ho-hum quality judging from its preem strip. The humor would have made the Arkansas traveler appear sophisticated.

As a commercial vehicle, only a scarecrow, not alive to the Nielsen field, would blindly brush off the rating possibility of "Petticoat Junction." The preem did have that bucolic, way out setting and the people had the grace of turning upside down the unwise pace and values of today's zingy, wasted living. Whether that's enough to catch on is up to those ladies from Dubuque and their partners, the milkmen of Kansas.

Playing their cartoon roles were Bea Benaderet, who owns a hotel, in the middle of "Nowhere, U.S.A." She had three eye-catching, unmarried daughters, played by Jeannine Riley, Pat Woodell, and Linda Kaye. There was a permanent house guest in the form of Edgar Buchanan, portraying Uncle Joe. Supporting cast was ably played in the fantasy form of the script.

Plot involved a high pressure railroad exec out to do away with a long-forgotten trunk line, a line moldy and uneconomic at the home office but necessary and loved in "Petticoat Junction." The viewer knew who would win all the time. *Horo.*

TWILIGHT ZONE
(In Praise of Pip)
With Jack Klugman, Connie Gilchrist, Robert Diamond, Billy Mumy, John Launer, Russell Horton, Ross Elliott, others
Producer: Bert Granet
Director: Joseph Newman
Writer: Rod Serling
30 Mins.: Fri.: 9:30 p.m.
PROCTER & GAMBLE; AMERICAN TOBACCO
CBS-TV (film)
(Benton & Bowles; SSC&B)

Preem "Twilight Zone" outing was as dated as an O. Henry short story. Penned by Rod Serling, it was slick without too much depth, sentimental without true emotion ringing out, violent, as a peg rather than a necessary element.

O. Henry even today, though, can be enjoyed, and there were elements in the opening half-hour of "Twilight Zone" which offered moments of interest and involvement. One expects more from Serling, though, when dealing with people.

The only elements Serling added to this O. Henry-like tale, titled "In Praise of Pip," were that of modern-day settings. The drama dealt with a smalltime bookie who makes a bargain with God for his son's life.

The performers were excellent. Jack Klugman, as the focal point, the smalltime bookie who makes the fantasy pact with God, carried more conviction to the role than called for in the script. Connie Gilchrist, in a bit part, was moving as the landlady with the heart of gold. Billy Mumy as young Pip had the quality to make the viewer choke up, as he plays with his father Klugman, one of whom is about to die.

For all that, when the half-hour was ended, the viewer felt he was fed a pat tale, an affliction which bothers the short stories of O. Henry today despite their style and sentiment.

In its fifth season out, "Twilight Zone" is slotted against "Harry's Girls" and "The Farmer's Daughter." *Horo.*

THE NEGRO IN WASHINGTON
With Chet Huntley, narrator; various guests
Producer-Writer: Gerald Green
Director: Joe Zigman
60 Mins., Thurs. (26), 10 p.m.
XEROX CORP.
NBC-TV (film)
(Papert, Koenig, Lois Inc.)

Racial problems in our national capital were ably and penetratingly explored in an NBC-News speical program Thursday (26) tagged "The Washington Negro." The political, economic and social difficulties facing the D.C. Negro were thoroughly analyzed some months ago in a New York Times series.

But with this filmed documentary, crisply narrated by Chet Huntley, NBC brought the visual points of the situation into sharper focus. The cameras studied the Negro's role in crime, schools, employment, government and housing, among other things.

Referring to crime, Huntley said that 57% of Washington's population is Negro but 85% of crimes are committed by the Negro. Undoubtedly contributing to the problem is the fact that Washington schools have a 39% dropout rate and three-quarters of the schools are badly overcrowded.

While these and other statistics that Huntley freely quoted may have a dry quality, the roving cameras helped project the figures into a vital picture of what the Washington Negro is up against. Well-rounded special also included interviews with such D.C. dignitaries as the Most Rev. Patrick O'Boyle, Archbishop of Washington, and Dr. Carl F. Hansen, Superintendent of Schools.

Neither Huntley nor the dozens of individuals had a surefire solution for achieving a better racial balance in the area. But nevertheless it added up to a forthright appraisal of a grievous situation that cried out for a pictorial probe.

This public affairs special, incidentally, was the first of seven NBC News programs for which Xerox Corp. is picking up the tab. Plugs for the business machine company's product on the initialer were done with restraint and failed to mar the documentary's message. *Gilb.*

MY FAVORITE MARTIAN
With Ray Walston, Bill Bixby, Pamela Britton, Ann Marshall, others
Producer: Jack Chertok
Director: Sheldon Leonard
Writer: John L. Greene
30 Mins., Sun., 7:30 p.m.
KELLOGG; TONI
CBS-TV (film)
(Leo Burnett; North)

Looks like "My Favorite Martian" could be around for a long time. As early Sunday evening fare in the pre-Sullivan 7:30 to 8 period, this Jack Chertok production starring Ray Walston as the "first Irishman from Mars" got off to headlong start this week. It has a basic appeal for both young and adult alike.

It's a simple yet a crazy premise that has its origins in the early tv "Topper" series, with a dash of "Damn Yankees" (Walston's ex-musical legiter) thrown in. Whipped together for an initial script by John L. Greene under Sheldon Leonard's deft direction, the combination augurs well for the series.

For here is a Martian endowed with ectoplasmic virtues (it appears he's been making the trip to the planet Earth for hundreds of years). He can read minds, can disappear and reappear at will (through the simple expedient of putting his built-in adjustable rabbit ear antenna into play) and in fact has a maneuverability that can send the series into as funny an orbit as the writers themselves will allow.

Since it's already got Walston (and the casting of this singularly fine talent is a stroke of good fortune), the rest quite obviously is going to depend on the writing. When the writing is way out beyond the reaches of credibility, as evidenced in the closing portions of the preem stanza, it will attain the desired hilarity.

The opener fortunately didn't consume too much time in getting the Martian down. And once he expounded his philosophy ("Earth's all right for a visit but I wouldn't want to live here"), it was off and running.

Another asset going for it is Bill Bixby as his down-to-earth foil and companion. A couple of gals are around, including Pamela Britton for the love interest, but if "Martian" can steer clear of these banal aspects, the happier the occasion will be. *Rose.*

EDIE ADAMS SHOW
With Zsa Zsa Gabor, Eddie Sauter, Stan Getz, Don Chastain, Harry Antes, Paul Smith, Peter Hanley
Producer: John Bradford
Director: Joseph Behar
Writers: Bradford, Liebman, Ed Haas
30 Mins., Thurs., 10 p.m.
CONSOLIDATED CIGAR
ABC-TV (tape)
(Lennen & Newell)

Edie Adams, alternating with Sid Caesar in this time slot for for the same sponsor, came up with cameo-like musical revue for her seasonal opener last Thursday night (26). This type of intime, low-voltage stanza would have been more suitable for a late, late night offering, but in primetime, it was somewhat thin and pallid, suffering from an excess of artiness.

Miss Adams' talent remains, however, incontrovertible. A standout songstress and a fine commedienne, she still needs the right kind of setting and support to carry a half-hour stanza. Some pop songs, a jazz piece and Zsa Zsa Gabor was hardly an impressive total on the preem.

Miss Adams opened with a boppified workover of the standard, "On The Road To Mandalay," a number too hip for the hinterlands and too corny for the hipsters. A followup number with a small combo of singers, dancers and instrumentalists was strictly lounge type entertainment. The Stan Getz-Eddie Sauter reprise of a section of their "Focus" recording was marred by some phony camera effects. The appearance of Miss Gabor on this show was symptomatic of something fundamentally awry. Miss Gabor, chiefly on afternoon or late night guest availabilities, was given nothing to do except be a prop for Miss Adams' "Baubles, Bangles and Beads" number.

One comedy sketch about Elizabeth Taylor's stand-in during the "Cleopatra" shooting was not only a mistimed gag about a situation that has been out of the headlines for weeks, but depended too much on bumps, grinds and leering lines. *Herm.*

THE NEW PHIL SILVERS SHOW
With Herbie Faye, Stafford Repp, Jim Shane, Pat Renella, Norman Grabowski, Eric Morris, others
Producer-Director: Rod Amateau
Writers: A. J. Russell, Lou Solomon
30 Mins., Sat., 8:30 p.m.
GENERAL FOODS
CBS-TV (film)
(Benton & Bowles)

Close your eyes and listen to the sound, and the new Phil Silvers Saturday night entry on CBS-TV is even more Bilko than Bilko. The only difference is that Silvers is now sporting a plant foreman's costume instead of an Army uniform. Otherwise, it's the same Silversisms, the same con artist, shill games and dedication to an dishonest buck, the same nuances and grimaces, even the same cronies but with new faces (except for longtime sidekick Herbie Faye). Anyone who was looking for something new, the smallest evidence of a new dimension in the laugh arena (but name one Silvers fan in his right mind who was!) certainly was doomed to disapointment.

Whether Silvers' new scripters, A. J. Russell and Lou Solomon, can over the long haul give it the zany distinction class and style that was Nat Hiken's trademark on the Bilko series (and comparisons are available since Bilko's still making the syndication rounds) is still in the wait-and-see dept. The initial segment, which found Silvers and his cronies facing extinction by computer installation, was not a particularly inventive either in its delineation or in its gag material. Nor was there any trace of those every-now-and-then little Hikenesque gems. But it was all Silvers and a mile wide.

Which, of course, pretty much wraps up Saturday night 8:30 to 9 for CBS on the national Nielsens. This is predciated on the inheritance of some solid Nielsen points by following Jackie Gleason. *Rose.*

ED SULLIVAN SHOW
With Jimmy Durante, Tommy Dorsey Band (under direction of Sam Donohue), Helen Forrest, Frank Sinatra Jr., Pied Pipers, Gloria Bleezarde, Harvest Moon Dancers, Italian Mouse; Ray Bloch orch
Producer: Bob Precht
Director: Tom Kiley
Music: Ray Bloch
60 Mins., Sun., 8 p.m.
PARTICIPATING
CBS-TV, from N. Y.

Ed Sullivan opened his 16th season on tv Sunday (29) with a variety of components that indicated the show's continued strength and durability. Sullivan and staff (Bob Precht, producer; Tim Kiley, director, and Ray Bloch, music conductor) have developed an enviable touch in putting a variety format together and the hour ticks away at an enjoyable pace.

The show opened on a high musical note with the troupe from the current bill at the Royal Box of New York's Americana Hotel. Tommy Dorsey orch, under Sam Donohue's helm, started the ball rolling with a TD standard, "Marie," and then the vocalists came forward for an exceptionally good musical stint. In top form were the TD veterans, Helen Forrest and The Pied Pipers, and of special interest was newcomer Frank Sinatra Jr. Latter's "I'll Never Smile Again" with The Pied Pipers had lots of nostalgia and his "Night And Day" solo showed an okay style although still far from daddy's league.

There was a strained dialog segment between Sullivan and young Sinatra and an unnecessary attempt at comedy with Gloria Bleezarde playing a screeching fan. However, Sinatra managed to get out unharmed.

Last season's fave, the Italian mouse, was back for a bright segment and then Sullivan with a folksy bit via pictures of his recent vacation on Fritz Loewe's yacht.

The show's big gun, though, was Jimmy Durante. Whether he's working with six good-looking femmes in a special material bit about a ballet master or singing solo on "September Song," a disclick on the Warner Bros. label, he remains a master performer.

Show wound up with some neat terp sequences by an assortment of Harvest Moon Dancers.

Introduced from the audience were some members of the N. Y. Yankees, this year's American League pennant winners. Nothing has changed in baseball or on CBS-TV 8-to-9 Sunday slot. *Gros.*

THE GREAT ADVENTURE
(The Hunley)
With Van Heflin, narrator; Jackie Cooper, Gene Evans, James MacArthur, others
Producer: John Houseman
Director: Paul Stanley
Writer: Francis Cockrell
Music: Richard Rodgers
60 Mins., Fri., 7:30 p.m.
PARTICIPATING
CBS (film)

On paper, "The Great Adventure" is one of the noblest television concepts of the new season, an anthology series that draws its dramatic situations from the nearly 200-year adventure of the United States. On film, however, the premiere opus turned out to be one part history and two parts Hollywood. But for the presumably accurate chronology of events, and for certain factual data that was spooned out in Van Heflin's narration, you couldn't tell it from the slick fiction that the telefilm factories grind out.

That could very well be in the new series' favor where capturing an audience is concerned. Education being the natural enemy of entertainment, "Great Adventure" would have had enough trouble against "77 Sunset Strip" and "International Showtime" even if it lived up to the high-sounding preseason press handouts. If sentimentality, hackneyed heroics and melodrama are what it takes to seduce the family trade at 7:30 p.m., then the candy-coating of history is perhaps forgiveable, even desirable.

The initial story centered on the first practical submarine invented and its trials by the Confederate army (the navy wouldn't touch it) after the battle of Gettysburg. Jackie Cooper played the young lieutenant who still believed in the wartime possibilities of the underwater machine after everyone else had given up on it, and who set out with seven volunteers to try to break the Union blockade in Charleston Harbor. After a number of misadventures and tense moments, the contraption at last has its chance to ram a primitive torpedo into a Yankee ship, and it succeeds, but suicidally.

The treatment smacked of the Hollywood war films—from the youth who tries to volunteer but is turned down because of his age until the final mission; to the officer who doesn't have Cooper's courage or insanity but keeps vigil on the shore; to the final scene of the heroic undersea soldiers answering their ghostly roll call in superimposition upon the plaque that commemorates their deed.

But on the positive side, there was quite a bit of educational fallout—if nothing else the intelligence that the sub was first used in the Civil War, and by the Confederacy. The elementary principles of submarine physics were also explained, and in a natural way which didn't hold up the development of plot. It comes out when Cooper instructs his men on the operation of the ship.

When the plusses and minuses are added up, the verdict is favorable, especially since the production is classy and clearly reflects CBS-TV's respect for the project. Cooper and a supporting cast headed by James MacArthur and Gene Evans all gave creditable performances, and Van Heflin's brief narration—in addition to dressing up the marquee—lent a note of documentary veracity to the story. *Les.*

DANNY THOMAS SHOW
With Marjorie Lord, Rusty Hamer, Angela Cartwright, Sid Melton
Producers: Charles Stewart, Jack Elinson
Director: Danny Thomas
Writer: Sheldon Keller, Howard Merrill
30 Mins.; Mon., 9 p.m.
GENERAL FOODS
CBS-TV (film)
(Benton & Bowles)

Rolling into its seventh year, the "Danny Thomas Show" continues to purr along as a well-oiled situation comedy with plenty of mileage still left in the old frame. In fact, the patina of years creeping over the characters in this series is lending qualities of familiarity and believability which can only increase its durability.

For the seasonal kickoff, this show deliberately showed its age by using bits of film from stanzas tracing back to the early years of this series. The flashbacks were a neat nostalgic peg for Thomas' reminiscences about his tv children as they were six and seven years ago. Rusty Hamer and Angela Cartwright, now teenagers, impressed as highly skilled and charming kid thespers in these old bits.

Thomas looked seven years younger, but his comedy style has not changed. In the preem episode, he was the same loving, excitable father who cannot reconcile himself to the fact that his son is now old enough to drive. It was a good typical family situation which provided plenty of gag openings and a very funny denouement in which Thomas dismantles his car only to find out that it belonged to someone else. *Herm.*

DANNY KAYE SHOW
With Jackie Cooper, Lovelady Powell, Joe & Eddie; Paul Weston Orch
Producer: Perry Lafferty
Director: Robert Scheerer
Writers: Herbert Baker, Ernest Chambers, Larry Gelbart, Saul Ilson, Sheldon Keller, Paul Mazursky, Mel Tolkin, Larry Tucker
60 Mins., Wed., 10 p.m.
ARMSTRONG: AMERICAN MOTORS: RALSTON
CBS-TV, from H'wood (tape)
(BBDO; Geyer, Morey, Ballard; Guild, Bascom & Bonfigli)

Danny Kaye made his long-heralded bow in the 60-minute weekly tv sweepstakes on CBS-TV last week and even if it was only partially A-O-Kaye, the video spectrum got a considerable show biz lift. Certainly as a change of pace from the alternating Wednesday 10 to 11 Armstrong-U.S. Steel dramas of past seasons, it's a cinch to invite more impressive Nielsen points and give CBS dominance for the hour.

Since there's going to be an abundance of the Kaye capers this season, it's probably asking too much for a solid hour of the genuine article, even for the premiere showcase.

Perhaps, even, there's wisdom in subscribing to a "spread yourself thin" policy as a teaser for coming attractions, since a comic of the Kaye caliber, with some 35 more shows to go, will be living with that frightening "what-do-you-do-for-an-encore" poser.

The very fact that a Kaye will be around the entire season is in itself a cause for rejoicing. CBS took the risk (which spells out a $12,000,000 program-time gamble) and merits the plaudits. And if there's a lot of extraneous tape and less than inspired moments, as there were on last week's preem and must inevitably be on weeks to come, that 25 minutes per week of good Kaye offers ample rewards.

That's just about how it averaged out for the initial stanza on which Jackie Copper guestarred, with a new-to-network-tv brunet thrush, Lovelady Powell, plus gospel-tempoed Joe & Eddie (Joe Gilbert and Eddie Brown) also featured. Oddly enough the show's big yock came as a surprise quickie even before the opening credits were flashed on the screen-one of those costly costumed blackouts parodying the "Cleopatra" triumphal entrance with Jack Benny in the Burton seat and Kaye coming up the rear as a lackey.

For all the fact that Kaye utilizing seven writers, including such comedic pros as Larry Gelbart, Mel Tolkin and Herbie Baker, their skit contributions gave the hour its most deadening moments. These included a Kaye-Cooper trip on an airplane (the old chestnut about a first ride) and Kaye, Cooper and accordionist Sam D'Andrea in a more-frantic-than-funny routine as as a group of bandstand musicians also doubling for its alternate trio—an excursion into slapstick more reminiscent of the old Milton Berle show.

A third came off more successfully—Kaye, Cooper, Miss Powell, the Johnny Mann Singers and the show's Tony Charmoli-choreographed dancers joining in a "Take Me out to the Ballgame" spoof in the styles of "My Fair Lady" ("My Fair Umpire"); "West Side Story" ("Horsehide Story") and "Music Man " ("Baseball Man").

But Kaye vocalizing on "Consider Yourself", his dueting with Miss Powell in a "Cherry Pie" variation on a "You're the Top" libretto, his teamup with the same Miss Powell on a delightful byplay (set to music) on the improbability of the name of Lovelady and on the aforementioned "My Fair Umpire" bit; the reminiscences on his recent trip to Russia for the windup had the style, the pace and the tempo that holds promise for succeeding weeks. *Rose.*

JUDY GARLAND SHOW
With Donald O'Connor, guest; Jerry Van Dyke, others
Exec Producer: Norman Jewison
Producer: Garry Smith
Director: Bill Hobin
Writers: William Nichols, Bernard Rothman
Musical Director: Mort Lindsey
60 Mins., Sun., 9 p.m.
AMERICAN TOBACCO; GENERAL MILLS; P&G; MENLEY & JAMES
CBS-TV, from H'wood (tape)
(SSC&B; D-F-S; Benton & Bowles; FCB)

Sunday nights 9 to 10, probably the most prized time period on the tv networks when viewing is at its peak, now has a new tenant. CBS hopes it's a permanent one. And if Judy Garland as CBS' newest acquisition is of a mind to work every week with the same dedication and zeal that characterized her premiere this week, Bill Paley and his associates should be in clover.

For while the premier could hardly be called the perfect show (being long on nostalgia and short on bounce and zip), La Garland is in a position to whittle down or perhaps even surpass the Nielsen numbers that have been accruing to "Bonanza," her NBC competition.

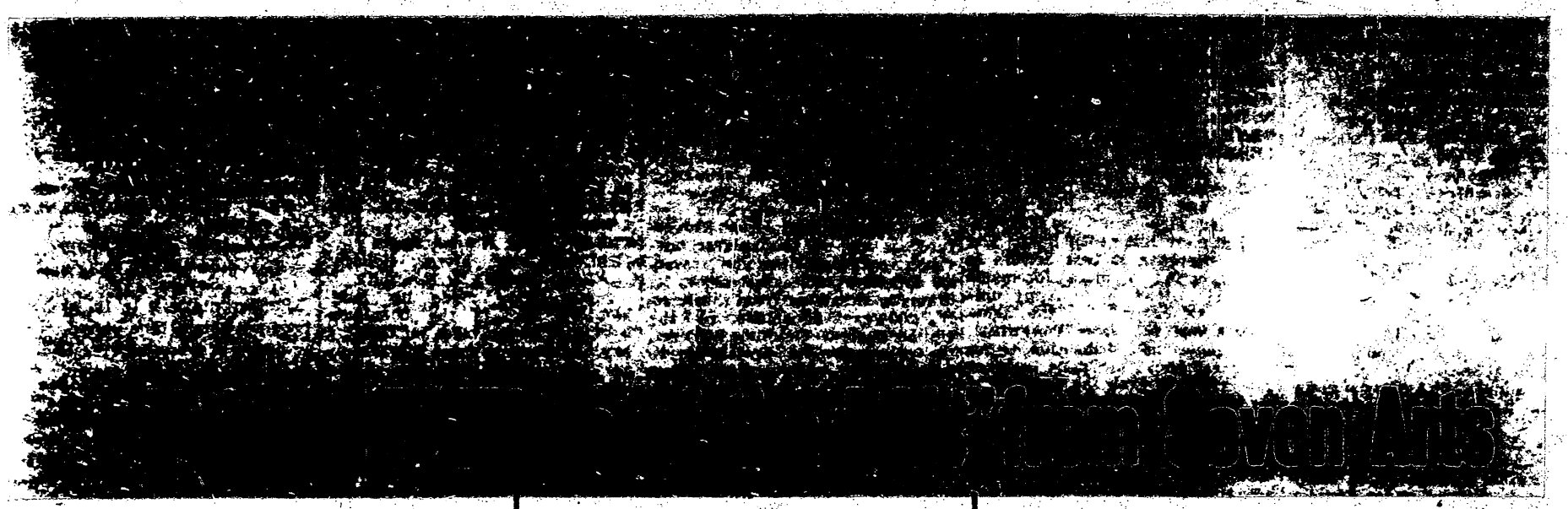
CBS took a calculated risk with some top coin on this one, for it's no secret that it went way out on a limb in gambling with the whims and moods of the celebrated star, and, as though to all alleviate any misgivings the network or sponsors may have, Miss Garland, with a fine assist from guestar Donald O'Connor and regular Jerry Van Dyke, delivered a 60-minute production that had class and style. (Had the sponsors reciprocated in kind, for the blurbs seemed to come with amazing rapidity, particularly those extolling Betty Crocker, it would have been a far more pleasurable outing.)

It could be that CBS and exec producer Norman Jewison are purposely holding back and exercising a restraint on the show, since a week-after-week showcase spanning three seasonal cycles adds up to a lot of Garland exposure, but that overaccentuation of nostalgia, which invariably cued in Miss Garland and O'Conner for dueting or soloing, was the premiere show's principal weakness. (There's a permanent trunk installed for each week's finale, from which Miss Garland will extract a memento or two for a harkback to yesterday, a device which, for example, occasioned her rendition of "Chicago" as the Sunday night closer). But within its present context, and for all the fact that it could have had a little more rhythm and spark, it was a good show. Miss Garland, youthful and sprightly, was in fine fettle, playing it low-key all the way. In fact the whole show played that way; nothing frantic or blaring, but just a casual easy-going round of songs, dance and banter, nicely backgrounded scenically and musically.

The vocal highlights included Miss Garland's "Keep Your Sunny Side Up" opener and her "Fly Me to the Moon" along with "Chicago." A clown version of "The World Is Your Balloon" (from the Broadway musical "Flahooley") with Miss Garland, O'Connor and Van Dkye working as a threesome, was a pleasant variation of a long-time Garland standard turn. Her tea serving quips with O'Connor proved a delightful bit of the aforementioned low-key business and O'Connor's "Sing You Sinners" production number was typically suited to his trademarked talents.

The projecting of Van Dyke into stellar prominence as a regular on the series, while a well-deserved and well-earned break, awaits resolution in terms of suitable material. Already familiar to CBS viewers through his summertime hosting of the "Picture This" panel show, he's now working in a metier that could be more compatible with his engaging talents (as demonstrated in the zany lip syncing of "Lone Ranger"), but the Van Dyke-Garland banter routine had dubious merit.

Overall it was a tasteful production without ostentation, appropriately paced to the performances. A little more of the uptempoed motif and involvement with show biz today would make it an even better show. *Rose.*



Will Success Spoil Rock Hunter?

JAYNE MANSFIELD
TONY RANDALL
BETSY DRAKE
JOAN BLONDELL

The PROUD ONES

ROBERT RYAN
VIRGINIA MAYO
JEFFREY HUNTER
ARTHUR O'CONNELL

Mr. Belvedere Rings the Bell

CLIFTON WEBB ZERO MOSTEL HUGH MARLOWE
JOANNE DRU

DESK SET

SPENCER TRACY KATHARINE HEPBURN
GIG YOUNG DINA MERRILL JOAN BLONDELL

THE RIVER'S EDGE

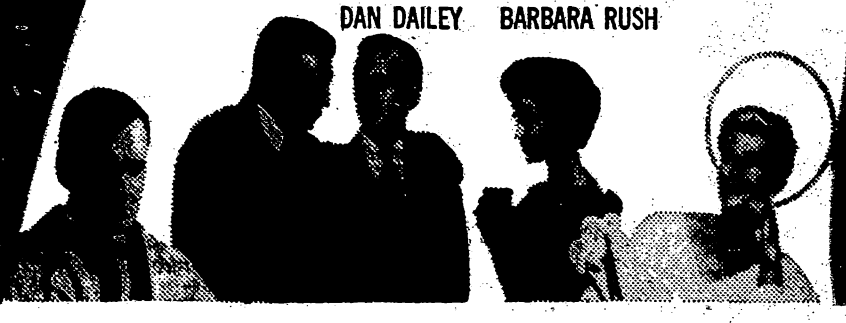
ANTHONY QUINN
RAY MILLAND DEBRA PAGET

A HATFUL OF RAIN

EVA MARIE SAINT
ANTHONY FRANCIOSA
DON MURRAY
LLOYD NOLAN

OH, MEN! OH, WOMEN!

TONY RANDALL GINGER ROGERS DAVID NIVEN
DAN DAILEY BARBARA RUSH



GUNSMOKE
With James Arness, Tom Lowell, Mabel Albertson, Milburn Stone, Amanda Blake, Burt Reylonds, Betsy-Jones-Moreland, Harry Bartell, Robert Knapp, Ted Jordan, Duane Grey, others
Producer: Norman Macdonnel
Director: Harry Harris
Writer: Kathleen Hite
60 Mins.; Sat., 10 p.m.
JOHNSON & JOHNSON; P&G; AMERICAN TOBACCO; AMERICAN HOME PRODUCTS
CBS-TV (film)
(Y&R, Leo Burnett, BBDO, Ted Bates)

The well-mounted "Gunsmoke" hour on CBS-TV preemed for its ninth season Saturday (28) night with a tale bothered by an oversimplified presentation. It was a tale of grandma's boy going beserk with greed and lust of the marrying-kind.

In broad outlines, the viewer was presented with this situation: Tom Lowell portraying a teenager brought up by a kindly, yet strong grandma, rooted in the pioneer tradition of God and the prairie, was poor. He went to pay off a small debt of his family, saw a bundle of money of the creditor, a friend of the family, and in a moment of greed shot him.

Lowell then went to the Dodge City saloon to win the girl he'd been hankering for with his blood-soaked dough, only to be rejected. She wanted a man. Lowell, trailed by James Arness, (Marshal Dillon), ambushes Arness and nearly kills him. Arness, near death, was saved by the grandma of the boy Grandma, whose values are as strong as steel, killed her own grandson, upon learning of his deed, rejecting his bid to escape the law.

The Kathleen Hite script moved. There was sufficient tension and suspense, and moments of warmth and humor. The major flaw was that the teenage character of Lowell never rang true. When he was with his grandma—and that was for the most part of the episode—he was the goodie grandson. O, he tried to steal some extra money to see his saloon gal from the money jar, but such a deed is a far cry from the mess he sank into. The tale of the choir boy going beserk time and again crops up in the newspapers. The cases on the surface appear incongruous. It was the same incongruity which bugged the "Gunsmoke" preem. Writers with deeper insights have dug into such characters and have come up with much more incisive drama.

Mabel Albertson, as the pioneer grandma, projected that stoic conviction required of the role. Arness was his usual winning self. Others in the cast, the regulars and the one-shots, were able. Harry Harris directed with a sure hand.

Horo.

PASSWORD
With Allen Ludden, host; Lucille Ball, Gary Morton, others
Exec Producer: Bob Stewart
Producer: Frank Wayne
Director: Lou Tedesco
30 Mins., Thurs., 7:30 p.m.
SPEIDEL: R. J. REYNOLDS
CBS-TV (from Hollywood)
(McCann-Marschalk; Esty)

The appeal of "Password" is not so much in the intrigue of the game itself but in how the guestars behave while they're playing it. That's a decided virtue in that it promises, for better or worse, a different personality revelation each outing for show biz fans. Moved to the 7:30 CBS slot on Thursdays this term, the nighttime edition of the show that doubles as a daytime strip still seems in no danger of overexposure.

Last week's seasonal premiere was not one of the more relaxed outings of the show, but it probably had a special level of interest for those who follow the private lives of the stars in that Lucille Ball and Gary Morton were appearing on tv together for the first time since they got married. They were good for fewer laughs than might have been expected, chiefly because the comedienne was tensed up by the game's intellectual challenge. She did, however, pop her eyes amusingly every time she struck upon the right word.

Miss Ball went through the paces as though in shock, but Morton did what he could to treat it all lightly, and on the whole they gave a sympathetic account of themselves as a not untypical married couple. As for the game, it served its purpose; likewise moderator, Allen Ludden. *Lee.*

NURSES
Wih Shirl Conway, Zina Bethune, Susan Oliver, Don Gordon, Milt Kamen, others
Producers: Herbert Brodkin
Director: Stuart Rosenberg
Writer: Arnold Perl
60 Mins., Thurs., 10 p.m.
WHITEHALL LABS, BROWN & WILLIAMSON
CBS-TV (film)
(Ted Bates)

The dramatics that attend the sociological problem of drug addiction are apparently so limited, and by now so familiar, that it might almost be a blessing if the old tabu were slapped back on the subject just to give it a rest for awhile. Herb Brodkin's "Nurses," which tries to address itself to adult situations, worked over a thrice-told tale last week in undistinguished fashion for its seasonal premiere. And the only thing shocking about it was the unabashed falsity of the script.

Writer Arnold Perl had to resort to a low form of trickery to give his story any semblance of freshness. For 30 minutes of the program the viewer is made to believe that Don Gordon, who portrays a non-writing writer, is an addict. He behaves like one, he steals like one and he seems to be occupied with nothing alse but the pursuit of makings for a fix. At the half point, however, the viewer is dealt the surprise that Gordon is only procuring the stuff to indulge the habit of his fresh-faced, wholesome-looking wife who just happens to be a nurse on Shirl Conway's staff. And that's her undoing, or salvation.

Once Perl has lef the viewer in on his deception, both characters undergo a sudden drastc change for the convenience of the script. Gordon no longer staggers around like a junkie but starts behaving like a civillan who still has good sense, while his wife (Susan Oliver) makes the sordid tranformation. Apart from a number of other improbabilities, it's inconceivable that she could have been so seriously hooked and not been discovered at the hospital where, presumably, they're astute about such things. Furthermore, it is hard to accept Gordon's desperate behavior in the first half when he was not an addict himself.

Under the implausible circumstances, Gordon and Miss Oliver give satisfactory performances, but there's nothing either can do to make their characters come off, and both are victims of a phony and embarrassingly stagey ending. Milt Kamen appears in a single scene as a pusher and etches a nice cameo as an evil weirdo. The script overtly tries to make a case for the recognition of drug addiction as a medical rather than a criminal matter, but the message carries so little weight in a story that is lacking in credence.

Les.

THE LUCY SHOW
With Lucille Ball, Vivian Vance, Hans Conried, others
Producer: Elliot Lewis
Director: Jack Donohue
Writers: Bob Carroll, Madelyn Martin, Bob Weiskopf, Bob Schiller
30 Mins. Mon, 8:30 p.m.
LEVER BROS., GEN'L FOODS
CBS-TV (film)
(J. Walter Thompson; Y&R)

Lucille Ball brought her boisterous comedic antics back for another season with a slapstick half-hour pegged on the overworked "Cleopatra" theme. However, the star puts enough energy into her slapstickery so that even a tired theme gets some pep in her hands.

The flimsy plot whipped up by the show's scripting quartet centered on the amateur theatrical activities of Miss Ball and her femme cronies headed by Miss Vance. With Hans Conried assisting as a Shakespearian ham, the femme goes into an "Anthony & Cleopatra" production, with overlong death scenes, jumped cues, overturned props and a voluntary fire department crew getting in the way.

It added up to the obvious mayhem that "The Lucy Show" fans have learned to expect. *Gros.*

RED SKELTON SHOW
With Shirley Temple, Beach Boys, Skeltones, others
Producer: Cecil Barker
Director: Seymour Berns
Writers: Ed Simmons, Dave O'Brien, Martin Ragaway, Arthur Phillips, Larry Rhine, Merton Greene, Skelton
Music Director: David Rose
60 Mins., Tues., 8 p.m.
JOHNSON'S WAX, BEST FOODS, PHILIP MORRIS, LEVER
CBS-TV, from Hollywood
(FC&B, L&N, B&B, BBDO)

Red Skelton is one of the wonders of the television world. He's endured 13 consecutive seasons in a fickle and unsentimental medium, against all manner of competition, without ever having to alter his style and without losing his standing on the Nielsen honer roll. Last week he kicked off his 14th term with exactly the same format as last year when he ran sixth in the Nielsens, and he left no reason to doubt that he'll be one of the top-rungers again.

The secret is, of course, his unique talent which seems to cut across all viewer lines and satisfy as comedy on several levels at once. Skelton is part cornball, part tragedian, part pratfall specialist and part mime. At one and the same time he practices low comedy and what the discriminating consider to be art. In his seasonal premiere last Tuesday (24) he ran the full range.

Most of the show was given over to a Freddie the Freeloader skit, which was weak in concept and not helped particularly by Shirley Temple's guestar contr ion. It involved quite a bit routine slapstick business and some outrageously old gag lines and puns, but it had a choice moment of choke-up comedy when Skelton shows up as groom only to find he's been invited to the wedding as a guest.

If the show had to depend on this skit for its total comedy impact, there might have been a great loss of viewership next week. It proved only a time-filler and warmup to another of those beautiful panto creations Skelton comes up with, with amazing frequency, in the segment he calls "The Silent Spot." This one involved a timid dolt who goes to work in a construction gang on a high rise building. Skelton's antics with altitude sickness, near loss of balance and idiot ineptitude were all on the hilarious side, and his climactic display as a one-man Willy, West & McGinty was masterfully timed sight comedy.

Miss Temple issued an intermissionary song, which was pleasant enough although noticeably out of sync; and the Beach Boys were satisfying in a couple of production numbers, one of them based on the disclick, "Surfin' USA." But the show, as always, is Skelton's alone, no matter who is guesting. *Les.*

CHANNEL 10 REPORTS: LET ME TELL YOU
Producer: Tom Dorsey
Writer: Stan Vingle
30 Mins.; Wed. 8:30 p.m.
WBNS-TV, Columbus

Salty personality of Johnny Jones, Columbus Dispatch columnist for the past 23 years, came through in this telementary. Early photos of Jones were combined with movie clips of Jones at his desk, at the Ohio State Fair, his home and at various spots around town.

The Jones career began in show business. He was manager of various theatres here, including the neighborhood Thurmania and downtown Majestic and Southern. He also served as publicity writer and promoter for various civic projects.

Taped comments by Jones were combined with narration written by Stan Vingle. Sample Jones observation (anent Veterans Memorial): "It's an abortion." Summer stock and concerts are staged at the 4,000-seat hall.

Jones' sincere, real feeling for people was praised. The point was made that he didn't start as a professional writer but that he just write as he felt. He commented, wryly, that he might have gone on to the national scene as did Earl Wilson, James Thurber and Milton Caniff, all of whom were Dispatch staffers, if he had been fired.

"Columbus has been good to me," he said. Jones is a native of Jackson County in Southern Ohio. He came here with his widowed mother when he was 10. *Fopo.*

JACKIE GLEASON SHOW
With Frank Fontaine, Barbara Heller, Sid Fields, Horace McMahon, Alice Ghostley, Wayne Newton, Sammy Spear Orch, June Taylor Line, others
Producer: Jack Philbin
Director: Frank Bunetta
Writers: Sydney Zelinka, Walter Stone, James Shelton, Marvin Marx, Hugh Wedlock, Howard Harris, Sidney Reznik
60 Mins., Sat., 7:30 p.m.
PARTICIPATING
CBS-TV, from N.Y.

Jackie Gleason's second season since his temporary retirement from television is virtually along the same lines as last year. He has added and diminished from his cast, but the net results are the same, and it'll make for more entertaining viewing during the season.

Gleason is getting the reputation of a dealer in comebacks. Having rescued Frank Fontaine from obscurity, Gleason is apparently attempting to do the same for Barbara Heller and Sid Fields, both of whom seem like sound performance fodder. It's a process that'll give Gleason stature. Anybody, or virtually anybody can make it with names. But by giving performers who haven't gotten there that needed push, he can attain a different kind of stature as a starbuilder.

Sid Fields is an interesting case. He has been a scripter for many headliners in radio, has written acts for many including Abbott & Costello and has appeared in theatres with a multitude of comedians as a straightman who took over the province of comedy. He did this latter function on the Gleason show's preem with a sketch highly reminiscent of the "No Mustard" bit performed for many years by Abbott & Costello. In fact, it seemed a rewrite of that episode. But it was an entertaining bit and later one may expect the English lesson bit and others that he has been associated with.

Miss Heller, another newcomer to the show, is an expert comedienne, who did two numbers nicely. She's an oddball type with an offbeat type of humor, and works out excellently. The other regulars, Alice Ghostley and Horace McMahon will get their innings later when the "Agnes & Arthur" sketch is delineated. Boy soprano Wayne Newton sounds little different than most teen singers.

The other features are there and add up to good Gleason entertainment. The saloon scene with Fontine, the magazine bit of short episodes, emceed this year by Miss Heller, comprise okay comedy, and of course the June Taylor Dancers and Sammy Spear are the other unchanging components that contriubte to the layout's character.

Jose.

THE CITY
With Nat Hentoff, others
Producers: Barbara Davidson, Jack Landau
Director: Bob Myhrum
Writer: Hentoff
30 Mins., Mon., 8 p.m.
WNDT-TV, New York

Premiere of this new half-hour telementary on New York's noncommercial channel WNDT gave little indication of its potential, since the producers reportedly plan to "stalk the excitement, pace and controversy of the world's largest metropolis," putting to use the station's mobile unit. Opener was a 100% studio job in the familiar, stylized format of low-cost educational efforts.

With writer Nat Hentoff on the commentary, show traced New York's development through the eyes of various authors and poets. Among a flock of still photos, Hentoff and actors appeared to read the first impressions of the metropolis as set down by Thomas Wolf, F. Scott Fitzgerald, Edna Ferber, Edna St. Vincent Millay, Henry Miller and others, including several foreign visitors through the years.

Future shows will focus on the city from Times Square to the "delly," and should create some human interest. Initialer could be said to have been a good one via its "first" theme. *Bill.*

ANDY WILLIAMS SHOW
With Janet Leigh, Art Carney, Osmond Bros., Good Time Singers
Producer: Bon Finkel
Director: Bob Henry
Writers: Phil Sharp, Don Hinkley, Harry Crane
Music conductor: Dave Grusin
60 Mins., Tues., 10 p.m.
S&H GREEN STAMPS
NBC-TV, from Hollywood (color)
(SSC&B)

Andy Williams began the first of his 12 scheduled specials for the season last Tuesday (24) with the same casual flair that marked his weekly series last year. It's a pleasing format but lacks pullout potential.

However, Williams has, in the past year, come up with a string of solid-selling disks on the Columbia label and this could be an important asset in drawing viewers to his programming timetable and if he gives out with his disk familiars as he did with "Days Of Wine And Roses" on his preem they won't be disappointed.

The show was the standard mixture of song, comedy and intimate patter. The guesters were used to advantage and Williams, as host, made everyone feel at home. Janet Leigh came off as a cute little trick in her song and dance number; Art Carney was able to put some fun into a so-so sketch about a lunch-wagon slinger trying to push a song; the moppet Osmond Bros., holdovers from last season, were again appealing with their barber shop quarteting, and the Good Time Singers filled the folk-singing need with a handclapper called "Bury Me."

The show is put together neatly but it rests solely on Williams' style and manner. He has the warmth but lacks somehow to make his hour required viewing.

Gros.

DICK VAN DYKE SHOW
(That's My Boy)
With Mary Tyler Moore, Larry Mathews, Rose Marie, Morey Amsterdam, Richard Deacon, Jerry Paris, Ann Morgan Guilbert, others
Exec Producer: Sheldon Leonard
Producer: Carl Reiner
Director: John Rich
Writers: Bill Persky, Sam Denoff
30 Mins.; Wed., 9:30 p.m.
PROCTER & GAMBLE, P. LORILLARD
CBS-TV (film)
(Benton & Bowles; Lennen and Newell)

Leave it to the nimble, often witty "Dick Van Dyke Show" to pull a surprise—and leave the viewer talking—just when things were too much in the situation comedy stock groove.

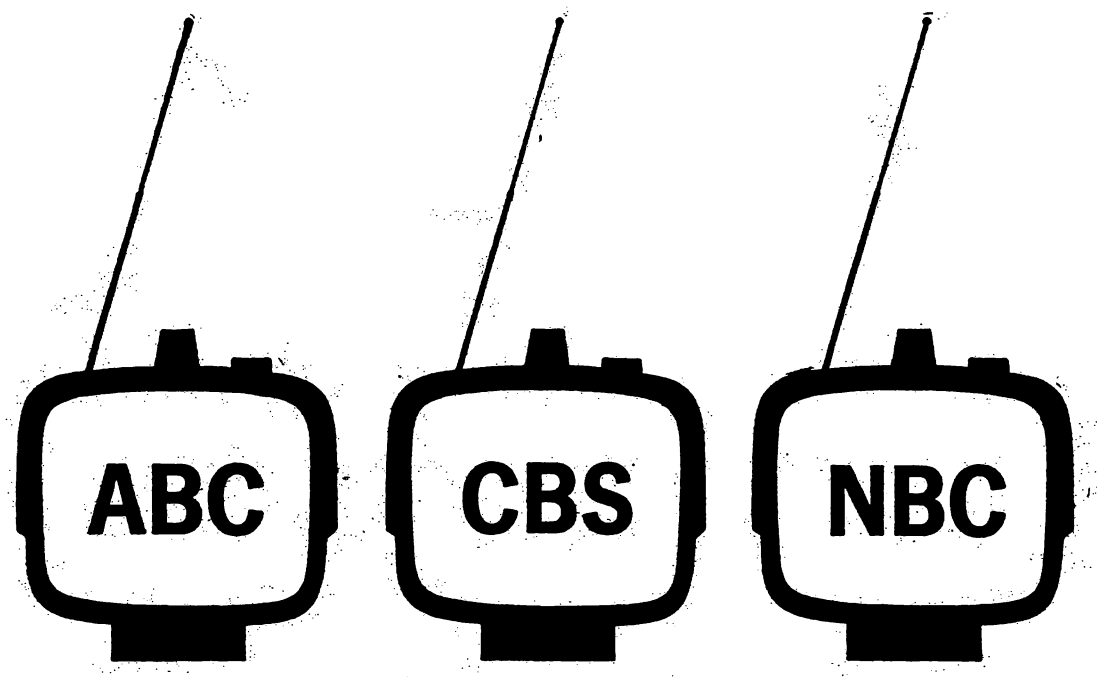
Van Dyke, in a series of madcap errors, became convinced that the baby he and his wife took out of the hospital wasn't theirs. He felt he had some evidence, not the least of which was that the woman occupying the hospital room next to his wife's room had a similar name, and things belonging to his wife and his wife's neighbor were constantly being misdirected at the hospital.

Flashback technique employed slowed pace somewhat. Regulars Mary Tyler Moore, Van Dyke's wife, Morey Amsterdam, Rose Marie, Richard Deacon, Jerry Paris and Ann Morgan Guilbert, though, managed to get some fun engendered. Van Dyke, the harried father, played the situation to the hilt.

If scripters Bill Persky and Sam Denoff left it in that old groove, it would have been okay for the preem, Van Dyke and his series family turning over some old chestnuts for a few laughs. They elected, though, to pull a surprise at the end, which took the episode out of its stock mold.

Van Dyke, near hysterical at the end, invited the couple of the other baby over to his house, so desperate did he become in getting his own baby and ridding himself of the foreign child now being reared in his own house. The other couple, as Van Dyke and the viewers learned as the door was opened, happened to be Negro. The handsome Negro couple joined the Van Dykes in laughing at the situation and Van Dyke, in recounting the tale, had a last line clincher, that his son now in the same school as the son of the other couple, is doing poorly while the other boy is getting straight A's. *Horo.*

We're out on a limb again!



Monday	20.4	20.1	16.4
Tuesday	17.3	22.9	14.9
Wednesday	19.1	17.3	16.0
Thursday	16.2	21.1	17.2
Friday	15.0	17.9	18.5
Saturday	17.4	22.2	16.3
Sunday	15.7	21.3	19.8
Average	17.3	20.4	17.0

The network TV season for '63-'64 is officially open . . . and Ayer is ready with its annual predictions. Matter of fact, ready for a long time, for most of our own purchases in the new or repositioned shows were made last spring.

Here, for example, is our rating forecast for network evening programming by nights, as we think it will be when the December Nielsens are in.

Our audience estimate for each nighttime network show is done this year on a national basis, and projected to numbers of viewers—by age groups and by sex.

In past years, these Ayer forecasts have been remarkably accurate. The current forecasts are discussed at some length in an editorial feature in Television magazine for October.

N. W. AYER & SON, INC.

THE DEFENDERS
With E. G. Marshall, Robert Reed, Dennis Hopper, Edward Binns, Judson Laire, Jan Miner, Michael Strong
Producer: Robert Markell
Director: Stuart Rosenberg
Writer: Reginald Rose
60 Mins., Sat., 9 p.m.
PARTICIPATING
CBS-TV (film)

"The Defenders," entering its third season, still shapes up as the most thoughtful dramatic show on network television. Week after week, this series maintains an unusually high standard for scripting literacy and production values. Even more importantly, the series has demonstrated that a tv show can be loyal to its subject matter, in this case the law, and still be dramatically cogent.

Although the general level is high, "The Defenders," like other series, also fluctuates from week to week in the calibre of its shows. For the seasonal opener last Saturday (28) Reginald Rose, the creator, contributed "The Weeping Baboon," an interesting, if not standout yarn about a psychotic killer. Because of the nature of the defendant, this stanza tended to bear a strong resemblance to other headshrinking stanzas on television.

Rose's script, moreover, was overly geared as a thespic vehicle. Jason Hopper, as the young killer of his father and brother, was given free rein in a role that called for him to feign insanity on top of his schizo-paranoid tendencies. This called for some pretty wild courtroom behavior, like trying to choke the judge and banging his head on the table, antics which tended to overshadow the dramatic point. Jan Miner, as the killer's mother, also was given one sequence in which to emote at length and in depth. She carried it off in striking manner.

E.G. Marshall and Robert Reed, back again as the regulars, continue to make an appealing and convincing father-son legal team. Both transmit that sense of solidity and veracity which has become the hallmark of this series. *Herm.*

CRIME AND THE STUDENT: OPERATION TEENAGER
With four convicts; Al Bell, moderator
Producer-Director: Smith J. Brown
60 Mins., Sun. (22), 4 p.m.
WPIX, N.Y. (tape)

For the last 14 months the Texas Dept. of Correction has been combatting juvenile delinquency by sending four young convicts to lecture teenagers in churches and schools on the folly of becoming lawbreakers. One such session before some 2,500 students of Houston's Memorial High School was taped by Corinthian Broadcasting Corp.'s KHOU-TV in Houston.

Distributed by Corinthian's syndication wing, the hourlong program was acquired by WPIX, N.Y., for beaming Sunday (22) as a public affairs special. As moderator Al Bell noted, the lectures are a fresh approach in the battle against teenage crime. It's a pioneer move, he added, and the only state prison effort of its kind.

As each inmate spells out the character deficiencies that put him in prison, the viewer becomes aware of a new kind of drama. The convicts' individual case histories were classic examples of how "crime does not pay." Faced with such a realistic argument against delinquency, there's no reason why borderline teeners won't do a quick snap back to society's discipline. If "Operation Teenager" brings this about, then this syndicated show deserves a top public service rating.

Inmate lecturers, incidentally, were identified only by number and not by name. In addition, their faces were partially shaded when in the camera's focus. Following the prisoners' talks, each of which ran about 10 minutes, a number of students quizzed them on such varied subjects as "do you get any time off for appearing in 'Operation Teenager'"; what is religion's role in prison and "what restrictions would you yourself make on a teenager?"

Occasionally the camera probed the sea of student faces in the high school auditorium. Most pupils were intent upon the speaker, but here and there a teener toyed with a paper airplane, chewed gum or appeared indifferent. Maybe these were the kids who could have profited most by what was being said. *Gilb.*

ROUTE 66
(Two Strangers and an Old Enemy)
With Martin Milner, Glenn Corbett, Sessue Hayakawa, Jack Warden, Nancy Wickwire, others
Producer: Les Davis
Director: Walter Grauman
Writer: Stirling Silliphant
60 Mins., Fri., 8:30 p.m.
CHEVROLET, PHILIP MORRIS, PROCTER & GAMBLE
CBS-TV (film)
(Campbell; Leo Burnett; Benton & Bowles)

CBS-TV's "Route 66" made its fourth season premiere loaded with talent — Nancy Wickwire, Jack Warden, Sessue Hayakawa guesting with series regulars Martin Milner and Glenn Corbett. They provided some flashy performing in a drama set in the Florida everglades that was as murky as a swamp mist.

In the narrative, which floundered between psycho-drama and jungle adventure, the Bobsey Twins of the highway were called upon to parachute into the everglades in search of a national wartime fighter pilot hero (Jack Warden) who had crashed his private plane in the swamp. Sessue Hayakawa had also leaped into the rescue mission. The Japanese actor was the gimmick guy of the plot, and it was not disclosed until Warden was coughing his last during the rescue operation that the two had clashed in an battle, and the meeting in the swamp was the moment of truth for both. Miss Wickwire was Warden's estranged wife appearing in early scenes, which she played with great skill. The death-wishful war hero role was old stuff to Warden, and he gave the show whatever magnetism it had. Hayakawa gave a viewer a little trouble with his English, but the muffled projection may have had the overall effect of sustaining interest.

Various U. S. locations is still a good idea—and one that no doubt calls for an extra production effort. This one, however, offered little in the way of real interest via authenticity not available in the back lots. There was some derring-do also in the rescue sequences as the flashback to Warden's and Hayakawa's conflict was played out overhead without dissolve. Not entirely successful (mainly because of the narrative rather than the production technique), but viewer thanks are due for an imaginative try. *Bill.*

RAWHIDE
(Incident of the Red Wind)
With Eric Fleming, Clint Eastwood, Paul Brinegar, James Murdock, Steve Raines, Rocky Shane, Robert Cabal, William Thompkins
Producer: Vincent Fennelly
Director: Thomas Carr
Writer: Dean Risner
60 Mins.; Thurs., 8 p.m.
PARTICIPATING
CBS-TV (film)

A western yarn, as straight as a bullet, opened the fifth season of "Rawhide" on CBS-TV Thursday (26) night. In the wake of all those synthetic oaters which have come and gone on tv, "Incident of the Red Wind," title of the preem, was refreshing. It stuck to its sagebrush guns.

Not that gunplay had any major role in the Dean Risner script. In fact, hardly a bullet was fired. The other ingredients, though, were there, a good story, well plotted, simple in form, characters solidly constructed, and a tale spun with professional polish. It had the ingredients which have made oaters popular the world over, and, if producer Vincent Fennelly continues in the same vein, the outlook may be good for an expanded 90-minute "Rawhide" next season. It's understood Fennelly and CBS-TV have been talking about that possibility.

Moved from its Friday night berth, big competition for "Rawhide" this season out in its Thursday night berth is "Dr. Kildare," which starts smack in "Rawhide's" middle at 8:30 p.m. If the oater can get audiences hooked for that after half-hour, the switch to the young doctor will be minimized. On the light side, there's "My Three Sons" and "Jimmy Dean" holding forth on ABC-TV.

Preem episode "Incident of the Red Wind" had that authentic dusty, outdoor quality about it missing from other sagebrushes. Director Thomas Carr didn't allow the setting to be spruced and polished, nor the dust brushed off from the characters. It helped.

Clint Eastwood, second in command to cattle boss Eric Fleming, did a fine bit of underacting. Fleming, as per usual, was his competent self. Neville Brand, guestar, portrayed the heavy with the right menacing nuances. *Horo.*

GARRY MOORE SHOW
With Garry Moore, Durwood Kirby, Alan King, Dorothy Loudon, Eileen Farrell
Producer: Joe Hamilton
Director: Stan Harris
Writers: Vincent Bogert, Carroll Moore, Coleman Jacoby, Arnie Rosen, Norman Barasch, Buck Henry
60 Mins.; Tues., 10 p.m.
R. J. REYNOLDS; JOHNSON'S WAX; OLDSMOBILE
CBS-TV from H'wood (tape)
(Esty; Needham, Louis & Brorby; D. P. Brother)

Garry Moore show, heading into its sixth season out of Bob Banner's Redwing Productions stable, still shapes up as a sock hour of entertainment. From opener to curtain, this is a slickly professional job. Everything falls into place on this hour with flawless timing and, seemingly, with the greatest of ease.

The show's basic ingredients are all recognizable but they were dished up with a fresh recipe on the preem last Tuesday night. After a snappy opener in which the conventional glad-to-be-back greetings were disposed of cleverly, Alan King, a frequent guest on this series, delivered a yock-filled monolog pegged to the contents of his wife's pocketbook. King succeeded in topping each of his laughs in a model comedy routine.

For change of pace, Metopera soprano Eileen Farrell delivered a superb rendition of a difficult aria from "Porgy and Bess." This was a prelude to a sharp poke at the new half-hour newscasts in which Garry Moore and Durwood Kirby took off on Huntley & Brinkley (from the other network, yet). It was brilliant parody on journalistic inflation of the news, this one being a detailed and portentous coverage of the fact that JFK's shoelace became untied.

Dorothy Loudon and Kirby was featured in a solid, even if somewhat broad, sketch about a couple who live in the middle of a jet airport. The concluding "That Wonderful Year" segment, a salute to New York, was highlighted by the Moore-Kirby-King workover of the "Tinhorn Fugue" from "Guys and Dolls" and a swinging medley by Misses Farrell and Loudon.

This sort of variety show is always in style on network television. *Herm.*

JACK BENNY SHOW
With Billy Graham, Dennis Day, Don Wilson, Eddie Anderson, others
Producer-Director: Fred De Cordova
Writers: Sam Perrin, George Balzer, Al Gordon, Hal Goldman
30 Mins., Tues., 9:30 p.m.
STATE FARM MUTUAL, GENERAL FOODS
CBS-TV, from Hollywood
(Needham, Louis & Brorby; Y&R)

A Benny show is a Benny show is a Benny show, and when this impeccable comedian returns to NBC-TV next year, his sound, gags and poise will be much like they were when he left back in the '40s. So it was with his 14th-season preem on CBS-TV with the exception of evangelist Billy Graham as top guest.

The network's Nielsen cadgers have dreamed up some unusual star guests for the premiere shows, but the combo of Benny and Graham could be the farthest out. Benny explained as how the idea of asking Graham to do a guest shot gave him the severe jitters—same jitters he had suffered when asking President Harry Truman if he would do a guest turn (what can a man expect when dealing with the great minds of the century). Anyhow, Graham like Truman, accepted the bid, and it must be said the evangelist was quite effective in the give-and-take with the comedian. The hokum that followed, however, with Graham suggesting that Benny take a new and kinder approach in his dealings with the cast, was overdrawn.

There were other, more purely Benny bits, involving Benny with an upstart show usher, played traditionally and sharply by actor Frank Nelson, and a hootenanny takeoff with Benny and show vets Dennis Day and Don Wilson as a folk trio.

It seems somehow less than occult to predict this slick comedy hour will weather the CBS season and slide to NBC next fall with little more than one of those famed pained expressions from the boss. *Bill.*

WALT DISNEY'S WONDERFUL WORLD OF COLOR
(The Horse Without A Head)
With Jean-Pierre Aumont Herbert Lom, Leo McKern, Pamela Franklin, Vincent Winters
Producer: Walt Disney
Director: Don Caffey
Writer: T. E. B. Clarke
RCA; LIGGETT & MYERS
NBC-TV (color film)
(J. Walter Thompson)

Walt Disney launched his third season of colorcasting on the NBC-TV web with a solid moppet-angled entry. Produced abroad with an international cast, "The Horse Without A Head," a two-part film, registered as a charming crime adventure story which will maintain this show's strength in its time period.

The film features Jean-Pierre Aumont, as a smalltown police office, and a group of youngsters in a yarn pegged to the recent British train robbery. In this case, it's a French mob, headed by Herbert Lom, which pilots a 100,000,000 franc holdup from the Paris express. The plan involves dumping the money off the train at a small town near Paris. The mobsters, however, did not reckon on a swarm of local kids who accidentally intervene in the pickup of the money.

Title of the film derives from a headless toy horse which is the favorite plaything of the town's youngsters. The toy horse becomes the center of the drama when when one of the mobsters drops a key to the location of the loot into its open neck. This episode wound up part one.

The film has a good-natured, tongue-in-cheek air even in the depiction of the heavies. The youngsters led by Pamela Franklin and Vincent Winters, registered with great charm. In particular, Miss Franklin's command over a pack of dogs was a highly successful device in reaching young viewers who still have control over the dial at this hour. *Herm.*

BEVERLY HILLBILLIES
With Buddy Ebsen, Irene Ryan, Donna Douglas, Max Baer, Raymond Bailey, Nancy Kulp, Harriet MacGibbon
Exec Producer: Al Simon
Producer: Paul Henning
Director: Richar Wharf
Writers: Henning, Mark Tuttle
30 Mins., Wed., 9 p.m.
KELLOGG; R. J. REYNOLDS
CBS-TV (film)
(Burnett; Esty)

The Nielsen champs are off on another bucolic binge and resting snugly on their laurels without a single change other than cousin Pearl's (Bea Benaderet) defection for her own show. The ratings having indicated that the lookers liked what they were getting, creator-producer-writer Paul Henning saw no reason for tampering with the format and Wednesday night's opener carried on from where it left off last May. For those who like this sort of think, and that runs deep into the million, it was a feast after a long starve. It's doubtful that the opposing "Ben Casey" will woo away many of the faithful but a rat(e) race it'll be. Henning had the help of Mark Tuttle on the script and they went on a wild spree pocked with more than the usual run of risible explosives.

Whether by design or happenstance, it was a night for Irene Ryan to shine her brightest and she did it up brown with her domineering run of the household. Unhappy when she's not doctoring, Buddy Ebsen played sick and was put to bed. So were Mr. Drysdale (Raymond Bailey) and guestar, Fred Clark, a medic, all victims of "city germs" by granny's diagnosis. Unable to get her old remedies, such as stump water, dried beetles and lizard eggs she resorted to an ancient ritual, that of clipping their hair nails and burying them in the ground. The victims came away near bald, which was a long reach for Hennings to wrap up the wack and woof of another diverting episode.

The other regulars, Donna Douglas, Max Baer, and Nancy Kulp, performed their usual antics but all secondary to Miss Ryan. Richard Whorf sparked the direction and Perry Botkin's music is one of the show's delights, by now hummed and whistled behind every farm tractor. *Helm.*

DR. KILDARE
(Who Ever Heard of a Two-Headed Doll?)
With Richard Chamberlain, Raymond Massey, Janice Rule, Charles Bronson, others
Producer: David Victor
Director: Don Medford
Writer: Jerry McNelly
60 Mins., Thurs., 8:30 p.m.
PARTICIPATING
NBC-TV (film)

This very square bone-cracking meller is a Sudsville matinee poshed up with production values for after dark display, and its continued rating power would indicate that Nielsen's mumsies have caught their second wind by Thursday night at 8:30 p.m. It is strictly for woman and children, with the one redeeming feature being an occasional guest star, working on an occasional slice of good script, who comes through with a professional bit of curtain climbing.

That was exactly the story with the third-season preem of "Dr. Kildare." For 45 minutes, the story crawled like three episodes from "Ma Perkins," with the added disadvantage of being downright embarassing most of the way. Then guest Janice Rule began chewing up the scenery with a performance that was brilliant within its ripe, ripe context. As the emotionally fragile mate of a leukemia victim who suddenly comes through with great wifely heart, courage and sacrifice, she must have had the parlors of the nation awash with tears. Other guest, Charles Bronson, as the husband headed for his final reward, made a resilient trampoline for Miss Rule's leaps and turns.

Series regulars were happily subordinate. Raymond Massey played crusty hospital chief Dr. Gillespie like he had a severe case of dyspepsia. Young Dr. Kildare, Richard Chamberlain, moved and emoted as though he were shot full of novacaine. Running gag in the opener concerned Kildare's getting out of his intern frock into the mufti of a resident physician. It will be a welcome switch.

Steven Bell was introduced as new intern Dr. Quint Lowry. As a feature player, he will be right in the class of the stet roster.

What might be described in relative terms as "deep inroads" were made re primetime entertainment's human relations. In a scene of the indoctrination at Blair General of new interns, a Jewish handle—Shapiro—was tossed debonairly into the roll call of Anglo-Saxon fee-splitters of the future. And as the young medicos hustled out of the session, there was a subliminal flash of a dark-skinned brother amongst the eager herd. *Bill.*

HAZEL
With Shirley Booth, Don DeFore, Whitney Blake, Bobby Buntstruck, Philip Ober, Russell Collins, Virginia Gregg
Producer: James Fonda
Director: William D. Russell
Writers: Ted Sherdeman, Jane Klove
30 Mins.; Thurs., 9:30 p.m.
FORD
NBC-TV (film)
(J. Walter Thompson)

For its third season premiere, "Hazel" settled for the old one about the prospective client who gets the dates mixed up and shows up a week early for the dinner party being given in his honor. In this case, the client, an old fusspot executive, finds only "Hazel" at home and, since it is virtually impossible for a tycoon to get the better of a maid in good old American family entertainment, any conditioned viewer knows instantly that old Haze is going to charm the pants off that dyspeptic critter and win him over as a client for her boss. The surprising thing about all of this—and it's enough to make a viewer begin to suspect that he's either getting soft or senile—is that in spite of everything it comes out funny and entertaining.

No doubt one of the principal reasons why a gag situation as creaky as this one is still salvageable as the title character. Miss Booth playing Hazel is roughly tantamount to John Barrymore playing Henry Aldrich, but probably no one could play it better. The other members of the Baxter clan presided over by the maid are Don DeFore, Whitney Blake and Bobby Buntruck, and they all handle their roles amiably. Philip Ober scored on this outing as the outclassed VIP, as did Virginia Gregg as his snooty wife. Russell Collins registered as DeFore's anxious employer. *Tube.*

PERRY COMO'S KRAFT MUSIC HALL

First show of the season/Live from Pittsburgh's Civic Arena/Tomorrow night at 10/Perry, Mitchell Ayres and The Ray Charles Singers play host to the first of the great entertainers who will guest star on this year's shows.

NBC

CANDID CAMERA
With Durward Kirby, Allen Funt, Suzanne Storrs, Robert Merrill, others
Exec Producer: Bob Banner
Producer: Bob Shanks
Director: Lou Tyrell
30 Mins.; Sun., 10 p.m.
LEVER, BRISTOL-MYERS
CBS-TV (film)

(J. Walter Thompson; Y&R)

"Candid Camera" got off to a breezy, funny start for its fourth season on CBS-TV Sunday (29) night. As long as Bob Banner Associates and Allen Funt Productions retain their inventiveness, as was evidenced on the preem, they would seem to have nothing to worry about when the Nielsens are tabulated.

The bits of business included a man-in-the-street interview on who is Lyndon Johnson, Metop star Robert Merrill singing incognito in a barbershop, a montage of film on people at a Kansas country fair, four-year-olds responding to musical rhythms and, for a promo gag, Ed Sullivan responding to "Smile, your're on camera."

Allen Funt, on camera, explained that most of the people interviewed knew the name of the Vice President of the U.S. In quick cuts, the hidden camera showed some of the people who, no matter how they tried, couldn't link the name with the office. One man excused himself by saying "I'm a New Jerseyite." Another man, informed that he was an important person, couldn't think who he was, but generously said "God bless him."

Merrill, doing the barber bit, sang for his customers to varying reactions. One man's face beamed and he told Merrill he could earn more singing; another annoyed at Merrill's vocal display got up from his chair; another, hearing an aria sung in Italian, asked Merrill if he knew any Irish tunes.

Four-year-olds responding to rhythms offered some moments of fun. Footage, underscored by proper music, of people at a country fair, proved amusing.

Kirby was okay as host and actress Suzanne Storrs joined Kirby and Funt in the presentation. Miss Storrs seemed there solely for decorative reasons. *Horo.*

Quality 1st Runs

Continued from page 35

ITC doing other shows with top drawer talent.

Nidorf forecasts that out of necessity group operators will follow the Westinghouse Group W lead, producing shows for their own stations and for a selloff in syndication in other markets in the U. S., as well as abroad. The programming muscles of Corinthian, Triangle, Storer can only grow with time, he feels.

Nidorf acknowledges that because ITC is a wholly-owned subsid of Associated Television of England, it places ITC in a unique position. Series of nine "Jo. Stafford Specials," prior to their entrance to the U. S. market, had been sold in every foreign country, he said, racking up a gross of $100,000 per hour outing. When it was brought into the U. S., the specials already had been paid off. Then, there was that one-shot on CBS-TV and the eight other specials put into syndication, with Foremost Dairies and Ohio Bell buying regional spreads. Nidorf estimates that another $100,000 per special will be earned in the U. S.

He cites these figures to indicate that this is the type of money to attract other productions for first-runners and other talent. Not every one, he points out can win a network berth and agents of talent who shut their eyes to the syndication possibilities are playing it blind.

"The Saint," sold in 47 markets, the only first-run hourlong series, isn't any ball of fire, he acknowledges. Nidorf, though, says ITC will have other first-run hourlong series and that he's betting heavily on the cycle of an upturn in the demand for quality first-run product.

In their particular areas, he also reflects, the thinking in a measure of UA-TV, Official Films, Westinghouse and others, in the midst of a tight syndication market.

Winston-Salem—Margaret Sugg has been promoted to director of promotion and public affairs of Radio Station WTOB. She's been on the staff since 1958.

Foreign Television Reviews

AN EVENING WITH NAT KING COLE
With Ted Heath and orch, the Cliff Adams Singers, Reunald Jones, John Collins, Charles Harris, Leon Petties
Producer: Yvonne Littlewood
45 Mins., Sat., 8:50 p.m.
BBC-TV, from London

Taped during Nat King Cole's summer visit to Britain, this amiably relaxed show admirably presented him as singer, pianist, and host. Declared aim was to be "homey," and Yvonne Littlewood's production achieved it, although Stanley Dorfman's geometric set was rather too stark for this context.

Cole's mastery of ballad-delivery was well to the fore, and his song-along took in a shrewd mixture of old and new disk hits. After a false start with the unsuitable "Aren't You Glad You're You?," Cole got into his effortless stride with a fine "Unforgettable," and, from then on, didn't put a semi-quaver wrong. Highlights were a haunting "When I Fall In Love," which would turn any distaffer to jelly, and "That Rainy Day."

Variety was introduced by a piano interlude, with Cole joined by a trumpet-and-rhythm group in a reminiscence of his early days as a jazz tyro. The piercing horn of Reunald Jones shone in this segment, and numbers like "Paper Moon" and "Sweet Lorraine" conduced to that old nostalgic feeling.

Final part of the show had Cole strawhatted and accompanied by the gleeful Cliff Adams Singers, squatting all around, in languorous ditties like his hit "Lazy-Hazy-Crazy Blaze of Summer" and 'Ramblin' Rose."

With Cole chatting cozily throughout, the show was thus pleasingly complied. Main jarring note came from Ted Heath, who presented Cole with a special U.N.O. disk to celebrate his charity waxing for the World Refugee Fund. This was all very well, but the surprise expressed by Cole was so obviously predetermined that it looked like a gimmick—and was.

The arrangements allotted to Ted Heath's string-augmented outfit stemmed from Joe Zito, and were suavely polished throughout. *Otta.*

FIRST NIGHT
(The Strain)
With Ray Barrett, Peter Vaughan, Glyn Owen, T. P. McKenna, Michael Coles, Jack MacGowran, Carmen Munroe, Neil McCarthy, John Junkin, Harvey Ashby, James Donnelly, Roy Stewart, John Kelly, Guido Adorni
Producer: John Elliott
Director: William T. Kotcheff
Writer: Alun Owen
55 Mins., Sun., 9 p.m.
BBC-TV, from London

Replacing the nondescript, barrel-scraping "Sunday Night Play" skein, and not before time, "First Night" promises tv preems by notable scribes, including Arnold Wesker, Nigel Kneale, David Turner and Bernard Kops. It's the first tangible result of BBC-TV's acquisition of drama boss Sydney Newman from the commercial web, and, if this initialler is anything to go by, the skein may easily achieve the authority and the ratings that Newman won for ABC TV's "Armchair Theatre." The series has an able producer, John Elliot, and the opener, "The Strain," was a sizzler. Main drawback to full poopularity may be the foolish timing that makes it start before the end of the commercial web's Palladium top-spot.

Writer Alun Owen returned to the Liverpool locales and accents that give a vigorous tang to his themes. Frank Angelo (Ray Barrett), boss of a protection gang, came out of jail to find that his territory had been taken over by a former henchman, Jack Christie (T. P. McKenna). It was Christie who had tipped off the cops, in the person of Mr. Michael (Peter Vaughan), and got Angelo put away. He had every reason for revenge, and Owen's script built up sharp and powerful tension as the rivals met. Angelo trying to exert his old command.

Watchful Michael, eager for another conviction, waited for Angelo to put a foot wrong. And the priest (Glyn Owen), a boyhood buddy, tried to persuade him to skip town. Climax was Angelo's capture by the Christie gang, whilst the cop let it happen and the priest desperately sided with the underdog.

The ingredients, although old-hat, were mixed splendidly, and helped by William T. Kotcheff's brilliantly wiry direction, which played every scene for kicks. Performances, too, were first-rate, with Ray Barrett, Peter Vaughan, and T. P. McKenna scoring as the chief trio, and Glyn Owen only hampered by the more conventional line of the priest. Acrid support came from such well-chosen thesps as Michael Coles, Neil McCarthy, and Jack MacGowran. *Otta.*

PANORAMA
With Richard Dimbleby, Robin Day, Michael Barratt, Michael Charlton, John Morgan
Editor: David Wheeler
45 Mins., Mon., 8:25 p.m.
BBC-TV, from London

BBC-TV's top pubaffairs skein returned from its summer siesta with a little sleep in its eyes. There were a few changes in presentation under editor David Wheeler, such as an open-plan studio set, which was not used to full advantage as yet, and a jaunty new signature tune that seemed derived somewhat from "I Got Rhythm" and hardly weighty enough for the show.

The reporting team has acquired a couple of new recruits. The first, Michael Barratt from Australia, opened the segment with a telling account of Birmingham, Alabama, tensions. He conducted skilful interviews, especially with a group of white extremists who wanted to pack the Negroes back to Africa and were generally alarming in their youthful intransigence. Governor Wallace was also neatly needled, his trick being to throw the questions back at Barratt, by claiming that segregation had been British colonial policy, too. He took pride in his Anglo-Saxon stock, which made him, he claimed, stubborn, and talked about the race crisis entirely in terms of State rights, which seemed pretty evasive in these parts.

A nebulous discussion with three cagey Trop M.P.s about election dates and MacMillan's leadership proved little except that a politician doesn't like to commit himself until he's sure of the winning side. Robin Day pressed for straight yesses and noes, and extracted one.

Similarly disappointing was John Morgan's account of Czechoslovakia, in the throes of de-Stalinization. He discoursed amiably with a group of intellectuals, but the result did little to illuminate the topical issue and the camera team was content to record rather than illuminate.

Finally, Dimbleby closed the show by swallowing a transistor, which proceeded to emit a squeak of various pitches to show the temperature inside his stomach. This was amusing, but did not compensate for a certain diffuseness and lack of bite in the program as a whole. *Otta.*

THE BILLY COTTON BAND SHOW
With Russ Conway, Adam Faith and the Roulettes, Alan Breeze, Kathie Kay, the High-Lights, the Leslie Roberts Silhouettes, Ellis Jackson
Producer: Michael Hurll
Writer: Jimmy Grafton
45 Mins. Sun., 7:25 p.m.
BBC-TV, from London

Billy Cotton, whose showbiz history goes back 40 years has the only band that has outlived fashion. It was a contemporary of the outfits led by Harry Roy, Bert Ambrose, Lew Stone, and Roy Fox—to mention a few—and it has survived because Cotton himself is an old-style comic in the "Mother Brown" tradition and his players have always been picked because they can fool as well as blow.

This is the basis of this distinctly corny show that has returned to the schedules with its husks showing. A certain air of fabricated jollity was obtained, more by energy than talent, and Jimmy Grafton's script was funereal. Little was changed in the familiar format, which looks in need of a revolution. Resident singer Alan Breeze, for instance, came up with "When is a Sausage a Sausage"—nuff said. The whole band joined in a palsied musical version of Dick Turpin's ride to York. These attempts at reviving the music-hall audience all lacked the necessary vigor.

Guesting was Adam Faith—to bring in the short-pants. He delivered a couple of typical numbers as if his jaws were having trouble—but was otherwise suitable for his fans, if unlikely to increase them.

The Leslie Roberts Silhouettes capered diligently, and the gimmick of blacking them out, so that phosphorescent patches remained, playing instruments, was still effective. But the most potent contribution came from elderly colored tapper, Ellis Jackson, whose feet were as agile as oldsters would remember them when Cotton was doing the cinema circulits in the '30s the act was the same, too.

Michael Hurll's production was efficient. Question remains—how powerful is a memory? For there ain't much else. *Otta.*

BEST OF FRED
With Spike Milligan, Peter Sellers, Vallendine Dyall, Kenneth Connor, Graham Stark, the Alberts, Johnny Vyvyan
Director: Robert Fleming
Writers: Spike Milligan, John Antrobus, Maurice Wiltshire, Dave Freeman
30 Mins., Wed., 9:15 p.m.
Associated-Rediffusion, from London

When the commercial web got its license to print shares and programs way back in 1955, it indulged in a series of surreal comedy shows, derived from the "Goon Show" radio skein. These, with such titles as "A Show Called Fred," "The Idiot Weekly Price Twopence," and "Son of Fred," made no impact in the ratings. Explanation was that they were ahead of their time. This half-hour tried to prove that the public had now caught up with them by allowing director Robert Fleming to pick his favorite bits from the original shows. They were linked by Spike Milligan and Valentine Dyall, as two bearded old cronies recalling the historic past of 1956.

Added bait was the frequent appearance of Peter Sellers, who has since progressed to wider screens and international fame. Upshot was an up-and-down affair, bizarre in parts, fitfully hilarious, and throughout concerned with extending the possibilities of tv cameras, with visual gimmicks. For instance, a thesp would answer a serious question while an errant hand played noughts-and-crosses on his forehead. Or Sellers, as a cop, went along to an employment bureau to hire a criminal, because he had not caught anyone for a couple of years.

This kind of honor can either split the sides or fall flat on its nether regions. Percentage in this revival was roughly 50-50. It still demanded a receptivity that a mass audience cannot command, and the pace of the radio originals was inevitably slowed up. But it remained a valuable reminder of both Milligan and Sellers, and of the talent of the first director, Dick Lester. *Otta.*

THIRTY MINUTE THEATRE
(Desperate Man on Platform 10)
With Robin Bailey, William Mervyn, Clifford Mollison, Duncan Lewis, Robin Ford, Peter Myers, Joan Newell, Mary Preston, Yvonne Ball, Jill Johnson, Jane Cavendish
Director: Richard West
Writer: Leo Lehman
30 Mins., Thurs., 10:15 p.m.
Southern TV, from Southampton

The lesser regional webs are contributing to this playlet skein, being networked by Associated-Rediffusion. Idea is to present the tv equivalent of a one-acter, and it should give a chance to the small provincial stations, with few resources for the full-length drama, to show what they can do on a less ambitious scale. Production values of this first effort from Southern TV were okay, although Richard West's direction was pon-

(Continued on page 52)

ANDY GRIFFITH SHOW
With Don Knotts, Ronny Howard, Frances Bavier, Jim Nabors, others
Exec. Producer: Sheldon Leonard
Producer: Aaron Ruben
Director: Richard Crenna
Writer: Harvey Bullock
30 Mins.; Mon., 9:30 p.m.
GENERAL FOODS
CBS-TV (film)

(Benton & Bowles)

A feedbag of the American image, as reflected in pleasant mag fiction, is offered in the "Andy Griffith Show." The life is that of a small town, where people are tender and simple, meanness, vice and complexities foreign. It would be an understatement to say that "Winesburgh, Ohio" is un-American, in terms of reference to the "Andy Griffith Show."

Scripter Harvey Bullock, who did the opener for the new season, followed the formula which has proven so popular. It was hokey, but it also had moments of warmth, tenderness and wisdom, even though the images and pictorial forms were as old as the pleasant mag pieces of yore. As to Sherwood Anderson, he struck other dimensions of small-town Americana and time is on the side of Anderson's version, although "Griffith" remains nice to look at—like an old Currier and Ives print.

Preem had the boy Ronny Howard kill a bird with his new slingshot and the episode rotated around his sadness and retribution. Griffith remained wise and tender; Don Knotts supplied a few comic moments; and Frances Bavier lent apple pie to the situation. As long as people like to look backward sentimentally and escape the complexities of life as it has been lived and is being lived, for the most part, "Griffith" will go on and on, both nighttime and daytime on CBS-TV. *Horo.*

PORTRAIT OF A CHORUS
With Robert Shaw, guests; Bill Jorgensen, narrator
Producer-Writer: Dennis McGuire
60 Mins.: Sun., 10 p.m.
PARTICIPATION
KYW-TV, Cleveland

The outstanding success achieved by the Cleveland Orchestra Chorus is a tribute to Robert Shaw, its associate conductor. In the span of almost eight years, he has created so favorable an image that his group has been used by the State Department to sell Americanism behind the Iron Curtain and Latin America. With George Szell and the Cleveland Orchestra, the chorus has probably become the nation's top classical entourage. Hence, when KYW-TV chose to present "Portrait" at peak weekend time, it was not only performing a keen public service, but it was bringing to its wide audience an opportunity to know more intimately a scintillating home product. To a great extent, the program succeeded. It failed, however to reach its total objective by a simple fact—failure to peak at the critical period of production.

The program opened with an effective balance of scripting and filming. Bill Jorgensen carefully threaded his intro through well-filmed sequences of the 240-voice chorus doing warmup exercises, and visual acknowledgement that there would be interviews of members at their daily jobs. The interviews that followed were well done, interesting, and all underlined the close and warm relationship between conductor and chorus member who serves for the sheer love of singing. There was also an exacting exposure of Shaw's capability to joke, to criticize, comment, work with and, above all, to project his sincere dedication for perfection in his choral work.

Having established the ingredients that make for this fine chorus, the program merely touched on several vocal offerings. It failed to proffer a full-throated score—the final evidence that would have made the product. The only other rub — injection, unannounced, through either fade or word, of the commercials that punctuated the stanza. *Mark.*

Kansas City—Anne Hayes, longtimer on KCMO radio here, was named broadcaster of the year at the first fall meeting of the Radio and Television Council of Greater Kansas City. She was a founder of the council and has taken an active part in its affairs.

"EAST SIDE/

TV's NEW COAS

VARIETY

"Irony and the fallible hero are two extremely rare commodities in the simplified and purified version of the world one generally encounters in the telefilm drama.

"'East Side/West Side' appears to be endowed with both of these uncommon dramatic nuances, which alone should be cause for rejoicing at the receiving end of the sets. Judging by the opener, the show is sound at the core and that heralds a bright future for it.

"George C. Scott stars as a New York City social worker who, it is happily obvious on the premiere, will not be one of tv's miracle-working heroes.

"It is the series' good fortune to have such an accomplished actor as Scott in the pivotal role. The premiere featured some fine, chewy emoting by Carol Rossen as the complicated prostie-mother. Regulars on the show are Elizabeth Wilson and Cicely Tyson. Realism seems to be the goal and the concept should not waver in the execution.

"Key staff figures in the molding of this promising initial endeavor were writer Edward DeBlasio, director Jack Smight, cameraman Jack Priestly and composer Kenyon Hopkins." *Tube.*

BOSTON GLOBE
Percy Shain

"After so much shoddy or flawed merchandise that has clogged the airlanes for the last 10 days or so, it is heartwarming to get a whiff or something honest and valid for a change.

"'East Side/West Side' combines the sting or realism with the artistry of professional staging in the best theatrical tradition to provide an engrossing hour with both social significance and emotional wallop.

"On the basis of its opening chapter Monday night, it's off to a faster start than 'The Defenders,' its distinguished colleague of the New York film colony, and you know how that one fared after it caught hold.

"The dialog was sharp, the performances superb in the unfolding of this tragic story of which so much could be said on both sides.

"Here's a series with universality of theme that promises to wrap you in its broad arms as it probes the vital, down-to-earth problems of everyday living."

LOS ANGELES TIMES
Cecil Smith

"'East Side/West Side' stars George C. Scott, as nimble a performer as treads the electronic stage and he gave a restrained and intelligent performance which was a tremendous pleasure to watch . . . Miss Rossen was splendid as the wayward mother . . . The cast under the expert direction of Jack Smight was equally faultless."

THE HOLLYWOOD REPORTER

"George C. Scott's talent will serve the series superbly . . . Edward DeBlasio's caustic script is vitally alive to the tiniest nuance . . . Jack Smight directed the opener for shattering emotional impact . . . no weak links in chain of castings by Alan Shayne and Michael Shurtleff . . . Carol Rossen revealed enormous talent as the girl . . . deglamorized photography rates highest praise for Jack Priestley .

SAN FRANCISCO CHRONICLE
Terrance O'Flaherty

"'East Side/West Side' promises to be one of the few honest ventures among the continuing dramatic series . . . It was worth an hour of anybody's time. George Scott performs the role of the social worker in a welfare agency with great skill . . . Carol Rossen portrayed the complicated girl with a mixture of sensitivity and toughness . . . The other players were equally effective."

INDIANAPOLIS TIMES
Richard K. Shull

"Of all the new characters who've invaded the living room . . . none has come on with more impact, more depth, more ability than Scott, who made his debut last night as the star of 'East Side/West Side' . . . And the production values of the show were like wow."

THE SAN DIEGO UNION and COPLEY SYNDICATE
Donald Freeman

"'East Side/West Side' . . . exploded on CBS the other night with a strong, meaty episode that marks this new entry as the seasons big power house. It packed a wallop, this one did . . . Mr. Scott is an actor of enormous strength and almost overpowering decisiveness . . . and if Carol Rossen isn't nominated as the years best actress there is no justice. Edward DeBlasio rates a salute for his script and David Susskind and Daniel Melnick's production brought it to steaming life . . . The quality is unmistakably there."

DES MOINES REGISTER
Ogden Dwight

"In addition to being well acted by the star and Carol Rossen as well as seventeen other players, the drama benefitted from convincing location photography, and the almost tangible clutch of 100% sincerity . . . 'East Side/West Side' will equal or surpass the success of the 'Defenders.'"

THE DENVER POST
Del Carnes

"There is a good deal of material shot on location, thereby capturing the feel and atmosphere of New York . . . sensitivity in writing . . . George Scott a fine actor."

MIAMI HERALD
Jack Anderson

"'East Side/West Side' has a great opener. The new CBS drama series is the best written, best-acted new entry of the season thus far. The drama was skilfully written by Edward DeBlasio, and Carol Rossen in the role of the mother was superb. And, as he has amply demonstrated before, Scott has few peers in his profession. His performance is so moodily realistic . . . that he looks as if he had literally been recruited from New York's welfare department to do the job."

THE NEW YORK TIMES, TUESDA

TV: Social Worker W

'East Side, West Side' Has Network Debut

By JACK GOULD

THE tide turned last night. "East Side, West Side," the premiere on the Columbia Broadcasting System network, is the season's first new series of promise. In its first show there was sensitivity, substance and style.

George C. Scott, the admirable individualist who scornfully rejected another proposed television series on the ground that it was hackneyed rubbish, accepted the lead in "East Side, West Side"; it is not hard to see why.

The role is civilized and off the beaten track; he plays a social worker who is not expected at the end of an hour to tie up humanity's problems in a handy package. The part's concept also can provide the continuity necessary to weekly TV and still allow an almost limitless range of theme; it may work well.

●

The initial installment was entitled "The Sinner" and involved a prostitute who was strong enough to take good care of her child and weak enough to remain in her profession. What might have been only idle sensationalism did not prove so in Edward De Blasio's script.

The show's concern, which

augurs future tion fo charac amina huma entra took but was

Executive Producer:
ARNOLD PERL

Producers:
LARRY ARRICK
DON KRANZE

Prese
DAVID SUSSKIND an
TALENT ASSOCIATE
in association with the C

'WEST SIDE"

T-to-COAST HIT!

Y, SEPTEMBER 24, 1963.

'ithUntiedKnots

George C. Scott Stars in Series on C.B.S.

orge C. Scott

an actor who knows how to listen, whose face confirms rather than contradicts an author's words.

Carol Rossen was most effective as the prostitute and the smaller parts were interestingly cast. "East Side, West Side" is being filmed in the metropolitan area and the photography of Jack Priestley was superb, with Jack Smight's direction capitalizing on the opportunities thus offered.

"East Side, West Side," which is a production of David Susskind and Daniel Melnick, has ambitions to restore to television many of the writers who have not been active because o fthe medium's limitation on subject material.

It could be one of the more forthright projects of the season, a long overdue opportunity for the New York stage community to bring a liberal and adventurous tone to video drama.

encouragingly for weeks, was not on ac- r its own sake but on ter delineation and ex- tion of the moral and ne issues affecting the pped woman. The law away the mother's child whether society benefited left open.

Mr. Scott, an actor still ponsive to the discipline of e stage, quickly established e outlines of Neil Brock, the cial worker; he should be most welcome addition the luminaries in weekly V. It may be a small matter, out what a pleasure to watch

UNITED PRESS INTERNATIONAL
Jack Gaver

"A notable plus for 'East Side/West Side' is that the New York-filmed series has unaffected style and the smell of realistic realism, a phrasing that is not as repetitive as it may appear. I am thinking of the usually unrealistic "realism" of Hollywood, where most writers are insulated against common unpleasantness and are steadily influenced by the video pseudo-realism of writers who are similarly insulated.

"Another huge plus for the series is, of course, Scott . . . He is a gentleman, a real one, with a definable face unlike Hollywood's faceless wonders; and he has irony, skepticism, humanity and toughness . . . The final scene, in which Miss Rossen must turn over her baby in her apartment to the authorities, was exquisitely done . . ."

NEW YORK WORLD-TELEGRAM
Harriet Van Horne

"If your taste runs to the slice of life that is jagged, meaty and just a little high, then 'East Side/West Side' is cleaver-cut for you . . . There is much to commend it, beginning with George C. Scott in the leading role."

BALTIMORE SUN
Donald Kirkley

"'East Side/West Side' . . . began where the so-called golden era of TV drama, often symbolized by 'Playhouse 90,' ended. 'The Sinner,' by Edward DeBlasio, was an excellent thing in itself, as well as a clear guide to the future of the series. All the omens were good.

"Here, presented under the leadership of George C. Scott, David Susskind, Daniel Melnick, and others in Talent Associates, is the first program in years to break away from the superficial stereotypes noted in nearly all of fictional TV. Here is something for the mature viewer who wants to see the theatre come to grips with reality and watch actors skilled in he best tradition of the stage."

NEW YORK DAILY NEWS
Kay Gardella

"With Scott's strong image superimposed on the screen, and Kenyon Hopkins racy background music, 'East Side/West Side' comes on strong. It's a challenging opening, breezily touring Manhattan at subway speed . . ."

PHILADELPHIA INQUIRER
Harry Harris

"Monday's premiere of 'East Side/West Side' . . . reflected the determination . . . not to serve up just another bland TV series. "The Sinner" called a spade a spade and a call girl a prostitute . . . the CBS series promises to be redolent of authentic sights and sounds, and in Scott it is endowed with an actor of attention-riveting skill and intensity."

BOSTON TRAVELER
Eleanor Roberts

"'East Side/West Side' made its debut . . . last night in a powerful smashing drama that raised the question of whether it was humane to take a prostitute's child away from her because she was an outcast in the eyes of society. Strong stuff, yes! But if future episodes live up to the quality of 'The Sinner,' this series about a social worker will be one of the season's finest offerings . . . George C. Scott, as the social worker, gave a powerhouse of a performance and his acting alone should make this series a standout."

NEWARK EVENING NEWS
Tom Mackin

"It would seem from last night's debut of 'East Side/West Side' that CBS has a major dramatic series on its hands. Surely, if story, direction, dialogue and acting—mostly the acting—are the yardsticks to measure artistic success, this filmed entry must rank head and shoulders over any regular, meaningful drama that has been unveiled so far this season

This kind of story is seldom seen on television. Yet it rang with truth, and it had the essential ingredient of superior drama. It made a viewer think."

WASHINGTON POST
Laurence Laurent

SUSSKIND COMMITS EXCITING NEW SERIES

"That David Susskind has gone daffy. He and coproducer Daniel Melnick talked the CBS Television Network into backing a show called 'East Side/West Side' and all three must have known that the show violates every sacred tenet for television success. By all that Warner Bros. holds dear, 'East Side/West Side' just must not attract a large and loyal audience.

"First, there's the hero and George C. Scott just won't do. Susskind ought to know that television heroes are supposed to look as though they were all cut from some master pattern: Short straight noses, direct from a plastic surgeon; gleaming smiles, courtesy of of a dental laboratory; and bristling crew cut hair, from who knows where.

"Instead, the hero of 'East Side/West Side' is a hooknosed and disheveled master with impeccable credentials, earned in movies, in television and on the stage. Scott has a mind of his own and in this television series, he plays—of all things—a social worker.

"Director of photography Jack Priestly has continued his love affair with the City of New York.

"'East Side/West Side,' is the most sensitive, most moving and most promising television series of the new season. Scott carries enormous conviction."

CINCINNATI ENQUIRER
James Devane

"Anyone who's still complaining about TV's lack of an adult outlook on life obviously hasn't been paying attention to his home screen. Consider 'East Side/West Side' . . . The drama had intelligence and taste and it didn't fool around in discussing both the woman's lack of a marriage license and her occupation. And it didn't end her problem in a rosy glow . . ."

NEWSDAY
Barbara Delatiner

"'East Side/West Side' go. off to a promising start . . . the series had enough outstanding qualities to produce an engrossing hour . . . made an auspicious bow . . . the new series could be the best of the season . . ."

nted by

ld DANIEL MELNICK'S

S -- PARAMOUNT LTD.

BS TELEVISION NETWORK

Public Relations:

JACK PERLIS

P&G Blurbs Top the 'Terrible 10'; 'Range' Ratings Vs. 'Precise' Numbers —On Other Madison Ave. Fronts

By BILL GREELEY

The League Against Obnoxious TV Commercials, a national org with headquarters in Brentwood, N. Y., headed by Karl H. Grossman (national director) and Steven R. Finz (exec veepee) seems to be picking up support with close to 3,000 members now in 36 states. League's newsletter, published six times a year, lets members ballot for "The Terrible 10," the top 10 worst commercials on the air. Same time, the letter takes time to praise the good campaigns.

Reflecting member voting, the letter scores Procter & Gamble as the No. 1 offensive video advertiser. To quote: "Procter & Gamble, the company which spent $111,000,000 in 1962 on television advertising, or a little more than $2 per household — more than any other firm in the nation, has again made a grand slam showing in members' balloting of obnoxious commercials—necessitating an extension of the Terrible 10 list to include a few of the oboxious spots produced by other firms."

P&G blurbs knocked by the League's members include—in order of obnoxiousness — Crest, Gleem, Salvo and, as letter states, "etc. ad nauseum." Only blurb breaking up the P&G monopoly, says the letter, is Anacin. Others on the Terrible list are Bromo Seltzer, Ajax, Blue Secret, Bayer Aspirin, Carter's, Doublemint and Excedrin.

Same time, the League points to members' choices for "The Decent Few"—Xerox, Volkswagen, General Electric, Du Pont, Hamm's, Pittsburgh Plate Glass, Chum King, Alcoa Aluminum, Zee Tissues (Coast) Hallmark, New York Times (east coast), Nationwide Insurance, Jax (southern beer) and Gulf Oil.

League has heard from Volkswagen's marketing manager Paul R. Lee (agency is Doyle, Dane, Bernbach), who wrote, "I should like to thank you personally, and for my company, for considering Volkswagen commercials among The Decent Few. Needless to say, the Volkswagen organization is in complete sympathy with the aims, attitudes and philosophies of your organization.

"You asked why our commercials are on 'such an adult and imaginative level' and why we haven't resorted to 'hard sell' in our commercials. Let me try to sum up our attitude in these few words: Volkswagen believes that the most important thing to be said about its advertising is that it is believed. It is believed because it is honest; it tells only the truth, and, in fact, it tends to understate the case. Volkswagen does not believe in either hard sell or soft sell. I have never seen a proper definition of the term 'hard sell.' I only know that it invariably results in misleading statements, dishonesty, obnoxious repetition, and an appeal to the lowest common denominator (or even worse, what the advertiser thinks is the lowest common denominator).

On the other hand, term 'soft sell,' when applied to advertising, invariably refers to advertising that apparently does not sell at all. Volkswagen believes that its advertising job is to tell the simple facts and advantages of its products in an intelligent and tasteful manner."

League is planning a picket of P&G's offices in Cincy and New York, and has membership cards and bumper stripes available to members.

Ruth Jones Gets 'Precise'

The "precise" numbers doled out by the rating serives "have a virtual stranglehold on the broadcasting industry," declares vet time buyer Ruth Jones, now supervisor of network and station relations and J. Walter Thompson agency.

This strangelhold, says Miss Jones, is true in the program decision area as well as the buying and selling of time. "The important point, it seems to me, is that the current system is far from 'precise.' While some researchers might argue that 'range' reporting (statistical variation reporting) is only accurate when based on a perfect sample, perfect response, perfect tabulation etc., it seems logical that 'ranges' are far closer to the truth than the present 'precise' figures.

"As it now stands, a 9.7 is for the most part treated absolutely superior to an 8.9 in our industry, regardless of the size of the sample."

Miss Jones expressed her views in a letter to Don McGannon, president of Group W and prexy of the National Assn. of Broadcasters Rating Council, which was formed earlier this year in the wake of the rating scandals. Letter was sent following her attendance at a recent meeting of the Rating Council as an observer for the American Assn. of Advertising Agencies (which refused an invite to join the Council along with the Assn. of National Advertisers). She's also chairman of the 4A's Broadcast Media Committee.

To the argument, forwarded during the meeting, that time buyers would take the spread figures and average them out to a fixed number anyway, Miss Jones argues that an arbitrary statement can't be made as to what buyers would do, since the interpretation of figures depends on what the buyer is trying to achieve in executing a campaign.

"There is almost an inference that time buyers are inexperienced and are not equipped to use 'ranges' intelligently, and this is why a 'precise' figure is better for them. First of all, as you know, there are hundreds of professional trained time buyers who want to look beyond a precise figure, and even if it were true that there are many untrained buyers, this would be the best argument for 'range' reporting . . . Television and radio reports are produced in great volume in many individual markets and are used daily by people with no research training. Thus it is logical that publication of 'ranges' would serve as a constant warning of the fallibility of the figures."

Other advantages of giving the ratings a point spread on each show says Miss Jones, would be to allow for programming innovation and experimentation by broadcasters, both on a network and local basis —"It would allow new programming ideas to take form, build audiences and not be subject to immediate decapitation when the first unfavorable ratings appear.

"On the business side, it will enable broadcasters to present their true qualifications and images to buyers—good management policies, good local, live programming, good local film programming, good public service, good commercial practices, etc. It would provide leeway for analysis of which stations do the best all around job in the community.

"Further, as you know, as soon as any reports come out, there are violent fluctuations in switching schedule to schedule and from station to station in many markets. 'Ranges' would have to lead to greater stability and even elimination of such erratic schedule switching.

And, says Miss Jones, as the Advertising Research Foundation argues, range reports would lead to competition among the rating services for closer ranges, with the result that they would be using larger samples. 'Range' ratings also would, she says, go a long way towards arresting the "deplorable" station practice of hypoing programs and promotional efforts to distort the audience picture during rating periods.

"After two years of concentrated effort by a Congressional subcommittee from an objective viewpoint, the strongest recommendation of the committee is that 'range' reporting is a most important answer to the numbers racket and the well-being of the broadcasting industry," she declares. "According to the trade press, some Congressmen on the subcommittee have taken a strong position that legislation may be forthcoming if 'range' reporting is not adopted voluntarily by the NAB."

Viva Com'l

London, Oct. 1.

A major innovation in the sphere of tv commercials manifested over the weekend when Vauxhall Motors launched its latest model, the Viva.

Crawfords ad agency booked the client a six-minute commercial over the entire indie network — 14 markets — on Sunday (29) afternoon, thus taking up one minute short of all the ad time allowed in one clock hour.

Commercial makes tv history inasmuch as it is the first time a plug of such duration has been seen over the whole network, but it is not the longest vidplug, however. A seven-minute commercial pioneered by International Olive Oil went out in the Television Wales & West area earlier this summer.

WOLPER HOURS GET 47-CITY SYNDIE RIDE

Eight additional sponsors have purchased the six David Wolper hourlong documentary specials. With this addition, the Wolper-United Artists Television specials now have been purchased by advertisers in 47 cities.

Latest roster of advertisers include: Jersey Farms Dairy and Home Federal Savings and Loan for Nashville, First Pennsylvania National Bank and Trust Co. for Philadelphia; Illinois Bell Telephone for Springfield, Ill; Bank of New Orleans, for New Orleans; Citizens Federal Savings and Loan for San Francisco; Prudential Federal Savings and Loan for Salt Lake City; and Montana Public Power for Butte, Billings and Great Falls.

Hourlong specials, due to be unreeled this season, include: "December 7, The Day of Infamy," "The Yanks Are Comings," "The American Woman in the Twentieth Century," "Ten Seconds That Shook the World," "The Rise and Fall of American Communism," "Berlin, Kaiser and Khrushchev."

Army Buys 'Battle Line' For O'seas GI Viewing

Official Films' new half-hour series, "Battle Line," has been sold to the Armed Forces Radio & Television service for showings in 35 military installations overseas.

Produced by Sherman Grinberg, with Official prexy Seymour Reed as exec producer, "Battle Line" is a recap of major battles of WW II with author Jim Bishop on the narrative and participants from both sides of each conflict on the commentary.

London Agencies

London, Oct. 1.

With the commercial contractors' new, two-tier rentals now known—and it is practically axiomatic that all save the Welsh indie WWN will reapply for a further franchise—just about the biggest question in London agency circles at the moment is: "Will rates go up?"

As yet, the tv companies are not in a position to answer. Facts and figures are being worked out but it may be some time before the contractors—given they are reappointed—will be prepared to let anything slip out. Agency men, meanwhile, are tending to look on the gloomy side. They remember the neat way in which the Television Advertising Duty—a 10% tax designed to siphon off some contractors' profit—was passed on to the advertiser.

Says one ad exec: "Even without this extra burden of increased rentals, the tv companies were putting up their rates. (audiences were going down, too!) It seems they won't hesitate to put them up again—which is safe enough when you have a commercial tv monopoly. They may lose some smaller advertisers but peak time will still probably be oversubscribed."

Mather & Crowther, who already handle the Associated-Rediffusion account, now become agents for Central Rediffusion Services . . Don McCrickard, head of tv at Notley Advertising, appointed senior account exec with the Walker Robertson Maguire agency in Melbourne. He flies out —via U.S. and Canada—on Oct. 18.

TV-Radio Production Centres

IN NEW YORK . . .

CBS treasurer Sam Dean motoring through the southland on a month's vacation . . . Bob Jamieson, CBS-TV director of station clearances, back from a Coast programming meet . . . Paul Levitan, CBS-TV director of special events, back from Dallas where he addressed the Dallas Public Relations Assn. . . . Marjorie Lord of "Danny Thomas Show" checks into N.Y. Oct 14 . . . E. G. Marshall and Robert Reed, co-stars of "Defenders," guest speakers Tuesday (8) at fifth anni dinner of Trial Lawyers Division of Federation of Jewish Philanthrophies at Hotel Pierre . . . Irene Ryan, Donna Douglas, and Max Baer of CBS-TV's "Beverly Hillbillies," appeared Saturday (28) at Toronto, Canada, Rodeo . . Steve Klein, ex-CBS-TV press staffer, joined sales staff of WTOP-TV, Washington . . . Allan H. Kalmus, head of his own pub-rel firm, named to handle press and publicity for Bob Hope and Hope Enterprises. Kalmus was formerly head of NBC-TV's publicity press department. Frank Liberman & Associates will continue to handle Hope for tv on the Coast . . . WCBS-TV "Newsmaker" producer Norm Kramer's secretary, the former Jane Rubin, is Mrs. William Guttman now. Bridegroom is a Columbia Law School student.

Screen Gems' gross sales for the 1963 fiscal year was $64,377,000, and not $54,000,000 as erratumed in VARIETY last week . . Diana Sands and James Earl Jones, Negro thespers, will star in the "East Side, West Side" stanza, "Who Do You Kill," directed by Tommy Gries and due for telecasting on CBS in November, It's a love story . . . Mike Wallace and FCC Commissionner Robert E. Lee will guest at the annual awards luncheon of the International Film Festival at the Barbizon Plaza Oct. 10 . . . Henry Fonda will be tv host of Group W's presentation of "The Advocate" simultaneous with the play's opening on Broadway Oct. 14 . . . WNEW's William B. Williams invited four listeners to be his guest at the Frank Sinatra-Lena Horne benefit concert at Carnegie Hall Oct. 5. Within two weeks, he received 23,298 requests for invites. Seats cost $60 each.

Folkniks picketed ABC's New York offices over last weekend, protesting the web's refusal to use veteran folksinger Pete Seeger on the "Hootenanny" show unless he signed a loyalty oath affidavit . . . Lee Pillot, ABC-TV exploitation manager, lecturing at Farleigh Dickinson College Friday (4) on the web's promotion activities before a class given by Harry Rauch, Young & Rubicam v.p. Frank Marth into "Defenders" seg.

Pat Trese, former news director at KYW-TV Cleveland, has rejoined the "Huntley-Brinkley" unit at NBC News, replacing writer Johnny Apple who is joining staff of the New York Times . . . Harold Bender of the Journal-American joining staff at NBC Press . . Joel Segal named administrator, client presentations at NBC . . . Hugh Downs has become a member of the Air Force's "Mach 2" Club via his flight in an F-104 recently at Andrews Air Force Base, Md. . . . NBC Press' Stan Levine and his Southampton Dixie, Racing and Clambake Society Jazz Band beginning a run at Charlie Bates saloon on East Side . . . Jack Lescoulie and "Today" show editor John Dunn flying to Los Angeles to film segs on World Series . . . Budd Schulberg's first original drama for tv being scripted for upcoming Bob Hope-Chrysler Theatre . . . Johnny Carson was one year on "Tonight," Tuesday (1) . . . Lucy Jarvis producing NBC News special on Louvre with Jack Sughrue . . . Long Island WHLI reports 28,000 telephone calls for marine weather info via the recorded-report system offered by the station this summer.

IN HOLLYWOOD . . .

KTLA's Stretch Adler dusted off the old color equipment, inherited from the late Klaus Landsberg, for four hours a week of old pictures in their original hues. Main purpose is for the mail pull to find out just how many color sets there are in the area. The estimates have ranged from 100,000 to 350,000 and advertisers need better figures than those . . . NBC's Al Rylander made the rounds of the web's studio suppliers of vidpix to steam them up on the big campaigns coming up . . . Adolphe Wenland, who used to rule as king of the giveaways, is back in business again. He couldn't resist the surge of game shows and attendant loot. At one time he passed out largesse for 75 clients . . . Hal Uplinger, who was a basketball pro before he joined KNXT as sports producer, called to N. Y. by the network as a sports staffer. Bill Alcine and Joe Sands share his duties . . . Rod Serling will look far afield for new writers. On his 39-week sojourn through the orient he'll hold seminars for young hopefuls . . Norman Abbott was Jack Benny's choice to take over from Fred de Cordova as producer-director. Spot opened up when de Cordova moved over to Screen Gems . . . It's back home at NBC for George Schlatter, who produced the first five for Judy Garland. He's docketed for two specials as a starter in his new Burbank base of operations.

IN CHICAGO . . .

Bennett Scott, former sales manager of WFMT and previously of WIND, has been tapped general manager of WNMP, Evanston . . . Al Partridge, erstwhile radio-tv director for the U. of Illinois, joined NBC News here as a documentary writer. First effort will be on the American Indian in Chicago, which is slated for Nov. 17 . . . Joe Diehl, vet WBBM newsman and sports writer, moves to San Francisco this week to become publicist for the Cow Palace there . . . Don McGannon prexy of the Group W stations, comes in to address the Chi Broadcast Advertising Club next Tuesday (8) . . "Kup's Show" on WBKB has added a long distance telephone to its conversation panel, so that persons and organizations under attack can be called for rebuttal . . . Win Stracke will play the giant in NBC-TV's forthcoming "Children's Theatre" opus, "Quillow and the Giant" . . Frank Hart joined WGN's pubaffairs dept. as producer-writer . . WBKB has retained the Cooper-Golan publicity firm to work on its skein of specials. First one will be "The Fourth Man," which gets aired next Thursday (10) . . . WNBQ and University Broadcasting Assn. are doing a four-week daily series, "The American Family," which will be the station's entry in the NBC-owned stations' education exchange program . . . WGN-TV tees off its new Sunday night cultural catch-all, "The Lively Arts," this week with a British-made vidshow featuring the Russian Army Chorus and Dancers . . . Jay Andres will do the opera commentary and Larry Attebery and Bob Cunningham the color on WBBM Radio's broadcast of Lyric Opera's opening night this Friday . . WMAQ has hired two new directors, Robert Sprentall and Mayo E. Partee, the latter a Negro.

IN LONDON . . .

Television Audience Measurement Ltd., the independent research organization which calculates ratings for the indie network and ad agencies has had a prelim glance at the potential audience for the upcoming BBC-2 transmissions. TAM estimates potential audience in the area where transmission will start in April (London and around) will be around 660,000 homes but it forecasts that only between 150-250,000 homes are "likely" to receive the 625-line, UHF broadcasts . . . Welsh commercial tv station TWW made more than 250 program sales to other parts of the independent web during the first eight months of this year, not counting its monthly networked "Land Of Song" musical . . . BBC-TV negotiating with Georges Simenon for

(Continued on page 50)

CAROL LAWRENCE

"A beautiful voice — high, sweet and pure . . . she's delightful in dance numbers. She taps and glides and soars with ineffable grace . . . she has the lightness of a prima ballerina and the child's sense of pure joy in movement."
ELLIOT NORTON
BOSTON RECORD AMERICAN

"Turns a [illegible] into static electricity."
VARIETY

[illegible]
NEW [illegible] HERALD

A [illegible] sings and dances with energy [illegible]
DALLAS MORNING NEWS

[illegible] HARTFORD TIMES

[illegible] a thing of beauty
NEW HAVEN REGISTER

"Has more [illegible] quota of talent. She is shapely pretty, [illegible] some and [illegible] special grace."
CHICAGO SUN TIMES

"Here's to Miss Lawrence whose breathless voice floats as free as her abundant brown locks. Fleet of foot, a joyful bubble of youth. A beguiling performer."
BOSTON GLOBE

Opening Oct. 9th
Persian Room
PLAZA HOTEL
New York

Television:
October —ABC-TV
"WAGON TRAIN"
October 9 — CBS-TV
"THE DANNY KAYE SHOW"
October 14 —ABC-TV
"BREAKING POINT"
November 3 — CBS-TV
"THE ED SULLIVAN SHOW"
November 28 — CBS-TV
"THE ARTHUR GODFREY THANKSGIVING SHOW"

Direction: ASHLEY-STEINER-FAMOUS ARTISTS, INC. ● *Public Relations:* THE MERRICK-SHEFRIN CO., INC.

British Vidfilms' Future Hinges On Two New Shows

London, Oct. 1.

Two telefilm series set to bow on the commercial web at the end of the week could prove to be the deciding factor in "life" or "death" of a large part if not all of the British vidfilm industry. They are "Sentimental Agent" and "Espionage".

Shows, both emanating from the Associated TeleVision stable, are vitally important because ATV topper Lew Grade—who hitherto has had great faith in telepic production—has got to make up his mind in the next few weeks whether to continue with this costly line of activity or whether he should leave it to the Yanks.

Success of either show could swing the vital decision to the affirmative but, equally important, audience reaction to the newies may well condition the branch of film production that ATV takes in the future.

"Sentimental Agent," produced under the ITC banner with Leslie Harris in the exec producer's chair, marks ATV's latest try at landing a wholly-British telepic which will excite the U.S. market a la "Robin Hood" in days of yore. A spinoff of the "Man Of The World" series, "Agent" stars Carlos Thompson in what has been described as a tongue-in-cheek action-adventure show.

And if the wholly-owned ATV distributor, ITC, can secure a choice deal for the hour show in the States, chances are Grade will give the word for the go-ahead for more locally-originated film. On the other hand, with an annual rental approaching $13,000,000, the high cost of running a dual operation in London and the Midlands, the greater economies of tape production and other considerations, the exec may seek other avenues of production.

One alternative to the go-it-alone ATV film making code is the courting of Anglo-U.S. co-production. This is where the importance of "Espionage" lies, for it is the first co-production involving a U.S. network and a British tv contractor. Both NBC, which partners ATV in the project, and the local company will be subjecting the show to the keenest o.o. and if the series makes it technically as well as professionally, a large chunk of the groundwork in bringing about U.S.-U.K. web partnership will be done.

With so much riding on these two shows, ATV has given them both prime time slots on Saturday night in the London area. "Agent" is skedded 7:30-8:30 p.m. and "Espionage" from 9:10-10:05 p.m. where they will face stiff competition from BBC-TV in the shape of "Wells Fargo" and features, respectively.

If "Agent" holds or betters "Fargo", it will be a further incentive for Grade to increase his current $14,000,000 investment in tv films. If "Espionage" proves itself against repeat features (albeit still strong audience pullers), then British rating success will be added to other advantages of Anglo-U.S. co-production, such as automatic exposure in both countries, more money available for production, and lower production costs (if filmed outside America).

Exactly who-does-what-to-whom in this country will soon be on record. The TAM ratings emerge, just days after the programs beam out. And soon, the ATV topper will make his decision.

KFDM's 400G Sale

Beaumont, Oct. 1.

Sale of KFDM by the Beaumont Broadcasting Co. to Radio Beaumont, Inc. subject to FCC approval, has been revealed. The purchase price is $400,000.

Radio Beaumont is owned by Mr. and Mrs. John Hicks Jr. of Port Arthur. Hicks has held a half interest in KOLE, Port Arthur, and has been general manager of the outlet since 1950.

Hicks said he will sell his interest in KOLE to the Licensee Corp., Radio Southwest, Inc. Edward L. Francis of Dallas owns the remaining half interest in KOLE and he will acquire all of the stock when the transfer is complete.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

Chicago • STATIONS: WBBM, WNBQ, WBKB, WGN. • SURVEY DATES: JUNE 14 - JULY 11, 1963.

WGN — Total Area Homes: 163,600; Metro Rating: 7; Share of Audience: 25

MONDAYS 10:15-12:30
Program: WGN PRESENTS

June 17 "NIGHT AND DAY"
Cary Grant, Alexis Smith
1946, Warner Bros., UAA

June 24 "STEEL FIST"
Roddy McDowall, Kristine Miller
Allied Artists, Allied Artists-TV

July 1 "AS LONG AS YOU'RE NEAR ME"
Maria Schell, Hardy Kruger
1956, Warner Bros., Seven Arts

July 8 "MAN BEHIND THE GUN"
Randolph Scott, Patrice Wymore
1952, Warner Bros., Seven Arts

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Tonight 10:15-12:00	WNBQ 274,300
Late Show; LL Sh. 12:00-12:30	WBBM 50,900

WBBM — Total Area Homes: 189,000; Metro Rating: 9; Share of Audience: 30

TUESDAYS 10:15-12:30
Program: LATE SHOW

June 18 "CRIPPLE CREEK"
George Montgomery, Karin Booth
Columbia, Screen Gems

June 25 "CLOAK AND DAGGER"
Gary Cooper, Lilli Palmer
1946, Warner Bros., UAA

July 2 "THE ACCUSED"
Loretta Young, Robert Cummings
1948, Paramount, MCA

July 9 "SLATTERY'S HURRICANE"
Richard Widmark, Linda Darnell
1949, 20th Century-Fox, NTA

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Tonight 10:15-12:00	WNBQ 296,400
News; Len O'Connor 12:00-12:30	WNBQ 58,800

WBBM — Total Area Homes: 201,500; Metro Rating: 10; Share of Audience: 34

WEDNESDAYS 10:15-12:45
Program: LATE SHOW

June 19 "H. M. PULHAM ESQ"
Robert Young, Hedy Lamarr
1941, MGM, MGM-TV

June 26 "WHEN THE DALTONS RODE"
Randolph Scott, Brian Donlevy
1940, Columbia, Screen Gems

July 3 "THE HEAVENLY BODY"
Hedy Lamarr, William Powell
1943, MGM, MGM-TV

July 10 "A CONNECTICUT YANKEE IN KING ARTHUR'S COURT"
Bing Crosby, Rhonda Fleming
1949, Paramount, MCA

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Tonight 10:15-12:00	WNBQ 318,500
News; Len O'Connor 12:00-12:30	WNBQ 54,500

WBBM — Total Area Homes: 141,000; Metro Rating: 6; Share of Audience: 19

THURSDAYS 10:15-12:30
Program: LATE SHOW

June 20 "CAUGHT"
James Mason, Barbara Bel Geddes
1949, 20th Century-Fox, NTA

June 27 "THE SEARCHING WIND"
Robert Young, Sylvia Sidney
1946, Paramount, MCA

July 4 "SHEPHERD OF THE HILLS"
John Wayne, Betty Fields
1941, Paramount, MCA

July 11 "FORCE OF EVIL"
John Garfield, Thomas Gomez
1949, 20th Century-Fox, NTA

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Tonight 10:15-12:00	WNBQ 307,000
Presents; Nws.; Mov. 12:00-12:30	WGN 49,000

WBBM — Total Area Homes: 186,500; Metro Rating: 9; Share of Audience: 33

FRIDAYS 10:30-1:00
Program: LATE SHOW

June 14 "THE PHILADELPHIA STORY"
Katherine Hepburn, Cary Grant
1940, MGM, MGM-TV

June 21 "FOR WHOM THE BELL TOLLS"
Ingrid Bergman, Gary Cooper
1943, Paramount, MCA

June 28 "RUN FOR COVER"
James Cagney, John Derek
1955, Paramount, Colorama

July 5 "STATE OF THE UNION"
Spencer Tracy, Katherine Hepburn
1948, Paramount, MCA

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Tonight 10:30-12:00	WNBQ 293,000
WGN Presents 12:00-12:30	WGN 83,000

(Continued on page 54)

Everything Is 'Bubbling Under' At BBC Radio

London, Oct. 1.

BBC Radio may be a monopoly in itself but it is faced with some pretty stiff competition in the shape of the tv networks. Fact that nowadays somewhere in the region of 27,000,000 people listen to sound broadcasting at some point during the day is, according to Dick Marriott, BBC's assistant director of broadcasting, a pointer as to how alive the three networks are.

Obviously, audience sizes are hit when video stations are going full blast but there are still well over 1,000,000 people in this country without tv and quite a number who for one reason or another are not peeking (for instance, motorists), thus providing a total audience enough to justify the Corporation keeping its sound trasnmitters open.

But radio really comes into its own when the small screen is dark, Marriott indicates. Accordingly, the Corporation is pushing for an extension of hours both before the present 6:30 a.m. start and after the current pre-midnight close.

In its fall schedule, therefore, while it is negotiating with the Musicians Union, Phonographic Performance Ltd. (company owned by record makers which collects royalties for use of records) and other bodies for the increase in "needle time" necessary to establish the proposed extension of hours, BBC has decided to make a play for the post-tv audience by producing a midweek 10:30-till-midnight light music show called "Music To Midnight."

Big-dealing the new spread, BBC Radio is enlisting top comperes to handle the shows including Allan Dell, David Gell, Bob Wilcox, Rodney Burke among others. Top British bands and singers will also be enlisted.

Among a wide range of new light entertainment programs destined this fall for the most popular of BBC's three radio channels, the Light Program, the radio chieftains have plumped for use of comedians, etc., which have made the big audiences via their tv exposure.

For instance, Harry Worth, who is one of video's top-rated comedians is getting his own radio series. Similarly, Ken Dodd has been paged for radio dates as well as his tv shows. Other tv names like Leslie Crowther who hit the tv bigtime in "The Black and White Minstrel Show," now has signed for a weekly 30-minute radio show.

On instructions from Marriott, the Radio networks are to get a good deal more "salesmanship" or "showmanship" in their presentation. From now on announcers will introduce themselves, be more chatty.

Most significant areas of programming on all three radio outlets like news (regional and national), magazine shows and road condition broadcasts are to be extended. The recently-formed light music department — an offspring from the light entertainment limb —is now clicking into action, says Marriott, and will come up with a series of "experimental" programs during the fall season which may spark new spheres of thinking in presentation of disk and music programs.

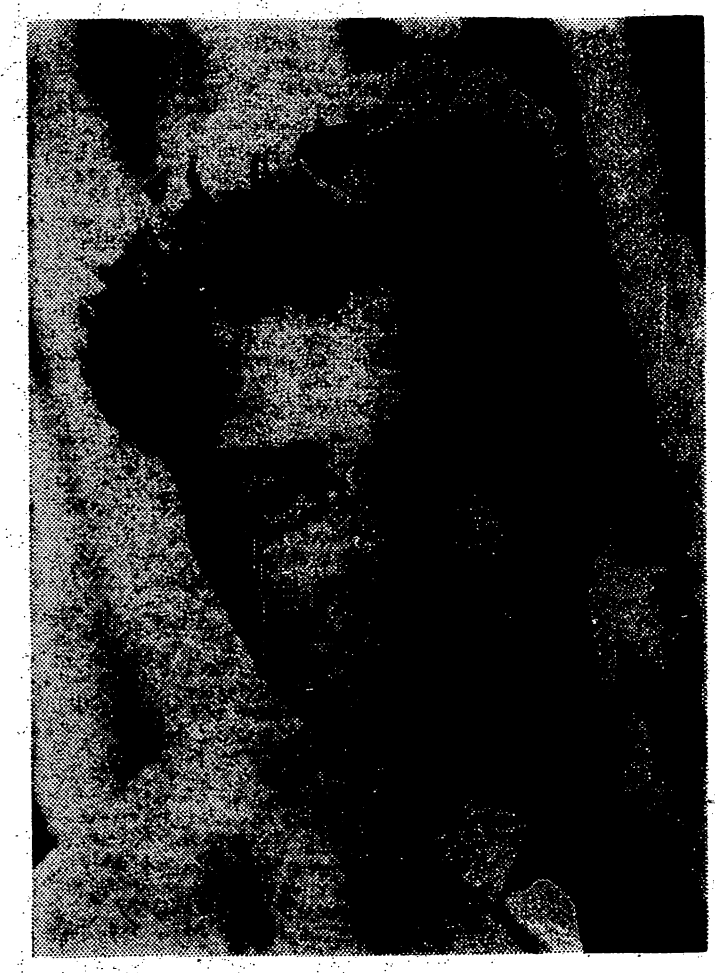
While everything is "bubbling under" at BBC Radio, Marriott states that he's not out for a drastic new look. People, he contends, do not want drastic changes. The way BBC Radio is playing it is to be "constantly changing" thus bringing about any major changes by degrees.

Chi's Beaudin Bouquet

Chicago, Oct. 1.

Ralph Beaudin, 35-year old prexy of the ABC radio o&o in Chicago, WLS, was named one of the Windy City's outstanding young men for 1963 by the local chapter of the Junior Assn. of Commerce and Industry.

Beaudin received the award for revitalizing WLS when he assumed stewardship three years back and for turning the once lowly station into one of the more influential communications media in Chi in the years since.



LOOKING FORWARD TO ANOTHER GREAT YEAR WITH THE GREAT ONE!

FRANK FONTAINE

Me too CRAZY!

Personal Management
JOE LYTTLE

GAC

British TV's 'Closed Shop' Easeoff; Indie Producers Start Moving In

London, Oct. 1.

While the local independent producer is still not anything like a major contributor to the tv network schedules, it is felt in sections of the trade that the situation may be changing. At the moment a half dozen or so indie outfits have compiled programs — both documentary and entertainment — which have been sold to the networks. But others may be moving into the field soon, especially when BBC-2 gets going and starts to burn up between 25-30 hours of product per week.

It would not make sense for the webs to lose their control of programs, nor would it be economically feasible for BBC and the big commercial operators to let their own studio production run down in favor of programming produced outside. Nonetheless, producers report a certain easing of the "closed shop" attitude toward program ideas and/or pilots.

For instance, BBC has picked up the pilot of World Film Services' "The Uneasy Crown" documentary skein on the crowned heads of Europe. BBC has given the indie production outfit—which will live or die depending on the sale of this skein—an undertaking that it will pick up some more of the projected 13 hour films if reaction to the pilot is good.

Another freelance production outfit, Grosvenor Films, helmed by feature producer-director Tony Young and Wendy Ranielli, has successfully sold a "goon" film series to BBC for screening this fall.

Hitherto feature producers Independent artists (Julian Wintle and Leslie Parkyn) have registered their intention to devote a lot more of their activities to the tv series market. Underwritten by United Artists, they are prepping a second series of "The Human Jungle" which they first made with ABC-TV picking up the tab. Contractor has indicated its willingness to pick up the second run of the show for the U.K.

Associated TeleVision, which fostered the most successful of all British independent producers, A. P. Films producers of "Supercar," "Fireball XL5" and, now, "Stingray"), has also pacted to take documentaries from the Independent Television Reporters International, body comprising some top British tv Journalists.

Another freelance vidnews outfit is Radio and TV News Ltd. set up by ace local tv newsman Kit Plant which services regional stations with certain news coverage. Ex BBC producer Denis Mitchell is now freelancing documentaries to Granada-TV and ATV. Jack Howell's does the same for TWW (he came up with Oscar-winning "Dylan Thomas" short).

On the horizon, one leading Yank talent agency is feeling out the ground for packaging light entertainment vidshows, made with local talent but an American producer. An Intertel (VTR) Services, a mobile facilities unit comprising four video cameras and two Ampex machines, is planning to move into program production at the end of the year.

Latter company intends to produce shows aimed at the domestic market, but with U. S. performers in the lead roles. And the mushroom breed of small production companies that sprang up to produce tv commercials when the commercial web came into being, are now beginning to graduate into program production.

Longtime producer of shorts John Halas has already been on the air with his cartoon shorts "Haba Tales," "Foo Foo" and "Snip and Snap." Richard Williams, who has advanced from plug production to the making of award winning films like "Little Island" and "Love Me, Love Me, Love Me" is also preparing to turn his attention to tv program making.

GALLUP TO WGAN

Portland, Me., Oct. 1.

George H. Gallup, former CBS radio account executive, has been named station manager of WGAN.

Gallup succeeds Francis H. Farnum Jr., who resigned as manager and v.p. of the Guy Gannett Broadcasting Services to join an engineering firm.

High-Flyin' Rivalry

Chicago, Oct. 1.

Two radio stations here, WBBM and WGN, are competing in the air as well as on the air, and their acts of one-upmanship are beginning to clutter the skies. WBBM began broadcasting traffic reports from a helicopter on Labor Day on a larger schedule than WGN, which had been alone in the market with trafficopter feeds for about five years.

Immediately WGN, through an arrangement with Cook County Sheriff's Police, put a second traffic spotter up, this one a Cessna Skyhawk which patrols the outlying areas of town. Not to be outdone, WBBM has just announced its leasing of a second whirlybird. This one won't broadcast, but will relay info to Bob Richardson who pilots the main ship and is WBBM's new voice from the sky.

Renee Valente TA Exit; Goes on Own

Renee Valente, veteran production exec at Talent Associates-Paramount Ltd. and longtime associate of David Susskind, resigned from the company last week and set up her own production company, Red Goose Inc. She's partnered in the latter venture with John Wray, tv director, and Burr Smidt, set designer.

Miss Valente exited Talent Associates over a policy dispute involving the future direction of the company. Susskind has indicated that Talent Associates will place increasing stress on film, while Miss Valent is an advocate of tape.

Miss Valente's company has already lined up a commitment from Gene Kelly for an hour special. The company is also rolling with a property, "One Life To Live," directed by Karl Genus. Another project involves the production of a one-hour-a-day children's show based on a click Canadian series, "Randy Dandy." Red Goose is planning to use only the top figures of the Canadian series and supplement them with U.S. performers. Miss Valente is also eyeing the feature film biz and has lined up front money for a production titled "The Hitchhiker."

Red Goose will also provide a service of arranging all below-the-line elements for anyone creating a tv show.

Two-Platoon System For CBS-TV Sun. News

For the first time this Sunday (6), CBS-TV's 11 p.m. news show will have two separate origination points, one for the west coast and the other for the remainder of the country.

For the Coast, Charles Kuralt will front the Sunday night newscast, while Harry Reasoner will be on hand, as per usual, for the remainder of the country. The Coast feed grew out of CBS News prexy Dick Salant's conviction that more news should emanate from that growing region.

In another development, Reasoner has been selected for a newly created assignment as a roving correspondent for CBS News. Reasoner's reports will appear primarily on the new half-hour Walter Cronkite evening news show; he will also cover major stories for other CBS News broadcasts, including the new "CBS News with Mike Wallace."

Elgar to MPO

MPO blurbery has absorbed Peter Elgar Productions with the hiring of Peter Elgar as an exec producer and director.

Elgar joins the industry's biggest grossing commercial film house with 30 years experience behind him, mainly in the field of blurbs, industrials and documentaries.

ABC INT'L LINKED TO ARAB NETWORK

ABC International Television, in conjunction with five Arab countries, has set up an Arab Middle East Network consisting of stations in Syria, Jordan, Kuwait, Iraq and Lebanon. Tele Orient, in Beirut, Lebanon, is an associate of ABC International and is the flagship station of the new network.

ABC International will provide international program buying and sales representation. Don Coyle, ABC International prexy, said many more stations are expected to participate in this network within the next few months.

The web was launched recently at a presentation in Beirut attended by over 500 businessmen, advertisers, governmental officials and station reps.

Brit. Execs Have 'Blind' Faith In U.S. TV Entries

London, Oct. 1.

Within the last few weeks two American series, "The Danny Kaye Show" and the Richard Boone dramatic anthology skein, have been bought "blind" by British tv'ers. The Kaye show is going to BBC and the Boone series to Associated-Rediffusion, major London independent.

Importance of these sales, as seen by one American telefilm distrib, lies not so much in the fact that the customers didn't see a pilot —nor, incidentally, did the American webs—but that the British tv exec is now gaining confidence in American product before it is given the acid test of U. S. exposure.

That neither Kaye nor Boone have been "proved" by Nielsen and yet have been sold to leading British tv webs is the result of a new awareness in these parts of "what cooks in the U. S." This has been brought about by the increasing trend in transAtlantic treks which is seeing more and more key British programming personnel grabbing a couple of weeks away from the local studio to o.o. the Yank production scene.

According to one London-based, American vidfilm salesman, as little as five years ago, hardly a handful of local tv programmers crossed the pond personally to see what the Yanks were doing. But in the last three years has come the dawn. Now, it is marked essential for the big operators to get their program buyers, heads of departments and other top notchers off to the U.S. to see the bow of the new shows, if not earlier to see the pilots.

For instance, it is only in the last two years that Gordon Smith, BBC-TV's show buying exec, has been to the States. And the Corporation's tv program controller Stuart Hood has also been over. BBC-1 program chief Donald Baverstock goes over this month.

From the commercial network, John McMillan, current program chieftain (and soon general manager) of A-R, now makes the trip at least twice a year. Elkan Allan, McMillan's light entertainment chief is also heading Stateside any day now to catch the new shows. Even regional stations like TWW (Television Wales & West) have opened the purse strings and are sending a delegation to scan upcoming product, including the company's chairman Lord Derby, exec producer Wyn Roberts and ad-pub director Frank Brown.

Result of this ever-increasing flow of program-orientated traffic has been that domestic tv'ers are finding themselves not only aware of trends, bombs and suchlike, early, but are making close personal contact with American program makers and putting themselves in a position where they can judge as early as any American exec which way the wind is blowing.

In the opinion of a U. S. trade source, it was a direct result of a pre-selling season trip to the U.S. that A-R took the Boone series without a pilot because the company was aware of the feel of the series and of the talent of the people involved.

From The Production Centres

Continued from page 46

vidrights to some of his "non-Maigret" books. Fourth series of the "Maigret" skein has all but exhausted yarns . . . Associated-Rediffusion launched a new kidvid show "Five O'Clock Club" which guestars local bignamers like Harry Secombe, Rosemary Squires, Craig Douglas and other pop singers . . . Lord Hill's term of office as chairman of the Independent Television Authority has been extended from one to five years . . . Novelist Len Deighton, he wrote the "Ipcress File," makes his bow as tv scripter for ABC-TV with a play "Long Past Glory" set for the "Armchair Theatre" cycle . . . Oscar Brown Jr. set for ABC-TV's "Tempo" program.

IN WASHINGTON . . .

WMAL-AM-FM-TV announced a series of switches in the sales dept. Charles Macatee, national sales rep for radio and tv became national sales manager for radio. Robert Whiteley, local radio sales manager moved to national sales rep for tv and Alexander Sheftell, an account exec, upped to local sales manager for radio. William Roberts was signed on as an account exec for radio. He had been with Kal, Ehrlich & Merrick . . . George Washington Univ. allowing students to take CBS show "Sunrise Semester" on WTOP-TV for credit . . . WGMS will broadcast the 28-concert season of the Philadelphia Orchestra starting Oct. 5 . . . FCC Commissioner Robert E. Lee put in an appearance Sunday (29) on "The Mark Evans Show" on WTTG-TV . . . Claire Beach, a weather girl on WRC-AM-FM-TV signed on with WTOP-TV as news reporter . . . "The 25th Hour" a series of local pubservice look-sees produced by the Junior League preemed for its sixth year on WTOP-TV Sunday (29).

IN BOSTON . . .

WBZ radio preemed its new talk show "bob kennedy/CONTACT!" Monday (30) with custom built listener telephone switchboard allowing for long distance calls. Preem guest was Greenwich Village "junkie" priest, Father Daniel Egan. Station has revamped its entire nighttime programming for this one on across the board 6 p.m. to 8, Monday through Friday . . . WBZ-TV news reporters Arch Macdonald, Gene Pell and Joanne Desmond to take part in Boston Columbus Day (12) parade on behalf of Radio Free Europe Fund . . . WBZ-TV press chief Joe Ryan hosted press luncheon Wednesday (25) for Mitch Miller, Leslie Uggams and Bob McGrath advance of Mitch's one night concert stand at Boston Garden same night . . . William M. McCormick, WNAC-TV prexy, nabbed a special citation for station's "Expert Opinion" program from general federation of women's clubs in Washington, D.C., for "promoting the best interests of the community" . . . WHDH-TV's "Romper Room—Miss Jean" devoting week Oct. 7-11 to fire prevention week with Hub's fire department band and drill team . . . WNAC's "Viewpoint" has host Gus Saunders attempting to find out "The Trouble with Parents" from experts, four of their own teenagers and Dr. John D. Coughlin, director youth service board, Sunday (6), 3-3:30 p.m.

IN SAN FRANCISCO . . .

Hometown boy Jack La Lanne (family runs famed Ritz Old Poodle Dog restaurant) up from the Southland, originating his muscle show this week from KTVU (Channel 2) . . . Jules Dundes, KCBS gen. mgr. (and CBS Radio veep) and Hank Basayne, KCBS program mgr., huddling with brass in New York . . . Dick West named unit manager of the Tennessee Ernie Ford show, succeeding Jack Tolen, who heads South to be unit mgr. of ABC-TV's "Day in Court." West has been with KGO-TV for 10 years, was associate director of the Ford show . . . Success of Jessica Mitford's book on "The American Way of Death" (knocking the high cost of funerals) spurred two local panel shows: KRON-TV titled its entry "Can You Afford to Go?"; KPIX called it "It's Your Funeral" . . . NBC's "Bill Dana Show" being shown here by KTVU rather than NBC affiliate KRON-TV . . . KPIX weekly religious series, "Trilogy of Faith," devoted a show to volunteers of all faiths' part in building of Buddha's Universal Church in Chinatown

IN PITTSBURGH

Marty Allen and Steve Rossi in town to regale members of the Radio-TV Ad club . . . Kurt Russell, KDKA d.j. tried to find a new name for his trade on the air and held a contest with a sawbuck out of his own pocket as the prize. All the listeners could offer were "Recordologist Music Maitre D" and "Knights of the Round Table" so Russell is sticking wits disk jockey . . . Kroger Food chain has bought an hour of the "Grand Ole Opry" radio show every Thurs. and Fri. from 10:30 to 11 a.m. over WJAS, Pitt's o&o NBC outlet . . . WIIC sports director will have Frank Oceak, Jerry Lynch, Bob Friend, Don Clendenon and Don Schwall on special shows before and after the World Series action . . . A 13-foot trailer will be the first prize at the WIIC Family Fishing Contest to be held here Oct. 5 and 6 . . . Incidentally, WIIC is doing everything possible to form an image of family participation in watching its programs . . . The Glenn Curtiss Award, presented annually to the individual who makes the most significant contribution to aviation, has been awarded this year to KDKA-TV's Don Riggs for his documentary, "By the Seat of Your Pants," which he wrote, produced and narrated.

IN CLEVELAND

Ken Coleman named to WEWS 6:15 cross-the-board weather show . . . Reg Smith leaves KYW-TV photographers for CBS stationed at New Orleans . . . As a result of audience poll, WCLV extends its FM operation one hour to 1 am. with classical music . . . WERE's Bob Neal will be host of WJW-TV's "Sidelines" . . . KYW's diskers kicked off fall's arrival with special party at Hipp . . . Ruth Fisher, one-time AP'er and with WHK, doing publicity, while Rice Hershey, ex-broadcast producer for Gerst, Sylvester & Walsh, named promotion advertising director for Playhouse . . . Ken Bichl, ex-KYW-news, joins WHK news staff . . . Storer Broadcasting won case against Ernest Anderson and Edward Stepka who sought to promote Ghoulardi name without benefit to WJW-TV's popular horror film emcee . . . Pat Martin named assistant to Dennis McGuire, KYW-TV pubaffairs producer Dennis McGuire . . . Bud Wendell, ex-Westinghouse personality heading agency, will be panel anchor man to reactivated weekly "Press Club Presents" on WCLV.

IN DALLAS

WFAA-AM-FM-TV general manager Mike Shapiro, starting his third season of his own "Let Me Speak to the Manager" weekly WFAA-TV show, had as first q&a guest Sunday (29) Texan Robert T. Bartley, FCC Commissioner . . . Vivian Vance and husband, John Dodd, served as judges Saturday (28) of Miss Dallas Pageant, coordinated by Bob Brock, Dallas Times Herald tv editor . . . Dean Allen spotlighted the 12 Miss Teenage Dallas finalists last week on his daily "Officer Friendly" KRLD-TV show . . . Irene Runnels, KBOX marketing director, named "outstanding radio-tv female in the Southwest" and winner of the Eastman Trophy at the Houston convention of American Women in Radio & Television . . . Leslie Uggams, here with Mitch Miller and his singalong gang for a one-nighter, was presented a service pin and plaque at Bishop College by its prexy, Dr. Milton K. Curry Jr.

TOP CRITICS FROM COAST-TO-COAST WERE UNANIMOUS!

THE RICHARD BOONE SHOW — NBC-TV — TUESDAY

Nationwide

A FASCINATING EXERCISE IN ACTING

"'The Richard Boone Show' made a lively debut with an offbeat story . . . it was primarily a fascinating exercise in acting. Boone is a strong performer."

CYNTHIA LOWRY, *AP TV-Radio Writer*

AN ALTOGETHER BRILLIANT DRAMA

"The weekly Richard Boone series premiered last night with an altogether brilliant drama . . . Boone turned in an enormous performance; the screen almost jumped during his outbursts.

RICK DU BROW, *United Press International*

BOONE RINGS BELL WITH TV THEATRE

"Mr. Boone gave a masterly orchestrated performance. E. Jack Neumann contributed a rattling good script. The production was lean, trimmed to the bone . . . the acting was solid all the way. Television, and the new season, I think, the richer for it."

DON FREEMAN, *Copley Press*

East

THE RICHARD BOONE SHOW IS TOP LEVEL STUFF . . .

"On the basis of its premiere, The Richard Boone Show appears to be the hit of the season and the best anthology dramatic series since the better productions of the uneven 'Playhouse 90'."

JOHN HORN, *N. Y. Herald Tribune*

ARRIVAL OF BOONE SHOW A GLADSOME OCCASION

"The arrival of The Richard Boone Show and his new TV repertory company on home screens last night was a gladsome occasion for drama-hungry viewers. The superb quality of the premiere offering in both technical and artistic detail, inspires promise of a sparkling future for the NBC project."

BOB WILLIAMS, *N. Y. Post*

A TAUT, EMOTION-PACKED PLAY

"Last night 'The Richard Boone Show' opened with a taut, emotion-packed play. This was strong drama . . . marked by compelling performances by the craggy-faced Boone and Bethel Leslie, an equally impressive actress. Boone's repertory venture made a promising start."

LARRY WOLTERS, *Chicago Tribune*

REPERTORY GROUP STARTS FAST

"An intriguing repertory drama project on NBC, 'The Richard Boone Show,' got off to a most auspicious start Tuesday night with an unusual teleplay distinguished by excellent ensemble acting."

HARRY HARRIS, *Philadelphia Inquirer*

TERRIFIC EMOTIONAL IMPACT

"Combines all the finest attributes of that great dramatic series, 'Playhouse 90' terrific emotional impact and consistently fine acting."

ELEANOR ROBERTS, *Boston Traveler*

FINE, ABSORBING PERFORMANCES

"Richard Boone's new repertory theatre opened with a compelling character study . . . It was a strong story, and the long, soul-searching scene between Boone and Bethel Leslie was a fine, absorbing performance."

MARY WOOD, *Cincinnati Post & Times-Star*

SOMETHING TO BRIGHTEN VIEWING

"If Boone can give us a drama comparable in quality to the opener about once a month, we'll have something to brighten the long nights of viewing."

BERNIE HARRISON, *Washington Star*

West

THIS IS THE TELEVISION SERIES FOR 1963

"Richard Boone unveiled his new TV repertory theatre Tuesday night in a brilliantly-executed drama . . . a powerful acting duel between Boone and Bethel Leslie. It was played with a polish and perfection rare in television. Undoubtedly, this is THE television series for 1963-64."

CECIL SMITH, *Los Angeles Times*

POWERFUL THEATRE DRAMA

"This was the week when a powerful theatre drama left its mark on the small screen. Richard Boone put the theatre drama there . . executed with polished television production mastery."

ARLENE GARBER, *Hollywood Citizen News*

"AT LEAST FOUR EFFORTS WORTHY OF EMMY CONSIDERATION"

"No one dares say after this auspicious debut that true legitimate theatre cannot be adapted to the filmed television medium. I personally noted at least four efforts worthy of Emmy considerations . . . this series has to be kept on the air!"

HANK GRANT,
Bell-McClure Syndicated & Hollywood Reporter

UNUSUAL CONCEPT CARRIED OUT WITH DISTINCTION

"The serious dramatic season got underway at last with the opening drama on 'The Richard Boone Show'. It was performed with authority . . . the concept is unusual and the opening hour demonstrated that it will be carried out with distinction."

TERRENCE O'FLAHERTY, *San Francisco Chronicle*

ADULT! HARD-HITTING! PROVOCATIVE!

"During week in Hollywood these cliches were used to describe a dozen shows. So far only one has measured up to them, 'The Richard Boone Show'. Performances by Boone and Bethel Leslie were superb. Show combines entertainment with excellent acting."

FRANCIS MURPHY, *Portland Oregonian*

A REAL WINNER

"The new Richard Boone show was a real winner . . . Boone himself was absolutely great."

DICK ALEXANDER, *Arizona Daily Star*

Foreign TV Reviews

Continued from page 43

derous and his manipulation of the thesps over-emphatic.

But the show really misfired because Leo Lehman's script was feeble. Instead of reporting for work, Mr. Andrews (Robin Bailey) loitered at the railroad station, making mighty suspicious remarks to officials, giving his business trappings of briefcase and bowler-hat to the luggage office. He gave the impression of kicking over the traces of routine and opting for freedom. This worried his boss and his wife, who hurried to the terminal to see what was wrong with him. They arrived in time to watch Mr. Andrews meet a gal, and take her away for a bit of fun.

Robin Bailey tried hard as the mysterious Mr. Andrews, but he was polished and suave in the wrong way; the part needed a comic pathos he could not supply. The rest of a well-chosen cast were also induced to overplay their paltry hands, and the show fizzled out in anti-climax, the ending certainly having surprise, but lacking punch. *Otta.*

HOTEL DE LUXE
With Jeremy Sanford, narrator
Producer, Anthony de Lotbiniere
45 Mins., Tues., 9:20 p.m.
BBC-TV, from London

A matter of hours after a High Court judge had ruled this documentary fit for screening—following moves by the London Savoy Hotel to restrain it—BBC-TV transmitted the film which, by that time, had garnered pagefuls of publicity.

Though the hubbub was not sought by the programmers, the headlining served to build up the film as a major expose of life below stairs in a leading London hotel. As it turned out, the film was certainly themed on the staffers of the Savoy but, as an expose of the magnitude suggested by the Savoy's attempts to get it blocked, it was an anticlimax. Inference of an off-screen BBC announcement following the show was not objecting to the major part of the film but wanted it brought out that the Savoy provided canteen facilities for all employees, and accommodation for some of them, in order to counteract low wages.

While hardly one of the most revealing documentaries of our time, it was a competent glance at what makes a joint like the Savoy tick and, of course, it brought out the striking contrasts in scenery surrounding the "clients" (as the Savoy calls 'em) and the kitchen boys.

Surprisingly, the script and commentator seemed to register surprise at the fact that the downstairs sink wasn't as lush as the bedroom ablutions. Pictorially, the working equipment looked practical, whatever innuendoes the script contained in choice of words such as "medieval." The general impression was that the Savoy is a well run establishment.

Factually well-stocked, the program was ably put together, photographed and edited. Details and anecdotes concerning the hotel's history were skilfully deployed and there were some unseen but fascinating interviews with employees who seemed to have one thing in common—a pride in the "personal service" for which this particular hostelry is known. *Watt.*

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WANTED:
Free lance producers, directors, writers for industrial, documentary, business films and TV commercials. Unit managers and cameramen may also apply. Only those with top credits will be considered.

Write Box V-3519, VARIETY
154 West 46th St., New York 36

Capitalistic TV

Continued from page 32

idiot track. He likes the cartoons, though.

Daytime tv has been something of a diversion. There is none in Poland, as he carefully explains (tongue in cheek), because his country is not a capitalistic country, but a working man's country, and people are working daytime (video runs from four to midnight when the proletariat is home from plant and field).

But aren't there housewives in Poland? That question sets him to thinking, he replies, that American tv is all for the housewife—and children—isn't it?

Polish tv? For a long time, he says, it was inundated with Disney nature films—you know, the ones where the weak but good monkey makes out in the end. And "Sign of Zorro" was a big hit, but kids confused the cloaked hero with political broadcasts. He once saw scribbled on a wall: "Zorro will beat the OAS (French-Algerian underground)."

For the straight record, there's weekly live drama on Polish tv, local shows and local stars, variety and news.

Are the latter like U.S. tv news shows? "Identical." Polanski sort of proves this with an uproarious parody of the Russian Premiere's shoe-banging bit at the United Nations as viewed on television. Polish tv also has feature films, all four or five years old, but the medium is bankrolled by set tax (as is radio)—"very cheap." Medium is growing very rapidly, and while the one-channel hq is in Warsaw, other cities have local stations that program about 20% on their own.

While explaining the ins-and-outs of Polish television, the director is slurping down a giant dish of capitalistic ice cream. Does Poland have ice cream? "Poland is all ice cream."

More Scandal For German TV

Mainz, Oct. 1.

West Germany's troubled Second Television Network, which has been on the air for only six months, already has a new headache—repercussions following the firing, or sudden exit, of the chief of the entertainment division, Karlheinz Bieber.

The station has been beset with lack of funds, unhappy employees quitting, and now it's been hit with an extremely bad press as the rumors continue to fly about just why Bieber exited within one day from his job, although his contract had a year to run, and why the station announced that it was a "friendly" end although everyone knew it wasn't.

Bieber denied charges that there had been anything unfair about the $10,000,000 in contracts that he had granted to 30 independent producers to make shows for the new station, although rumors were rife that certain producers had been favored.

In the denials, it was pointed out that of the 14 firms who had contracts of over $250,000 for individual productions, Arthur Brauner's important CCC Films of Berlin placed third, behind Munich's Intertel.

Meanwhile, it was also reported that the wife of the Second Net's Program Director, Ulrich Grahlmann—a pretty blond actress named Ruth Wilbert, who was recently a beauty contest winner acclaimed "Miss Bavaria"—would coincidentally be appearing in her first major film role in Berlin's CCC productions.

The director of the Second TV Net announced that he could see no objection to this, since the film was not being made for his station.

And at week's end, the rumors and reports had reached such a peak that the Second German TV sent out a special press clarification—warning that if any further untrue information was spread, "action" would be taken against the informants and publications spreading the rumors.

Salant

Continued from page 33

ment with our programs; be open for new ideas."

Salant, in his address, also went into the question of fairness and balance in presenting the current racial struggle in the U. S., as well as other problems and developments of CBS News.

Arno H. Johnson, v.p. and senior economist for J. Walter Thompson, was due to address a luncheon session today (Wed. 3) on the theme of "Stop Underestimating Your Sales Potential." The address highlighted the growth potential in the U. S. economy and the vital role of advertising.

James H. Seward, exec v.p., CBS Radio division, was presented with a Gold Mike award in recognition of his 30 years "affiliation" yesterday.

KDRY

Continued from page 34

breweries, Leonard declares: "If Mr. Morris could have his way he would put both of these industries out of business—industries which every calendar day send $47,076 to Washington, not counting income taxes or any of the other myriad taxes which they pay."

"Of course Mr. Morris would go further. He would then dry up all of Texas after he finished with Bexar County and when he had accomplished that purpose he would have deprived Washington of an additional $74,536 per day in revenue from the legal sale of beer.

"I underline "legal" because alcoholic beverages are going to be sold by somebody, but prohibition pays no taxes."

Leonard said he "could easily guess," that Morris' application for the station "carried some connotation of a religious purpose. In doing this he gives no standing and no right of being to the opposite tenets toward alcoholic beverages held by the Jewish people, the German people, the Czech people, the Latin American people and in fact a great majority of the population of our state."

No date for a hearing on the Brewers' petition to deny the call letter KDRY to Rev. Morris has been set.

Rev. Mr. Morris said he preferred to make no comment until he as been notified by the FCC of the protest. He said he is proceeding with the construction of his studios in Alamo Heights.

He said he expects to go on the air with his new radio station about Oct. 10.

Walter Rogers

Continued from page 32

ments on an appropriation bill in 1951, more than 10 years ago," he remarked.

The main point in both cases, he continued, "is the simple proposition that the agencies such as the Federal Communications Commission do not have any powers not expressly granted to them by Congress.

"If the basic rule of law . . . has changed or its going to be changed, the Congress is thereby undertaking to delegate powers to independent agencies never intended to be delegated under the Constitution," he said.

Rogers urged speedy Congressional action on his bills "so as to make it crystal clear that further attempts to encroach upon the powers of Congress will not be tolerated."

Rogers took over the Communications subcommittee chairmanship after Rep. Oren Harris (D-Ark.) decided to step down and devote his time to running the Investigations Committee and the parent House Commerce Committee.

Harris remains an ex-officio member of the Communications subcommittee but it is from his vantage point as Commerce Committee chairman that he can oversee Rogers' sudden rise to prominence.

Syndication Review

Continued from page 34

because it should be right up the alley of younger viewers who control the sets at that time of night. Other stations who have snapped up the syndicated package ought to be following suit.

Among the flickers unspooled on the premiere were a bullfight sequence re-edited to get the matador gored, another clip accompanied by a director's comments during filming (which came out sounding like a Bob Newhart routine), and a 1918 Tarzan segment (re-dubbed "Tarfoot of the Apes") starring Elmo Lincoln. Host Hans Conreid, an excellent choice for the assignment, also conducted what amounted to a fractured interview with guest Rose Marie.

In sum, the main trouble with "Fractured Flickers" is that the fracture is compound instead of simple. This sort of aproach to humor may be inspired in a publicity packet, but it leaves something to be desired in more artistic endeavors. *Tube.*

Benny & Griffith Daytimers on Tap

Daytime rerun rights to Jack Benny remain at CBS-TV and the web is expected to begin telecasting the 100-odd episodes of the show sometime in the beginning of the '64-'65 season. Deal for the Benny reruns predates his move over to NBC-TV next season in a prime time berth.

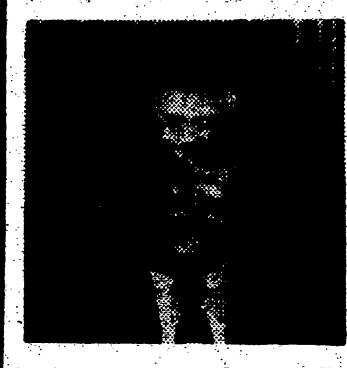
Also waiting in the wings for a daytime rerun ride is the "Andy Griffith Show." That show, too, is due for daytime rerun telecasting next season, perhaps starting in October. Daytime rerun showcasing will have no effect on the first-run nighttime Griffith Show on the same network, sponsored by General Foods.

The slotting of the two vidfilm series is yet to be worked out. Early forecasts put Benny in the 10:30 a.m. period, though. If there is a midseason daytime casualty, web has "Millionaire" in its vaults for another rerun spin. It's understood contractually Benny and Girffith can't start until next season.

WPIX's Aussie Segs

WPIX-TV, New York independent, has bought an Australian kid show, "Adventures of the Terrible 10," half-hour comedy show remeniscent of the "Our Gang" shorts.

"Terrible 10" is reportedly the most popular kid show down under and also in Canada, and WPIX will slot it at 12 noon Saturday. Station also continues into the new season with the English cartoon show, "Super Car."



Picks by Smith Seldom Mith

"Now Mr. Smith," the film salesman purrs, "not only will this series double your audience, it will triple results for sponsors."

Sitting behind the desk, sifting fact from fiction, weighing what competition is doing, drawing from his long experience with the unique likes and dislikes of Milwaukee, is Baylen Smith, Program Manager of WISN-TV. Outside his office door is the usual line of people—the prop manager with a request, an announcer with a question, a director with a production problem and his secretary with a phone call from a lady who would like him to speak about TV to her PTA group. (He will.)

But at the moment he is performing his most important task, making a judgment about what will or will not go on the air. That he seldom chooses wrong is evidenced, in part, by WISN-TV's very favorable position in the Milwaukee market.

Smith came to WISN-TV in April of 1956 bringing with him a broadcasting background that included writing, directing, producing, selling and merchandising. Just before joining the station he was with Bert Claster Productions where he helped in the origination of "Romper Room."

Usually harassed, seldom showing it, easy to get along with, hard to fool, Baylen Smith is another of the talented people who make WISN-TV click.

SHOCK!

72 OF THE MOST FAMOUS HORROR FILMS OF ALL TIMES!

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FOREST CE MANAGEMENT WILLIAM MORRIS AGENCY

Inside Stuff—Radio-TV

Metromedia, parent company of the Metropolitan Broadcasting chain, is getting the first place award for having issued the best stockholder report in the broadcasting industry in this year's 23d annual survey sponsored by Financial World, the financial weekly. John W. Kluge, Metromedia president and board chairman, will get the Oscar-of-Industry trophy at the annual awards banquet Oct. 30 at the N.Y. Holton. CBS was runner-up to Metromedia and ABC placed third.

Chicago chapter of Academy of Television Arts & Sciences has created an 11-week evening course titled Professional Television Workshop, which Roosevelt University will offer on consecutive Tuesdays beginning Oct. 8. Course will not earn formal college credits, but those subscribing for the entire series ($25) will receive a certificate of attendance and junior membership in ATAS. Walter Schwimmer, prexy of his own packaging firm, and WBKB program director Dan Schuffman have coordinated the sessions.

A new magazine, inspired by and titled after the ABC-TV "Hootenanny" show, will hit the newsstands Oct. 29. SMP Publishing Ltd. is putting out the ABC-TV Hootenanny, a mag which will feature articles by and about folksingers plus music and lyrics.

Heath-deRochemont Corp., publisher of the nationally-televised "Parlons Francais" course in conversational French, has completed arrangements with the Pasadena (Calif.) Board of Education for rights to distribute their televised course in conversational Spanish.

"Una Aventura Espanola," similar to the French course in format and purpose, already has been set for telecasting in Los Angeles, San Francisco, San Bernardino, Redding, Calif.; Tucson, Portland, Ore.; and Chapel Hill, N. C. "Parlons Francais" now is telecast on 51 stations in the U. S. and Canada.

KSL-TV, Salt Lake City, says it's not preempting CBS-TV's "East Side, West Side" to carry Four Stars off-web syndicated hour, "Dick Powell Theatre," as stated in a VARIETY story in the Aug. 28 issue. Station's veepee and general manager Lloyd E. Cooney says the Powell series is slotted Monday nights from 9 to 10 p.m., following direct pickup from the network. Mountain time's lapse of two hours from eastern standard time would put 9 p.m. beyond the network feed. KSL blooper was carried in a roundup of preempts cited by Four Star Distribution in a rundown of scheduling of Powell by stations across the country.

WOAI-TV Gifts Educ'l TVer With 50 Shows

San Antonio, Oct. 1.

The educational outlet in the town, KLRN-TV, is getting some unusual cooperation from WOAI-TV, a local commercial operation. KOAI-TV is supplying the etv station with documentaries on a wide variety of subjects with no charge. It's expected that about 50 shows, originally telecast on WOAI-TV, will be also shown on KLRN-TV.

Edward V. Cheviot, v.p. and general manager of WOAI-TV, said that "educational channels are normally unable to air such in-depth telecasts because producing them is so expensive." Topics covered by the shows include school dropouts, the population explosion, the state prison system, urban renewal, the police, etc.

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MGM Telestudios Beefs Up Exec Staff

MGM Telestudios, the custom commercials division of MGM, has beefed up its executive staff with three appointments.

George K. Gould, Telestudios' prexy and general manager, named Stanley J. Quinn, former J. Walter Thompson v.p., as director of administration; Herbert C. Homes, formerly with WPIX and Colpix Records, as associate production manager; and Sid Tamber, formerly with Earwin Wasey, Ruthrauff & Ryan, as a producer.

Gander's U.S. Gander

London, Oct. 1.

Leonard Marsland Gander, London Daily Telegraph's television editor, leaves for New York on Saturday (5) on a Ford Foundation invite to tour the United States. His assignment is to study and evaluate all aspects of in-school educational tv, and he will report back to the Fund for the Advancement of Education.

His itinerary will include Boston, Hagerstown, Columbus, Miami, Anaheim, Chicago and Penn State College.

Marsland Gander, who is a Fellow of the Television Society, is also the doyen of London tv critics. It will be his eighth trip to the U. S.

Winston-Salem — Dick Creed, member of the Journal and Sentinel staff since 1956, has been named news director of WSJS, radio and television. Hank Pointel, interim head of the station's news operations, is resuming his post as program manager of WSJS Radio.

NEED SOMEONE TO CARRY THE BALL?

To sell your product in the big Northwest market, KSTP-TV is a triple-threat performer.

The Northwest's *first* TV station, KSTP-TV combines maximum coverage, top entertainment and superior service to dominate this market of 810,800 TV families and over $5 Billion in spendable income.

KSTP television 5
100,000 WATTS • NBC
MINNEAPOLIS • ST. PAUL

51 STATION SALES ON 'EXPLOITABLES'

Allied Artists Television's most recent package of exploitation pix has been booked by 51 stations following the successful sale of AATV's initial 24 science fiction features to more than 100 stations.

Package, aptly titled "The Exploitables," has been sold to WABC-TV, N.Y.; KHJ, Los Angeles; WFIL, Philadelphia; WNAC, Boston; WTCN, Minneapolis; WISN, Milwaukee; WMAR, Baltimore; KTVI, St. Louis; KMBC, Kansas City; KGO, San Francisco; and WWIC, Pittsburgh, among others.

Package, pix of which were released theatrically from 1958 to 1962, includes such titles as "The Last Woman on Earth," "Hands of a Stranger," "The Mermaids of Tiburon," and "The Bride and the Beast."

250G Granik Suit Vs. Brit. Granada

Ted Granik, producer and creator of the tv show, "Youth Wants to Know," has filed a $250,000 suit in New York Supreme Court against Granada TV Productions Ltd. for the English firm's failure to pay off on an alleged settlement regarding the show's use in Great Britain. Latter has moved for a dismissal.

Granik claims he created the show in 1951, and in '55 met with a Granada officer and director re the use of the show in England. Negotiations were held over a period of time, says the complaint, with Granada agreeing—without a written contract — that they would compensate Granik if he disclosed details of the production. The producer supplied kinnies, says the complaint, and the English company unlawfully appropriated the property without royalties, license or compensation.

Granik's complaint declares that in 1959 he had started suit against Sidney L. Bernstein, board chairman of Granada at the time, which ended in a settlement underwhich Granada agreed to pay a set amount, but failed to do so.

Radio Reviews

ERA OF CRISIS
With Jeff Schiffmen, Steve Powers, guests
Producer: Tony Brunton
Writer: Schiffman
60 Mins., Sun., 7 p.m.
WICC-WJZZ-FM, Fairfield, Conn.

Subtitled "Civil Rights in Southern Connecticut," this hour documentary was based on seven 15-minute "Reporter-at-Large" sessions prepared by the WICC news division, one of the largest and most dynamic among eastern radio indies.

Giving listeners in this metropolitan area an impressive aural closeup of the Negro situation close to home, the success of interviews comprehended a broad spectrum of civil rights leaders through Connecticut—mayors, educational heads, Negro leaders—as well as such national figures as President Kennedy, Martin Luther King and Malcolm X. The reportial effect of Fieldman Steve Powers' interview approach, as opposed to a discussional treatment, contributed importantly to the life-likeness of the job.

It is unfortunate that such major journalistic undertakings are scheduled at such a radio offtime as Sunday evening. "Era of Crisis" is, certainly, a superior example of news department product.

Elem.

BACKSTAGE AT THE GUTHRIE THEATRE
With Tyrone Guthrie, Oliver Rea, Sheldon Goldstein
Producer: Goldstein
Director: Tom Ruben
30 Mins.: Mon. (23), 9 p.m.
NORTHWESTERN FEDL. SAVINGS & LOAN
WLOL-FM, Minneapolis, (taped)

This was the 21st and final program of what has been a highly successful once-a-week "Backstage at the Guthrie Theatre" series. It brought before the "mike" stellar cast and administrative members to enlighten the public on all of the venture's phases. This was during the now famed classical stage repertory company's just-ended initial 20-week season.

The radio series began and ended with the preem season's start and finish. Its success may be measured by the fact that it'll resume next May 5 when the Guthrie Theatre launches its second season, one of 22 weeks, two more than the first.

On the strength of what was afforded by this last program with guests Sir Tyrone himself and Oliver Rea, artistic and administrative directors, respectively, plaudits must go to director Tom Ruben and to producer-moderator Sheldon Goldstein.

It was Ruben, a WLOL executive, who smartly conceived the idea of the series and played a major part in putting the programs together. Goldstein, a U. of Minnesota tv and radio stations' director and speech instructor, worked with Ruben in shaping the praiseworthy format and also appeared on the programs as interviewer. The two together decided what questions would succeed in generating the most audience interest.

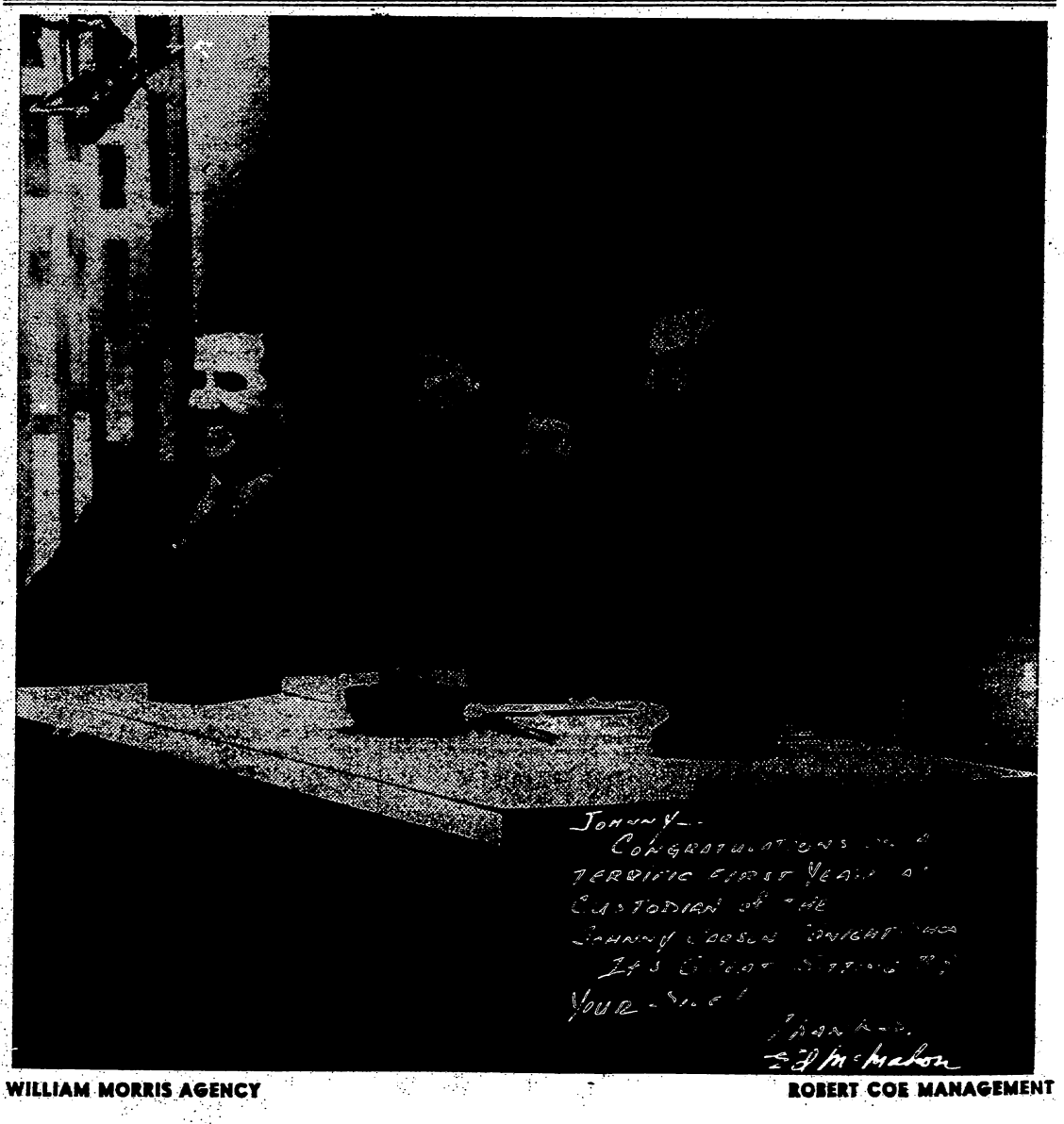
This final program stood forth as informative and engrossing for stage drama fans. It boasted the kind of spontaneity which accrues when guests are unaware in advance of what they'll be asked. The manner in which the questions were shot at them and the way these queries were answered brought smoothness and, at the same time, fast pacing. It was the sort of conversation conducive to interest and enjoyment particularly for Guthrie Theatre followers.

On this final program Sir Tyrone and Rea made known next season's plans along with aims, policy and endeavors which were not disclosed in the former's recent bylined newspaper article on these subjects. Both also had something to say about some of the things which transpired the opening season and problems that have arisen. They expressed gratitude, too, for the public's support.

With this series WLOL not only helped itself (all programs had a commercial sponsor). It also performed a laudable service for the theatre and a noteworthy service for the community. This latter inasmuch as leading citizens' financial contributions made possible the project which culturally and economically stands forth as a magnificent asset for the Twin Cities. It's a project that attracts many transients and, thus, helps biz generally and also one that lands much valuable publicity nationally and internationally for Minneapolis and St. Paul.

Rees.

Denver—John C. Mullins, president-owner of KBTV, Denver, has announced formation of the KBTV Documentary Unit to do a series of public service programs highlighting the needs of the community.



WILLIAM MORRIS AGENCY ROBERT COE MANAGEMENT

TV Webs Hanker Henry

Continued from page 31

parallel or duplicate that of the NAB Code.

In fact he sounded like NAB president LeRoy Collins (who also was on the dais) when he said: "I recognize the sincerity and good work of the National Assn. of Broadcasters . . . and that many fine licensees have no problems of over-commercialization. I recognize the . . . self-regulation . . . by the subscribers to Codes, and of the progress being made."

Henry also made it clear that his chief interest focussed on the clutter, not on their content. On this score he told the audience, "Except for matters such as fraud and deception, problems of content should be handled by forces inside the industry."

And since the networks and their owned stations now subscribe to and abide by the very code that Henry praises, it was clear to those on the dais that the networks and their stations are definitely among Henry's "fine licensees" which "have no problems of over-commercialization."

It's The Little Guy

From this point on, and throughout the remainder of his speech, the network heads on the dais enjoyed watching Henry tilt other broadcast windmills as he threatened the little broadcasters—the independent tv stations and small radio stations—with a deadly rain of regulatory fire.

Henry's television targets were specific: "the 'subtle, hook switch and stuff' of the Late Show. The viewer is baited with solid programming the first 20 minutes, switched to double and triple spotting once he's hooked, and stuffed with commercials every five minutes thereafter."

But his chief target wasn't tv—it was radio.

In castigating the radio stations, whose FCC logs reveal they are exceeding the most liberal NAB code commercial time restrictions, Henry asked: "Can it . . . be beyong the pale to ask whether, in the case of radio, a rule which allows a maximum of 18 and an average of 14 minutes of commercial time in any one hour would prevent stations from giving reasonable service to advertisers? Must radio stations really devote to commercials more than 30% of their peak listening hours in order to live healthily, if not handsomely? . . . I would therefore ask—indeed, I would appeal to every knowledgeable person within the industry for hard, concrete information which will allow the Commission to reach a fair judgment."

It became clear (to those on the dais) that when Henry said: "Over-commercialization is . . . where the public interest at some point clashes with private interests," that the "private interests" he is really after are the small and fringe tv stations, together with literally thousands of radio stations.

Thus Henry demonstrated to the tv "fat cats" that, as he said at the outset of his speech, he has "nothing but the friendliest feelings . . . for . . . many fine broadcasters."

Meantime, a controversy has started between Henry and broadcasters he regards as less than "fine." For example, the New York Daily News, owner of the indie WPIX, lost no time in editorializing against Henry for censoring the commercial and curtailing free enterprise.

It appears a new kind of FCC vs broadcasters "Sound and Fury" is in the making. Since it does not involve the tv networks, Henry's dais friends hope and trust it will keep him and his FCC colleagues occupied for a long time to come.

WHN 2-Yr. Deal For N. Y. Mets

WHN will carry the New York Mets (National League) baseball games for the next two years. Team's radio coverage for previous two years was on WABC.

A WHN spokesman says the station was approached by J. Walter Thompson ad agency to take over the radio play-by-play. JWT reps Rheingold beer, main bankroller of the Mets. Final pact (with options) was signed between George Weiss, Mets prexy, and John Moler, prexy and general manager of the Storer station.

WABC, which had contracted on an annual basis for the coverage, said that it again this year submitted its proposals for another season, but was turned down.

WHN, under the call letters WMGM, was for many years carrier for the New York Dodger ball games before the team went west. Station a.a. this fall has the schedule of the New York Jets American Football League games.

Minow's Book

Continued from page 32

will include some of the ideas which Minow propounded while he was FCC chief.

In the area of job opportunities, Minow-Laurent will recommend that all broadcasters adhere to the Fair Employment Practices Commission code as a precondition for getting a license.

The book will also urge the networks to give substantial economic incentives to sponsorship of public service programming. One idea that has been kicked around is the proposal that sponsors be given one free hour for every hour that they pay for.

The book will also accent Minow's theories about educational tv. In this connection, the former FCC head has urged the educational broadcasters to make a tremendous effort to devise an American history program which would utilize every possible dramatic and documentary device. Minow has estimated the cost of such a project at about $10,000,000 a sum that could be raised with the help of civic-minded corporations individuals, and foundations.

Minow-Laurent will offer no panaceas for what ails the broadcasting industry. The book will reiterate Minow's belief that the real alternative to governmental regulation is the opening up of the tv spectrum to many more station operators. As long as the supply is limited to some 500 to 600 stations, governmental regulation cannot be avoided. If, however, enough stations were in the field, regulation by the market place would be possible.

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Northern Real Estate Agency, Honesdale, Pa. Ph. 253-2250.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

(Continued from page 48)

WNBQ

Total Area Homes: 316,900
Metro Rating: 15
Share of Audience: 30

SATURDAYS 8:00-10:00
Program: SATURDAY NIGHT MOVIE

June 15 **"BENEATH THE 12 MILE REEF"**
Robert Wagner, Terry Moore
1953, 20th Century Fox, 20th Century-Fox

June 22 **"WHITE WITCH DOCTOR"**
Susan Hayward, Robert Mitchum
1953, 20th Century Fox, 20th Century-Fox

June 29 **"SAILOR OF THE KING"**
Jeffrey Hunter, Michael Rennie, Wendy Hiller
1953, 20th Century Fox, 20th Century-Fox

July 6 **"THE PRESIDENT'S LADY"**
Susan Hayward, Charlton Heston
1953, 20th Century Fox, 20th Century-Fox

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Lawrence Welk 8:00-9:00	WBKB 424,400
Gunsmoke 9:00-10:00	WBBM 536,500

WBBM

Total Area Homes: 212,100
Metro Rating: 11
Share of Audience: 37

SUNDAYS 10:15-12:45
Program: LATE SHOW

June 16 **"BEHIND THE MASK"**
Michael Redgrave, Tony Britton
1959, British Lion, Show Corp.

June 23 **"BOOM TOWN"**
Clark Gable, Claudette Colbert, Spencer Tracy
1939, MGM, MGM-TV

June 30 **"ARISE MY LOVE"**
Claudette Colbert, Ray Milland
1940, Paramount, MCA

July 7 **"HIGH, WIDE AND HANDSOME"**
Irene Dunne, Randolph Scott
1937, Paramount, MCA

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Award Movie 10:15-12:15	WBKB 187,100
Movie; J. Eigen 12:15-12:45	WNBQ 44,800

Irish TV

Continued from page 34

when a customer is fiscally weak or ailing.

Such an offer is particularly attractive to the 1,000,000 viewer commercial network which, producing nearly half of its 50 hours of programming per week, is very conscious of the need to keep costs way, way down.

Major snag gumming up the works so far as the Irish-British transactions go, however, is an Equity clause demanding 25-30% repeat fees for programs shown in Southern Ireland which, according to Equity, is outside the U.K. Sheridan hopes to start some sort of movement over here to get the clause altered in such a way as to include Southern Ireland screenings in artists' initial fee.

WPIX

Continued from page 35

making a deal for the latter, however.

There's increased emphasis this year on what Thrower calls "special category" programming. Besides the Susskind show and the Chi symph series, WPIX will have the usual monthly specials produced by its own public affairs staff, the Wolper specials, two weekly half hours, "Local Issues" and "Congressional Report," slanted to the are, "Probe," will continue with the expanded news program instituted this year.

Station's kid block, stripped from 4 to 7 p.m., has been a problem what with tough competition from WNEW-TV this year, and, following a national trend, WPIX has taken emphasis off the straight runoff of cartoons et. al. to stress the personality. Emcees in a new lineup are Eddie Lawrence, Chuck McCann and John Zacherley. There's new product for the strip also, including Trans-Lux's "Hercules," the "Jungle Jim" feature films and "Bomba" (retitled "Zim Bomba" for Pix airing). And new producers, with Terry Bennett, formerly of WBKB, Chicago, and Chet Dowling, formerly with WJAR-TV, Providence, forming a new kid-block production team.

With the new slate locked in, Thrower is the man to know that 17 hours a day (no web feeds) is a helluvah lot of programming, and, he says, "Just keeping up with the inventory and getting it off within the limits of contract and so forth, is quite a job in logistics in itself."

Then there's the job of reminding Madison Ave. that the baseball season is over (Yank's coverage), and they can once again latch on to those prime time avails.

Brit. TV Premieres

Continued from page 33

comedy series. "Perry Mason" follows and goes back-to-back with the new "First Night" dramatic series of written-for-tv plays.

But while the Corporation has confined itself to significant changes only in the drama output—i.e. "First Night" and "Festival"—the commercial web has sparked several new shows both midweek and at weekends.

On Saturdays, for instance, ATV premieres "Sentimental Agent" (against BBC's "Wells Fargo"), "The Charlie Drake Show" against "Comedy Playhouse") and "Espionage" (against features). From ABC-TV, the weekend-only indie operator. Al Read gets his big break in a comedy skein called "Life And Al Read" which appears to be main contender for Sunday afternoon honors.

For its North and Midlands operation, ABC-TV has picked up "The Greatest Show On Earth" which it slots in the key Sunday berth at 7.30 p.m. ATV at weekends in London has elected to pick up "Beverly Hillbillies" which it slots after the "Armchair Theatre" — "Drama '63" series on Sunday nights.

Otherwise, like BBC, the commercial boys are trusting to the established hits like Associated - Rediffusion's "No Hiding Place," Granada-TV's "Coronation Street," ATV's "Emergency Ward 10" and ABC-TV's "The Avengers" and several others to provide a Monday-to-Friday and weekend anchor which they hope will stand the strain of Corporation's hit-'em early tactics.

Cleveland — Ken Bichl, one-time KYW news editor who was a key factor in the recent AFTRA - Westinghouse strike, joins the WHK news staff replacing Dave Buckel, who switched to WEWS, succeeding Joel Daly, who moved into the news spot at WJW-TV formerly held by Warren Guthrie.

KTTV'S UNPRECEDENTED 6-YEAR NABET PACT

Hollywood, Oct. 1.

KTTV and National Assn. of Broadcast Employees and technicians yesterday (Mon.) signed an unprecendted six-year agreement, which has been ratified by NABET.

Station said this is the longest term pact for engineers yet negotiated in the broadcast industry. It calls for immediate salary hikes; inclusion in the company pension plan for union employees during the pact period; improvement of sick leave benefits; streamlining and improvement of grievance machinery and severance pay for terminations resulting from automation.

Period of pact is from last July 1 to July 1, 1969. Robert E. Pauteli, director of personnel for Metromedia, which recently acquired KTTV, headed station's negotiation team.

French Radio

Continued from page 32

programs should be the keynotes on radio.

During prime evening tv time, 8 p.m. to midnight, he felt radio reached a small but discriminating public who should get deeper emissions of a higher and more challenging intellectual content. These would be aimed at people who have no tv as yet, and so deserve programs as good and full as video, plus those dissatisfied with some tv offerings.

There will be one major station that will be on 24 hours a day and cover all of France. Programs will be styled for all types of listeners, from rural to urban and young to more mature. There will be pop and classical music interludes, info and regional tidbits, and in the evening two different programs aimed at young people with a more entertaining motif and a more serious offering for the more mature.

Charlotte — Johnny Evans, 20-year veteran of broadcasting took over the WBT Radio mike to kick off WBT's new 24-hour continuous broadcasting service. Christened "Tempo 'Til Dawn," Evans show fills the midnight to 5 a.m. segment of WBT's broadcast day with pop music, news, weather and traffic vignettes.

Water's Too Cold, So Capitol Shifts From Surfing to Hot-Rod as Sales Peg

Now that the summer season is over, Capitol Records is switching its music emphasis from the surf to the road. The diskery is going on an allout kick to follow the surf music fad with something it's calling Hot Rod music.

As it did with surfing music, Cap is banking on The Beach Boys and Dick Dale to get its motor music campaign rolling. Cap's decision to start its engines roaring for Hot Rod music was based mainly on the success of several singles by The Beach Boys and a pickup album called "Shut Down." The LP, title tune of which was one of the Beach Boys' single disks, has racked up sales of over 150,000 since its release June 3.

To put its Hot Rod campaign in high gear, Capitol will have five Hot Rod albums on the market within the next two weeks. In addition to "Shut Down," the label's initial motor-music catalog will consist of "Li'l Deuce Coupe" by The Beach Boys (again the title comes from a clicko single by the instrumental-vocal, group), and "Checkered Flag" by Dick Dale and the Del-Tones.

Rounding out Cap's new motor LPs are two the label made in conjunction with Hod Rod magazine. They are "Hot Rod Rally," featuring all original tunes by three groups never recorded before, and "The Big Sounds Of The Drags," a "sound" album recorded live at major drag meets around the country.

Voyle Gilmore, artists & repertoire veepee at Cap, anticipates a faster takeoff for Hot Rod music than that of surf music. "Surfing music finally became big, but it took a year to build it," Gilmore said. "This was simply because surfing was virtually unknown outside of Southern California. Hot-rodding, however, is practically the national pasttime among teenagers."

Cap's distributing organization will promote the Hot Rod music message to teeners via special ad-publicity gimmicks. Deejays will be given kits containing a 12-inch Hot-Rod music sampler LP, a T-shirt imprinted with a caricature of a hot-rod driving deejay, and a dictionary of hot-rod jargon. Latter will be similar to Cap's lexicon of surfing terms, which already has had three printings. The dictionary was prepared by Capitol with the cooperation of Hot Rod mag, with which the diskery has maintained close liaison for the launching of the campaign.

RCA's 60% Of Italo Disk Mkt.

Rome, Oct. 1.

Between 50 and 60% of the Italian disk market has been taken over in recent years by RCA Italiana, according to company prexy Enrico Galeazzi. He made the assertion at RCA's 10th anniversary ceremonies held here last week at the RCA plant outside Rome.

Occasion was marked by presentation of 10-year medals and awards to group of first-day employees, including Galeazzi himself Frank M. Folsom, board member (here from New York who was credited with "having started it all."

Ceremony, attended by several hundred employees, Eternal City VIPS, and visiting officials, as well as many of RCA Italiana's artists, was concluded by a detailed inteesting and humorous exposition of musical achievements — and a presentation of the new Dynagroove system — by RCA veep & g.m. George R. Marek and spanning the past 10 years.

First Dynagroove disks to go on sale in Italy Oct. 1 will be the Leontyne Price rendition of "Madame Butterfly."

ASCAP Meets Oct. 30

The American Society of Composers, Authors & Publishers has scheduled its next general meeting Oct. 30 at New York's Waldorf-Astoria.

Members who want to propose amendments at the meeting are required to file, in writing, with the board of directors at least eight days in advance of the conclave.

THE SPRINGFIELDS IN SURPRISE SWAN SONG

London, Oct. 1.

The Springfields, one of Britain's top vocal groups, have disbanded. They played their last date together at Blackpool on Sunday (29). The trio made the surprise decision a few days ago.

Tom Springfield, who founded the group in 1960, plans to devote his entire time to composing, and arranging. He will also form an orchestra. His sister, Dusty, is rehearsing a stage act and, Mike Pickworth (who completed the two) will also do a solo act as Mike Hurst. Each has a recording contract with Philips and their various careers will continue to be handled by agent Emlyn Griffiths.

ASCAP Grossed $25,820,000 For 1st 8 Mos. of '63

Los Angeles, Oct. 1.

Gross revenue of $25,820,000 was racked up by American Society of Composers, Authors & Publishers for first eight months of 1963 ending in August, N. Y. exec George Hoffman reported to local members last week at semi-annual sesh held at BevHilton Hotel. Of this, he said, $21,094,000 is earmarked for distribution to members. ASCAP treasurer Jack Bregman was detained in N. Y.

Hoffman disclosed that salaries and expenses of union's home-office and 23 branches for the period amounted to $2,381,000 and $2,344,000, respectively.

Discussing revenue melon, Hoffman stated that first such distribution was made in April. It totalled $6,703,000, including coin set aside for foreign distribs. Second, sliced in July, was $7,364,000. Third, due in October, hasn't yet been completed but Hoffman told members it's expected to exceed the second payment.

Official pointed out that overhead is figured at 18.3% of income, which means that out of every $100 in take $81.70 is marked for distribution.

"We are working on the income from foreign distribution now," Hoffman informed the 400-plus members who attended meeting. "It will be approximately $3,200,000 and should go out the first week in December."

Prexy Stanley Adams, who accompanied Hoffman to Coast for meeting, reported the "current progress" on jukebox bill, now before Congress and also discussed the problem of public domain tunes being used with minor changes and with no credit given the original composers.

"This is a moral, rather than a legal issue," he said, "but we are going to try to correct it in the revision of the copyright law."

Columbia, S. C., Tooters To Stay on With AFM

The financially troubled Local 21 (Columbia, S.C.) will not pursue the doctrine of disaffiliation from the American Federation of Musicians. Although it was reported in VARIETY last week that members of the Local's exec board had voted for disaffiliation, Paul La Rosa and William Jackson, 21's president and secretary, respectively, contend that the Local will remain in the Federation and will look for ways to meet its fiscal obligations.

The Federation is sympathetic to the problems now besetting Local 21 and this week a representative from AFM president Herman Kenin's office will be in Columbia to assist in ironing out the Local's difficulties.

The Local's financial plight stems from the AFM's recently proposed $6 per capita tax and the loss of the 10% traveling tax collection.

Set Brook Benton For Initial European Tour

Brook Benton has been set for his first tour of Europe playing 30 one-nighters in England, France, Germany, Italy and Sweden.

The Mercury disker will launch the tour with a tv shot on "Sunday Night At The Palladium" on Oct. 13. He appears Oct. 19 at Finsbury Park, Astoria-London; Oct. 20, Odeon Theatre, Hammersmith (a London suburb); Oct. 21, Luton, England; Oct. 22, Capitol Theatre, Cardiff, Wales; Oct. 23, Liverpool; Oct. 24, Manchester; Oct. 25, Leeds; Oct. 26, Lewisham; Oct. 27, Nottingham, and Oct. 28, Birmingham.

Additional dates for France, Germany, Italy, and Sweden are being filled in by the Associated Booking office.

Col Ups Glancy To A&R Veepee

Kenneth Glancy has taken over the newly-created post of veepee of artists & repertoire at Columbia Records. The appointment will now bring Leonard Burkat, director of Masterworks a&r, and David Kapralik, director of pop a&r under Glancy's supervision.

Irving Townsend, veepee of Col's Coast operations, will coordinate a&r activities in the Hollywood recording studios under Glancy's direction. Previously, a&r divisions on both Coasts reported to Goddard Lieberson, Col president.

Prior to his new assignment, Glancy was veepee of the Columbia Records Sales Corp., directing the label's sales and merchandising programs through distributors and branches. He took over this spot in February, 1963, after a number of major promotions including general manager of Columbia Record Distributors in 1958 and veepee of Columbia Record Distributors in '60. He has been with Col since '50.

As veepee in charge of a&r, Glancy will now be responsible to Lieberson for all a&r operations within the U.S. and the coordination of these activities with other departments of Col and Epic Records, Columbia's subsidiary label.

British Cleffers, Pubs In Hassle Over Film Score Royalty Fees

London, Oct. 1.

The cleffer-publisher wrangle over who should get what from film score royalties—an issue which stopped the annual meet of the Performing Right Society—is developing into an all out war between the two music biz factions.

Following a circular put out by PRS presenting both sides of the case the Music Publishers Assn., the Songwriters Guild and other industry associations are working furiously to sway opinions of PRS members (all of whom have been asked to take part in a proxy vote in the issue).

MPA has published a document that states: "Certain composer members of the PRS wish to establish a ruling that irrespective of any contract between composer and publisher the fees for unpublished background music shall be paid 100% to the composer."

PRS' Rule 5(g) currently stipulates that unless a publisher "works on" a background score, he is not entitled to any of the composer's royalties.

MPA "rally to arms" missive continues: "The publishers are asking the PRS to honor composers' and writers' agreements entered into with publisher (regarding background scores). As the majority of these contracts for composers (to write background music for films) depends largely on the publishers' efforts, the publishers contend they are entitled to share the performing fees earned. This is accepted by most other performing right societies throughout the world."

MPA also contends that the cleffer is a free agent and thus need not sign away any of his fee to a pubber. But if he does so, the Association thinks the PRS should honor the contract and pay the

(Continued on page 58)

Report Justice Dept. Weighs Antitrust Move Vs. BMI; FTC Probes SESAC

Washington, Oct. 1.

Officials of the Department of Justice refused today (Tues.) to comment on widespread reports of an impending move against Broadcast Music Inc. At the same time, the Federal Trade Commission revealed that it has begun an investigation of SESAC's broadcast licensing practices.

Although the Justice Dept, remained closemouthed on BMI, reports were circulating that the performing rights society may be subject to an antitrust consent decree. BMI is owned by a number of independent broadcasters.

Meanwhile, the FTC disclosed that it has followed up several broadcaster complaints about SESAC with an investigation. The Government agency's New York office has been ordered to get the probe underway, officials said here.

"Quite a few" of the complaints against SESAC, the FTC said, came from small broadcasters.

Hints of the FTC investigation first leaked out in a letter from a Commission lawyer to Clarence Jones, prez of WQIZ Radio, St. George, S.C. Jones said he was threatened with a $4,200 suit unless he signed a five-year, $20-per-month license to cover SESAC music. The suit, Jones asserted, was based on SESAC's claim that it had monitored WQIZ for a month and heard several songs licensed by the society.

In a letter to Jones, FTC attorney Anthony de Phillips said the Commission "has been and is presently conducting an investigation of SESAC Inc. involving alleged practices substantially similar to those about which you complain."

The SESAC probe was initiated by the division of general trade restraints of the FTC.

The Justice Dept.'s move against BMI is somewhat similar to investigation into the activities of the American Society of Composers, Authors & Publishers which resulted in a consent decree.

GEORGE LEE TO HEAD WB RECORDS IN EAST

George Lee has been set as director of eastern operations for Warner Bros. Records. He'll function in artists & repertoire being responsible for the signing of new talent, supervising recording sessions, purchasing masters, as well as maintaining liaison with the WB exec staff on the Coast. In addition he'll handle administrative activities of the company in the east.

Lee has been active in the diskery-music publishing fields via affiliation with Jacques Kluger in Zodiac Music and Palette Records, and with Robert Mellon's publishing operations. At one time, he was a singer with Stan Kenton's orch.

UN All-Star LP In Industry Ride Via Singles Push

"Three Billion Millionaires," the album sponsored by the U.S. Committe for United Nations, is headed for a push in the Broadway legituner style. Songs from the album's score are being picked up by record companies for a singles push and production numbers are being set for visual exposure. (The title refers to the 3,000,000,000 people in the world with a legacy of freedom.)

The album, an original record production, is the work of Robert Allen, who wrote the music and handled the musical production, and Peter Farrow and Diane Lampert, who wrote the book and lyrics. Proceeds from the sale of the LP will go to the U.S. Committee for the United Nations and UNICEF. United Artists Records, which is handling the distribution of the package, has an initial pressing of 20,000 copies ready to go into market within the next two weeks.

There's a possibility that the album may be transferred in its entirety into a tv special but in the meantime, many of the performers in the LP's all-star cast have put the songs in their repertoire and are filming sequences to be shown on their respective tv shows.

Starring in the album are Jack Benny, Carol Burnett, Wally Cox, Bing Crosby, Sammy Davis Jr., Judy Garland, Danny Kaye, George Maharis and Terry-Thomas.

On the disk end, such labels as Epic, Columbia, Capitol and RCA Victor are prepping a singles push on several of the songs from the score. Among the tunes headed for a singles pullout are "One More Land" (six recordings have already been set), "The Tower Of Babel" and the title song.

The all-star package was a year in preparation and the cash outlay came to only $25,000 because all the stars donated their services.

The album was produced and narrated by Arnold Michaelis. Ray Ellis conducted the orch and handled the orchestrations. In addition to composing the score, Allen acted as artists & repertoire man on the recording sessions.

Col Lines Up New Swiss, Far East Links

Columbia Records has lined up new licensing arrangements for the distribution of CBS Records in Switzerland and the Malaysian Federation. Negotiations for the two new associations were completed by Harvey Schein, veepee and general manager of CRI International.

In Switzerland, the new CBS affiliate is Phonag AG with headquarters in Winterthur, near Zurich. The company is supervised by Hellmuth Bischof and Hellmuth Kolbe.

In the new Malaysian Federation the CBS label is distributed by Hup Hup Ltd., situated in Singapore and Kuala Lumpur, Malaya. Ng Lian Chin is managing director.

Checker's 456G In O'seas Swing

Chubby Checker racked up grosses totaling $456,000 during his tour of Ireland and the Continent. The tour began July 19 and continued until Sept. 8.

High point of Checker's tour was in Vienna where he gave one concert before a sellout crowd of 18,000 for a gross of $30,000.

Checker began his tour in Ireland where he performed in two cities each day for 14 consecutive days. The shows were put on in dance halls rather than in theatres as originally planned to meet the demand for tix. Total gross for the 14 days was $95,000.

In Hamburg, Germany, Checker gave two performances on two consecutive days at the Star Club, resulting in $12,000 gross. This was followed by two sellout shows at the Opera House in Scheveningen, Holland. Gross there was $11,000.

Checker next toured Sweden for six days, appearing in outdoor amphitheatres and arenas. He drew an attendance of 50,000 for a $100,000 gross. In Italy he appeared in two night clubs, grossing $18,000. He then played 12 concert dates in Switzerland and Germany drawing 93,000 people and grossing $190,000.

At the end of the tour, Checker went to Berlin to record two singles in German, which will be released exclusively in Germany. The songs are "Autobahn Baby" and "Troo-La-La." He then went to England, where he also recorded and appeared on two tv shows.

Col Sets Swan

Walter Swan has been appointed operations manager at Columbia Records' L. A., distributorship, succeeding Mert Paul who has become manager of Col's new Minneapolis branch.

He'll be in charge of the internal operations of the branch and will assist Paul Peppin, credit manager, with credit control.

Gary's 'Star,' Clay's 'Greatest,' Martino's 'Rose,' Muller's 'Move,' De Cormier Singers Top New LPs

JOHN GARY: "CATCH A RISING STAR" (RCA Victor). John Gary has been earmarked for an allout push by RCA Victor and his debut disk shows that he rated the attention. He's an attractive balladeer with a straightforward style that gets to the meat of the song in an effective and charming way. He's a natural for femme approval but the stags in the listening crowd will go for the clean and winning delivery. The debut disk offers a variety of ballad moods and he catches hold with each one. The package is an effective opening shot in the diskery's buildup campaign for Gary and it's sure to pay off in all respects.

CASSIUS CLAY: "I AM THE GREATEST" (Columbia). This could well turn out to be a sleeper comedy hit. Backed up by occasional bits of music, sound effects, a chorus of actors and with the help of a cooperative studio audience, heavyweight fight contender Cassius Clay here essays considerable verbiage on his favorite subject—himself. One could tire of such a redundant message but the LP is saved from this fate by clever production and the spirited style of Clay. It turns out to be a fun session which could catch on and take off. There's considerable sharp material involved, and it has been smartly packaged for maximum impact.

AL MARTINO: "PAINTED, TAINTED ROSE" (Capitol). Al Martino's disk comback via Capitol began several months ago with the clicko single, "I Love You Because," and followed with the best-selling LP with the same song title. His most recent single click is "Painted, Tainted Rose" and the LP following with the song as a lure is sure to follow his previous single-to-LP pattern. In addition to the current hit, Martino tackles a flock of standard material with his big ballad belting style and wins hands down. It's a high-powered package with plenty of programming material to choose from: "Harbor Lights," "You Always Hurt The One You Love," "To Each His Own" and the currently popular "More" are among the spinnable entries. Peter DeAngelis' orch supplies the strong backing for his hearty pipes.

WERNER MULLER ORCH: "ON THE MOVE" (London). This is one of the newest packages in London's "Phase 4" stereo series and the audio buffs will find it hard to resist. Although the sound engineers are given full opportunity to pull off their audio tricks, Werner Muller remains in control of the proceedings and keeps in melodic perspective. His orch is rich and colorful and each section comes to the fore with force but only if its emergence has meaning and not just for sound kicks. The repertoire peg is on the global music scene which gives Muller a wide melodic range with overall spinning appeal. Among the tunes recommended for programming pullout are "I Love Paris," "Vaya Con Dios," "Calcutta," "A Foggy Day" and "Arriverderci Roma."

THE ROBERT DE CORMIER FOLK SINGERS: (Command). The folk music field is wide open, especially to a vocal group coordinator like Robert De Cormier. Under his direction a folk group and a folk song take on new meaning and a vitality that pulls attention. "The Hammer Song," "Where Have All The Flowers Gone" and "Bella Bimba" are some of the familiar items that are given a new excitement and will lead buyers to the package.

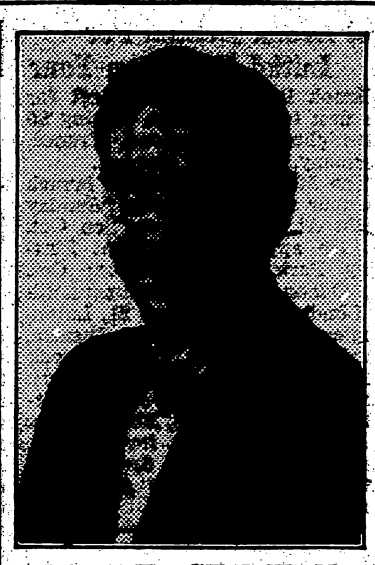
BROOK BENTON: "BEST BALLADS OF BROADWAY" (Mercury). Although Brook Benton has made his way in the single-disk field as a fave of the teen set, he's a vocalist of standard stature as evidenced by his handling of the dozen legitunes that make up this Broadway representation. He's a topflight balladeer and the material prepared for him here by arranger-conductor Luchi DeJesus gives him every opportunity to show his stuff. The material is tailor-made for the "good music" programmers, of course, but even those whose spinning is pegged for the juve ear will find "Make Someone Happy," "I've Never Been In Love Before," "Till There Was You," "Hello Young Lovers" and "Love Look Away" suitable to their tastes.

SAMMY DAVIS JR.: "TREASURY OF GOLDEN HITS" (Reprise). For his latest disk outing, Sammy Davis Jr. has re-recorded a collection of tunes most readily identified with him. Morty Stevens, who provided the arrangements, conducts the session and the result is a solid effort by the singer. Included are such as "Hey There," "That Old Black Magic," "Birth of the Blues," "And This Is My Beloved." Davis gives 'em a big, stylish treatment. Stevens' work also shines. It's a fine set for Davis and should also provide programmers and consumers with lots to approve.

JACKIE DE SHANNON: (Liberty). The folk song writers never had it so good. In addition to getting lotsa mileage out of their material from the authentic guitar pluckers they're now picking up interesting interpretations from rocking soul singers like Jackie De Shannon. Her style stretches the folk idiom a bit but she puts it into a groove that the hip teeners can dig. "Blowin' In The Wind," "If I Had A Hammer," "500 Miles" and "Puff (The Magic Dragon)" have all received plenty of disk action but Miss De Shannon's way makes 'em all worth hearing again.

JUNE CHRISTY: "THE INTIMATE MISS CHRISTY" (Capitol). Working with a simple backing of guitar, bass or drums, June Christy has lotsa opportunity to showcase her intriguing vocal phrasings. It emerges as an intimate package that will please her fans and pick up new friends along the way. Standout sides for the programmers are "Misty," "Spring Is Here" and "Fly Me To The Moon."

BURL IVES: "THE BEST OF BURL'S FOR BOYS AND GIRLS" (Decca). Culled from Decca's expansive library of Burl Ives material, this disk is aimed primarily at the kid market. It succeeds nicely as a moppet platter. Tunes are selected for maximum fun value, and Ives gives 'em performances which match the potential of the material. It's a slickly-assembled set which should be another solid catalog item for Decca's durable Ives collection.



LAWRENCE WELK
Has Another Hit Dot Record!
"BLUE VELVET," B/W "FIESTA"

Tunes include "Blue Tail Fly," "Polly Wolly Doodle," "Shoo Fly," "Kentucky Babe," "The Ballad of Davy Crockett" and others.

BILL PURSELL: "CHASING A DREAM" (Columbia). Bill Pursell solidified his position in the romantic mood music field several months ago with "Our Winter Love" and from now on it appears to be an easy ride for him if he sticks to that genre. He does just that in this new roundup of moody melodies making it a natural for a big programming spread. His rich keyboard styling gets an added boost from Grady Martin's orch and together they make much of the likes of "More," "Autumn Magic," "Summer Is Gone," "Chasing A Dream" and "Pride."

LEON BIBB: "ENCORE" (Liberty). One of the leaders among folk vocalists, Leon Bibb displays another fine set of tunes in the popular genre. His expressive style is nicely captured, backed by Stuart Scharf on guitar. An audience adds to the spirit of the session as Bibb mixes his repertoire with various tempos and types of tunes. Mostly sticking to a balla groove, the singer gives emotional readings of his material which often weave a hypnotic effect on the listener. He's a skillful artist, and this polish is ably showcased in this disk which should enjoy lotsa attention.

Col Cuts CBS-TV Score

A soundtrack album of the new CBS-TV series, "East Side, West Side," will be issued by Columbia Records. Music is by Kenyon Hopkins and is published by Edward B. Marks.

Longplay Shorts

Goddard Lieberson, Columbia Records president, back at his New York desk after a week's hospitalization for a virus ailment . . . Decca-Coral-Brunswick has a dealer incentive program running through Oct. 31 based on entire Christmas catalog of LPs, EPs, and kiddie sets . . . **Robert Shaw's** third Christmas album for RCA Victor, **Anna Moffo/Sergio Franchi** in "Dream Duet," two **Beethoven** symphonies, two opera highlights and a **Morton Gould** package of spirituals highlight the Red Seal release for October . . . Capitol Records Distributing Corp. has readied a special two-month sales and promotion campaign on its catalog of 25 **Jackie Gleason** albums. The program will run through Nov. 15 . . . **Joyce Stanley,** currently at New York's Living Room, has been set for an LP assignment at Colpix.

Columbia Records will release 34 LPs this month featuring 14 pop albums, eight re-channeled for stereo albums, two Latin American sets and 10 Masterworks packages highlighted by the newest addition to Col's Legacy series, "The Badmen" . . . **The Modern Folk Quartet,** newest addition to the Warner Bros. label, making the rounds of New York deejays, distributors and press with **Marvin Deane,** WB's promotion man in the east . . . **Roy Clark,** currently out on Capitol with the LP "Tips Of My Fingers," hosted by the diskery with a luncheon at New York's Al & Dick's Friday (27).

Elektra's "The Original Hootenanny—Volume 2" will include sides by **The Limeliters, Theodore Bikel, The Clara Ward Singers, Josh White, Erik Darling, Hoyt Axton, Judy Henske,** among others . . . Esquire mag's October issue has piece by **Tom Wolfe** on the rehearsals and recording of **Cassius Clay's** "I Am The Greatest" LP for Columbia . . . For the eight consecutive year, Decca Records is releasing two new albums featuring the winners of the International Barbershop singing competitions . . . United Artists has an "Al Caiola Month" going which includes a nation-wide contest in which residents of UA's 30 distributor areas will be up for an Al Caioloa Epiphone guitar prize

A 12½% discount off invoice and a massive ad campaign will spark the Capitol Records' promotion of its catalog of 45 Cap and Angel Christmas albums . . . United Artists has also scheduled a "Gene Pitney Month" for its Musicor disker . . . **Thelonious Monk,** currently on Columbia with "Criss Cross," set for a Nov. 29 concert at New York's Lincoln Center . . . The Scholarship Fund of New York's Mills College of Education will benefit by the **Benny Goodman** concert to be held at Philgaromic Hall Nov. 5 . . . **Rise Stevens** will contribute a regular column to Bravo mag beginning with its fall 1963 issue . . . **Peter, Paul & Mary** doing 22 one-nighters during October . . . "Encore: Leon Bibb In Concert," a new LP taken from some of Bibb's recent college concerts, was released this past week by Liberty Records . . . **Theodore Bikel,** Elektra disker, did a guest shot for the new CBS-TV series, "East Side, West Side."

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

TIMI YURO . . . . . GOTTA TRAVEL ON
(Liberty) . . . . . Down In The Valley

Timi Yuro's "Gotta Travel On" (Songs†) is a potent blues number delivered by this savvy songstress in a stirring way that may surmount the offbeat lyric. "Down In The Valley" (Metric†), with religioso lyrics, is also handled in ace style.

* * *

SHIRLEY SCOTT TRIO . . MARCHIN' TO RIVERSIDE
(Impulse) . . . . . Toys In The Attic

Shirley Scott Trio's "Marchin' To Riverside" (Claramat) is a standout instrumental workover of this familiar folk number with some colorful organistics supplying the drive to get plenty of spins. "Toys In The Attic" (United Artists), pic theme, is an interesting melody arranged for harmonica and organ.*

* * *

TONY BENNETT . . . . . DON'T WAIT TOO LONG
(Columbia) . . . . . Limehouse Blues

Tony Bennett's "Don't Wait Too Long" (Panther) registers as a classy ballad with a fine lyric which the singer pitches up in his cuostomary effective style. "Limehouse Blues" (Harms*) is a strong workover of the blues classic.*

* * *

THE BROWNS . . . . . OH, NO
(RCA Victor) . . . . . Dear Teresa

The Browns' "Oh, No" (Shapiro-Bernstein) gives this smooth-sounding country combo their best material in some time. It's an arresting ballad due for widespread spins. "Dear Teresa" (Four Star†) is an okay entry in a conventional groove.*

* * *

THE PLATTERS . . . . . CUANDO CALIENTA EL SOL
(Mercury) . . . . . Viva Ju Juy

The Platters' "Cuando Caliente El Sol" (Peer International†) is a solid version of a Latin ballad which is beginning to make some noise. This slice could put this combo back into best-seller contention. "Viva Ju Juy" (Gleam) is another nicely handled Latino number done in Spanish and English.*

* * *

JOHNNY TILLOTSON . . FUNNY HOW TIME SLIPS AWAY
(Cadence) . . . . . A Very Good Year For Girls

Johnny Tillotson's "Funny How Time Slips Away" (Pampert) shapes up as a fine slow ballad with a juve-angled lyric which this singer handles very well. "A Very Good Year For Girls" (Januaryt) is a snappy rhythm number with a cute lyric idea that gives it chances.

* * *

CONNIE FRANCIS . . . . . YOUR OTHER LOVE
(MGM) . . . . . Whatever Happened To Rosemarie

Connie Francis' "Your Other Love" (Heliost) is a big ballad with a striking beat and lyric which the songstress delivers with hard impact in a fine arrangement. "Whatever Happened To Rosemarie (Mernat) is a bright rocking ballad with good chances despite the familiar format.

* * *

THE HIGHWAYMEN . . . . . THE UNIVERSAL SOLDIER
(United Artists) . . . . . I'll Fly Away

The Highwaymen's "The Universal Soldier" (Jared†) shapes up as a solid anti-war song fitting right into the contemporary folksinging groove. "I'll Fly Away" (J. Shink†) changes pace with a bright rhythm number also with good chances.

* * *

THE WHIRLWINDS . . . . . HEARTBEAT
(Philips) . . . . . At The Party

The Whirlwinds' "Heartbeat" (Y Plus X†) is a fast-moving rocking number dished up with lots of the tricky vocal effects for commercial impact. "At The Party" (Sylvia†) also generates strong impact with its handclapping beat.

* * *

RUBY & THE ROMANTICS . . YOUNG WINGS CAN FLY
(Kapp) . . . . . Day Dreaming

Ruby & The Romantics' "Young Wings Can Fly" (Day-Hilliard) scores a teen-slanted ballad with an arresting lyric which this combo dishes up in attractive style. "Day Dreaming" (Rosewood*) is an easy, swinging ballad with a commercial sound.*

* * *

KAI WINDING . . . THE LONELY ONE
(Verve) . . . . . The Ice Cream Man

Kai Winding's "The Lonely One" (E. B. Marks†) is a sharply rhythmic instrumental with some distinctive brass and guitar sound effects that will earn spins. "The Ice Cream Man" (Bourne-Rank) is another colorful instrumental conception with good chances.*

* * *

SAMMY DAVIS JR. . . . . THE SHELTER OF YOUR ARMS
(Reprise) . . . . . This Was My Love

Sammy Davis Jr.'s "The Shelter of Your Arms" (Pride) registers a big class ballad which this performer handles stylishly against a rich background for solid impact. "This Was My Love" (St. Lawrence) is another well-written ballad projected in a soft, sensitive key.*

* * *

MARTIN DENNY . . . . . ONCE IS ENOUGH
(Liberty) . . . . . Something Latin

Martin Denny's "Once Is Enough" (Cirecot) has a simple melodic lilt and a strong keyboard spotlighting to pull lots of programming play. "Something Latin" (Exotica) moves with an easy instrumental sway that could develop some spinning interest.*

* * *

JERRY LEWIS . . . . . KIDS
(Liberty) . . . . . Witchcraft

Jerry Lewis' "Kids" (Mood), a moppet-angled song with lyrics by the noted kiddie book author, Dr. Suess, is an appealing idea which this performer handles very well in a deliberately childish sort of way. "Witchcraft" (E. H. Morris*) combines a straight workover of this swinging ballad with a laughing record gimmick.*

Herm.

*ASCAP. †BMI.

Band Biz Still Alive & Clicking

Peter Duchin, Repeating At St. Regis, N. Y., Sees Potential In Juve Hoofology

Reports of the death of the band business have been greatly exaggerated. That's the sentiment held by young orch leader-pianist Peter Duchin, Decca Records execs, who record the Duchin orch, and the management of N.Y.'s St. Regis Hotel, who has booked the orch for its second September-June run at its Maisonette Room. The band opened at the Maisonette last week.

Success of the Duchin orch, which was formed only two years ago, attests to the fact that a band can still come out on top these days. The factors working in a band's favor are 1) people still want to dance; 2) more good tunes that can be out into danceband books are becoming popular, and 3) there are more "good music" radio stations available to help in the exposure buildup of the band's disk work.

According to Duchin, such teen dance crazes as The Mashed Potato and The Monkey don't have to be limited to the juve set if they are worked out with a proper dance tempo. The beat is basically jazz, he pointed out, and it's attractive to the society set as well as the blue-jeaners. On the good song level, Duchin mentioned that more new tunes with big melodic lines are breaking through these days and can be added to his book. Such songs as "I Left My Heart In San Francisco, "Days Of Wine And Roses" and "As Long As He Needs Me" are examples of the new songs that have gone into the Duchin book.

On the disk level, Decca is prepping release of Duchin's fourth LP later this month. According to Harry Meyerson, of Decca's artists & repertoire staff, who helms the Duchin dates, the disk aim is to duplicate the sound and the beat of the live dates. The purpose is to get people dancing again and from the Duchin pull at the Maisonette last year and the long list of society and or debutante parties being lined up for Duchin by the Ashley-Steiner-Famous Artists agency, it's evident that dance bands are still very much alive.

1,236 ASCAP Writers Awarded $511,000 For 'Prestige Value' Works

The American Society of Composers, Authors & Publishers is shelling out a total of $511,000 to be distributed among 1,236 standard and popular production members designated for special awards. The special awards are given to writers "whose catalogs have a unique prestige value for which adequate compensation would not otherwise be received . . . and to writers whose works are performed substantially in media not surveyed by the Society."

The ASCAP'ers in the standard field who received top awards of $2,000 were Robert Russell Bennett, Marc Blitzstein, the late Ernest Bloch, Mario Castelnuovo-Tedesco, Carlos Chavez, Paul Creston, Ingolf Dahl, David Leo Diamond, Ross Lee Finney, Carlisle Floyd, Lukas Foss, Vittorio Giannini, Morton Gould, Dr. Hoawrd Hanson, Peter Menin, Gian Carlo Menotti, Dr. Douglas Moore, Vincent Persichetti, the late Sergei Rachmaninoff, the late Arnold Schoenberg, Igor Stravinsky, Deems Taylor, Virgil Thomson and Ernest Toch.

The top award of $1,200 in the popular-production field was given to the late Dave Stamper and the late Joseph E. Howard.

Up Blair Chotzinoff To Col Literary Head

Blair Chotzinoff has been upped at Columbia Records to the post of director of literary services. He'll direct the creation and preparation of the literary aspects of Columbia albums and will oversee the literary material going into Col's advertising and sales promotion material.

Chotzinoff joined Col last May as copy editor for special projects in the Masterworks division. Previously he had been a tv producer in the public affairs and news department of NBC.

Nippon's 'Sukiyaki' Singer Due For U.S. Dates

Tokyo, Oct. 1.

Plans are in the works to get Kyu Sakamoto, Japanese singer, a U.S. and European spread. The singer, who clicked in the American disk market several months ago with the Capitol release of "Sukiyaki," has signed a deal with General Artists Corp. for representation in all media throughout the world outside Japan. The agreement is for three years with options for two years.

Immediate target for Sakamoto are tv shots in New York and Europe next January. Further plans will be pursued as soon as he can learn enough English to work in night clubs and pix.

Sakamoto recently made a brief trip to L.A. to videotape some songs for two stanzas of the "Steve Allen Show."

'Here's Love' Keys Col's Xmas Drive

The preem of the Meredith Willson musical, "Here's Love," on Broadway tomorrow (Thurs.) will mark the opening shot in Columbia Records' 1963 Christmas campaign. The tuner, a musicalization of the "Miracle On 34th St." pic pegged on a Macy's Santa Claus, will be put into the original Broadway cast album groove by Columbia.

On the classical side, Col will again roll with the Mormon Tabernacle Choir in a teamup with Leonard Bernstein and the N.Y. Philharmonic. Recorded recently in Salt Lake City during the Philharmonic's recent tour, the package marks the first time that the orch has been coupled with the Mormons. It's also the first time the symph will have an entry for the Christmas catalog. The set will be titled "The Joy Of Christmas." Another Masterworks entry is longhair organist E. Power Biggs in a collection of carols called "Music For A Merry Christmas."

Col's pop push for Christmas will include LPs by Andy Williams, Robert Goulet, the New Christy Minstrels, Andre Kostelanetz and Paul Taubman. In addition, Col is adding to its electronically rechanneled for stereo catalog of monaural bestsellers, two longtime bestsellers: Ken Griffin's "The Organ Plays at Christmas" and Norman Luboff's "Songs Of Christmas."

Col's big Yule guns in recent years have been "Christmas Sing Along With Mitch," "Holiday Sing Along With Mitch" and Johnny Mathis' "Merry Christmas." All have sold over 1,000,000 LPs. Last season Col clicked with "The Magnificent Sound Of Christmas" featuring the Philadelphia Orchestra and the Mormon Tabernacle Choir. The package sold over 800,000 copies.

CAEDMON PACKAGES NBC'S 'VAN GOGH' TRACK

The soundtrack of "Vincent Van Gogh: A Self-Portrait," a prize-winning NBC News tv special, will be issued as an LP by Caedmon Records. Lee J. Cobb is the voice of Van Gogh and Martin Gabel is the narrator.

The program was first telecast in November, 1961 and repeated in August, 1962. It will be presented again Oct. 27 in the new series titled "NBC News Encore."

The package will contain an eight-page color portfolio of paintings and drawings used in the tv program. Claus Virch, curator of paintings for the Metropolitan Museum of Art, has written notes for the album.

Lou Hazam wrote and produced the program, which won such honors as the George Foster Peabody Award. He also wrote and produced, the NBC News tv special, "Shakespeare: Soul Of An Age," which Caedmon released last year.

British Disk Best Sellers

London, Oct. 1.

She Loves You ..... Beatles (Parlophone)
All In The Game .... Richard (Columbia)
Bad To Me ..... Dakotas (Parlophone)
I Want to Stay Here ..... Gorme/Lawrence (CBS)
I'll Never Get Over You ..... Pirates (HMV)
Telling You Now .. Dreamers (Columbia)
You Don't Have To Be A Baby to Cry .. Caravelles (Decca-Ritz)
Just Like Eddie ..... Heinz (Decca)
Do You Love Me? . Tremeloes (Decca)
Applejack ... Harris/Meehan (Decca)

CLGA 1st Annual Concert Tunes Up 36G For Treasury

Los Angeles, Oct. 1.

There were 60 Academy Award "Oscars" and 310 nominations represented in Wednesday night's (25) Composers and Lyricists Guild first annual "Music From Hollywood" concert at the Hollywood Bowl, an affair so packed with powerhouse musical talent that it could only have been presented as a Guild attraction.

Surprisingly, with 14 of Hollywood's top tunesters conducting their own outstanding film and television music, the Red Doff-produced show, staged by exec director and emcee Johnny Green and scripted by John Block, moved with smooth, slick precision.

Only goof of the evening, in fact, was on the part of Green who almost forgot to introduce the "Grand Old Man" of the Guild, composer Max Steiner, from the audience, whose "Tara," from "Gone With the Wind," and "Theme From A Summer Place" were conducted by Percy Faith.

Composers and Lyricists Guild of America first annual concert, Hollywood Bowl, Sept. 24, 1963; $10 top.

With composers repped in person, lyricists were repped on the impressive program by Mahalia Jackson, singing a Morton Gould arrangement of Dimitri Tiomkin's and Paul Francis Webster's "Green

(Continued on page 84)

Chi Negro Local 208 Mulling Dowry In 'Shotgun' Splice with White Local 10

Chicago, Oct. 1.

Negro Local 208 of the American Federation of Musicians will hold what will probably be its last annual meeting next Sunday (6), and the prime subject of the meeting will be how much of a dowry it can get in a "shotgun wedding" merger with the big and predominantly white Local 10.

Herman D. Kenin, international prexy of the AFM, has give the two locals until March 1, 1964, to merge, and the jockeying for an advantageous bargaining position has already begun in earnest. It's more than just a local issue, since the AFL-CIO will no doubt use the integration of the two Chi locals as an example to pressure the remaining 38 segregated musicians' locals in the country to integrate.

In the welter of charges between the two locals in recent weeks, the tenor has changed perceptibly from the social issues involved in segregation to the problems of combining unequal vested interests in a business merger. Stripped of a lot of sloganeering, it appears that the key factors at issue are how many of the officers and board members of the Negro local will end up in paying non-elective jobs in the merged local. Even more to the point, for how long of contract, for how much money, and with what kind of guarantees.

It is obvious that Local 208 does not intend to trade 61 years of separately successful unionism for the cause of integration. They are quick to point out that they did not choose segregation, but were forced into it, and that it is the same AFM that is pressuring them to give up their identity that gave them a segregated charter in 1902.

In the area of public relations, Local 10 prexy Barney Richards has a substantial headstart in creating the best atmosphere for his side in the coming negotiations. Local 208 prexy Harry Gray has been reluctant to spell out his position, apparently figuring that vested interest, legitimate as it may be, has a crass sound alongside the current tide for integration and equality.

As a result, Gray's vague statements about assurances of equal employment opportunity under a merger and adequate Negro representation have cast him in the image of dragging his heels in the integration move. A Local 10 lawyer replied: "Gray believes in equality, but he wants his members to be a little more equal than the others.",

Last week, Gray proposed that former Local 10 prexy James C. Petrillo be called in to mediate the merger. Richards, who defeated Petrillo for the presidency last January, turned thumbs down on the proposal.

Local 10 continued its war of attrition by organizing 200 Negro musicians for a rally last week "to correct the present evils of Local 208 and at the same time avail ourselves of the benefits of belong-

(Continued on page 58)

Tap Briggs Jr. as Philly Orch Pgm. Commentator

Philadelphia, Oct. 1.

John G. Briggs Jr., author, musicologist and former music critic for the N. Y. Post and music editor of NBC, has been named program commentator for the Philadelphia Orchestra. He'll assume duties formerly handled by Philadelphia music critics Max de Shauensee and the late Edwin H. Schloss.

A senior writer on the pub relations staff of Smith, Kline & French, Briggs will write the Orch's program notes in addition to his duties with the Philly-based pharmaceutical firm.

Louis Hood, publicity chief of the Philadelphia Orch, has resigned to become manager of the Opera Society of Washington, D. C., for the 1963-64 season, starting today (Tues.).

Liberty Records On Sales Block

Liberty Records is on the sales block. In a letter sent to stockholders last week, Lester Avnet, president of Avnet Electronics which owns the diskery, indicated that a sale is in the offing.

Avnet stated that the company's earnings for fiscal 1963 were adversely affected by unexpected and unsatisfactory results of the Liberty Records subsid. He said that substantial increases in selling, general and administrative expenses due in part to the opening by Liberty of its own distribution outlets were the principal causes of such results.

He also stated, "Your management is of course giving consideration to the steps to be taken to reverse the company's experience with Liberty Records, including the possible sale of such subsidiary. At the present time negotiation with respect to such a sale are being carried on. However, no assurance can be given that any such sale will be consummated."

Avnet purchased the Liberty label about two years ago on a stock transfer that gave three shares of Avnet for five shares of Liberty. It was a multi-million dollar transaction. Several months ago Liberty purchased the Imperial label in a $1,000,000-plus deal.

Inside Stuff—Music

"Sweet September," the British import composed by jazz pianist Bill McGuffie, is getting a hefty disk pickup in the U. S. The tune has already snared six recordings with the Sylvia Syms vocal treatment being rushed out on the Columbia label. Other diskings are by Artie Butler (20th Century-Fox), Carl Edmonson (Fraternity), Bill Evans (Verve), Pete Jolly Trio (Ava) and Jimmie Haskell (Capitol). The tune, originally an untitled instrumental segment in a forthcoming British film, is being published here by B. F. Wood, a Mills Music subsid. The song was first recorded by The Shadows for the EMI label and is due for release here via Atlantic Records. Stanley Mills, who heads Wood, had a lyric added Stateside by Peter Stanley and Lorraine Phillips.

Currently Stanley and Marty Mills are in Europe combining a vacation trip with discussions on the tune. They are huddling with the pic's producers, Gala World Productions, in London, for worldwide promotion and increased use of the melody in the film. While abroad the Mills boys will visit the various Mills Music branches in London, Paris, Rome, Milan, Madrid and West Berlin, as well bring some of their songs to the attention of European artists and record firms.

Frank Loesser, composer of "How To Succeed in Business Without Really Trying," will receive the 1963 Music Award of the State Fair of Texas. He will come to Dallas Oct. 7 to catch a performance of the musical comedy, which opens Oct. 4 at the Musical Hall, and will be presented with the award on the evening of Oct. 8 in the Cotton Bowl. Loesser is the fifth American musician to be recognized by the State Fair for significant accomplishments. Others who have received similar awards are Meredith Willson, Mitch Miller, Richard Rodgers and Arthur Fiedler.

Vincent Sherwood, music publisher's selling agent, has arranged with Lawrence Welk's Vogue Music through Frank Abramson, firm's New York manager, for the distribution of two editions of "Blue Velvet" for the Hammond organ. One is for the "Hammond Chord Organ" and one for "Hammond Pre-Set Console & Spinet" in the "Sing Along With Hammond" series. The arrangements are being made by John Warrington. The clicko single of the tune is by Bobby Vinton on the Epic label.

An item in last week's Tin Pan Valley inadvertently credited James Franklin of Mel-o-Tone Records as "being responsible for several song hits including 'My Happiness'." For the record, the "My Happiness" copyright has always been owned by the song's lyricist Betty Peterson Blasco through her Happiness Music Corp. and Davis has never had any connection with the song's promotion, ownership or writing.

Elliot Horne's 'Hiptionary' Digs The Whole Scene With Crazy Lingo and Doodles

Elliot Horne gloms the global gig in "The Hiptionary" (Simon & Schuster; $1.95). He's the cool world's Walter Lippmann and essential, too.

The 79-page paperback is a potpourri of essay and lexicography from Horne and some happy cartooning from Jack Davis. As an essayist, Horne is cynical about some aspects of the world's orchestration and hopeful about others. As a jive lingo specialist, he's emerged as the Eric Partridge of the hip. His essays are spiced with a way-out patter and a keen eye. Fortunately, the book is set up so that a glossary is aligned with the text to assist the squares in digging the Birdland banter.

Many of the jive phrases compiled by Horne may sound like sanskrit but the book may help bring them into cocktail party use. Some of them may even become a permanent part of the language.

Horne, incidentally, is with RCA Victor's press department. His working communiques come out of Webster's not "hepsters." *Gros.*

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	8	**ALLAN SHERMAN** (Warner Bros.) **My Son the Nut** (WB 1501)
2	3	23	**BYE BYE BIRDIE** (Victor) **Soundtrack** (LOC 1081)
3	2	38	**PETER, PAUL & MARY** (Warner Bros.) **Moving** (W 1473)
4	7	8	**TRINI LOPEZ** (Reprise) **Trini Lopez at PJ'S** (6093)
5	4	26	**ANDY WILLIAMS** (Columbia) **Days of Wine & Roses** (CL 2015)
6	6	7	**KINGSTON TRIO** (Capitol) **Sunny Side** (T 1935)
7	9	71	**PETER, PAUL & MARY** (Warner Bros.) **Peter, Paul & Mary** (W 1449)
8	5	100	**WEST SIDE STORY** (Columbia) **Soundtrack** (OL 5670)
9	10	7	**NEW CHRISTY MINSTRELS** (Columbia) **Ramblin'** (CL 2055)
10	12	31	**LAWRENCE OF ARABIA** (Colpix) **Soundtrack** (CP 514)
11	8	11	**VARIOUS ARTISTS** (Capitol) **Shut Down** (T 1918)
12	18	20	**BEACH BOYS** (Capitol) **Surfin' U. S. A.** (T 1890)
13	11	30	**JOAN BAEZ** (Vanguard) **Baez in Concert** (VRS 9112)
14	19	6	**NANCY WILSON** (Capitol) **Hollywood My Way** (T 1934)
15	13	15	**HENRY MANCINI** (Victor) **Uniquely Mancini** (LPM 2692)
16	21	3	**ELVIS PRESLEY** (Victor) **Golden Records, Vol. III** (LPM 2765)
17	15	26	**HOW THE WEST WAS WON** (MGM) **Soundtrack** (1E5)
18	22	3	**BARBRA STREISAND** (Columbia) **Volume II** (CL 2054)
19	16	3	**RAY CHARLES** (ABC-Par) **Recipe for a Soul** (465)
20	20	12	**NAT KING COLE** (Capitol) **Lazy, Crazy Days of Summer** (T 1932)
21	14	24	**BARBRA STREISAND** (Columbia) **Barbra Streisand Album** (CL 2007)
22	28	5	**MONDO CANE** (United Artists) **Soundtrack** (UAL 4105)
23	30	14	**JAMES BROWN** (King) **James Brown Show** (826)
24	23	18	**SMOTHERS BROS.** (Mercury) **Think Ethnic** (MG 30777)
25	29	15	**CLEOPATRA** (20th-Fox) **Soundtrack** (FXG 5008)
26	25	2	**BOB DYLAN** (Columbia) **Freewheelin** (CL 1986)
27	—	1	**BOBBY VINTON** (Epic) **Blue Velvet** (LN 24068)
28	45	46	**JOHNNY MATHIS** (Columbia) **Newest Hits** (CL 2016)
29	43	5	**LAWRENCE WELK** (Dot) **Scarlett O'Hara** (3528)
30	24	6	**SURFARIS** (Dot) **Wipe Out** (DLP 3535)
31	38	3	**JOHNNY MATHIS** (Columbia) **Johnny** (CL 1809)
32	39	15	**AL MARTINO** (Capitol) **I Love You Because** (T 1914)
33	32	9	**ASTRONAUTS** (Victor) **Surfin' With the Astronauts** (LPM 2760)
34	27	25	**NANCY WILSON** (Capitol) **Broadway My Way** (T 1828)
35	31	6	**BOBBY VINTON** (Epic) **Blue on Blue** (LN 24068)
36	17	11	**LITTLE STEVIE WONDER** (Tamla) **12 Yr. Old Genius** (240)
37	40	5	**TONY BENNETT** (CL 2056) **This Is All I Ask** (Columbia)
38	33	27	**ROY ORBISON** (Monument) **Greatest Hits** (MLP 8000)
39	34	7	**JOHNNY CASH** (Columbia) **Ring of Fire** (GL 2053)
40	35	27	**KINGSTON TRIO** (Capitol) **Kingston Trio No. 16** (T 1871)
41	41	3	**LIMELITERS** (Victor) **14 Folk Songs** (LPM 2631)
42	26	27	**TONY BENNETT** (Columbia) **I Wanna Be Around** (CL 2000)
43	42	61	**TONY BENNETT** (Columbia) **I Left My Heart in San Francisco** (CL 1869)
44	44	38	**ROBERT GOULET** (Columbia) **Sincerely Yours** (CL 1931)
45	47	2	**JAN & DEAN** (Liberty) **Surf City** (LRP 3314)
46	49	2	**CHUCK BERRY** (Chess) **On Stage** (LP 1408)
47	46	12	**BILLY VAUGHN** (Dot) **Sukiyaki & 11 Hawaiian Hits** (DLP 3523)
48	37	12	**PERCY FAITH** (Columbia) **Themes for Young Lovers** (CL 2023)
49	36	8	**OLDIES BUT GOODIES, Vol. 5** (Original Sound) **Various Artists** (M 5007)
50	48	14	**FRANK SINATRA** (Reprise) **Concert Sinatra** (R 1009)

Peppino Di Capri, Italy's Top R&R Envoy, Wows Pizza Set in N.Y. Bow

Peppino di Capri, Italy's top rock 'n' roller, played to a near capacity crowd in his American debut at New York's Carnegie Hall Sunday afternoon (29), but they overflowed the stage at the end of the concert overturning a 10-foot flat and forcing the singer to flee to the safety of his dressing room. He played to a full house that evening at Brooklyn's Academy of Music bringing the day's two-concert take to $1,800.

The singer is a slight, curly-haired 20-year old who effectively combines the American rock 'n' roll style with the classically nostalgic approach to Neapolitan melodies. Working the second half of the concert, he sang 12 numbers, ranging from "Speedy Gonzales" and Twist tunes to "Voce 'e Notte" and other Italian ballads.

The crowd drowned out first chorus of first song with roars of approval for his presence. Comprising mostly young Italians and Italian-Americans, the audience was throughly familiar with Peppino & His Rockers (tenor sax, guitar, electric bass, drums, and di Capri on piano), shouting requests after each number.

He has an easy, pleasant voice and uses it best in ballads as his group plays a hard rock accompaniment. In addition, he is a confident performer, with varied visual bits going, erratic gestures, Twist antics and the ability to work as well on his feet as at his piano.

The first half of the program was a musical variety show featuring The Gondoliers, Cladia Villa, Nino Testa and Didi Van Eyck. All were backed by a 10-piece band led by Adato. Closing the first half was Cutai, in clown costume, who sang traditional and rock 'n' roll songs self-accomping on mandolin.

Peppino di Capri is doing a 10-day concert tour here with promotion pegged at the Italo-American trade. His New York dates were sponsored by Eberto Landi.

Jame.

British Cleffers

Continued from page 55

publisher the agreed portion of the royalty melon.

Joint Consultative Committee of the Arrangers, Composers & Copyists section of the Musicians Union, Composers Guild of Great Britain and the SWG, reacted swiftly to the MPA "propaganda sheet" and issued one of its own the following day.

Latter circular strongly urges PRS members (comprised, incidentally, of both songwriters and publishers) to vote against alteration of Rule 5(g) on grounds that to amend it would be greatly in the interest of the publishers but completely contrary to the interests of writers.

Proposed amendment to Rule 5(g) is that it should be varied so as to permit authors to grant publishers up to a third of their royalties from film scores irespective of whether they are effectively published.

Chi Negro

Continued from page 57

ing to a larger, more progressive, better local—Local 10." The group calls itself "Chicago Musicians for Harmonious Integration of Local 208," and listed a long bill of charges against the leadership of the Negro local.

However, the shadow boxing phase is nearly over as the bargaining sessions near. Richards and Local 10 go int othe negotiations with an upper hand provided by current history. Gray starts at a deficit because of his inability to articulate his position, a position described by one loyal 208er as "being asked to give up everything for integration."

MANNE 'CREDITS' THIEF

Honolulu, Oct. 1.

Purse was stolen from their auto while Shelly Manne jazz drummer, and his wife were watching the ocean from a nearby vista.

Manne, who flew in for a jazz concert, said the purse contained all his credit cards but no cash.

VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	6	**BLUE VELVET** **Bobby Vinton**	Epic
2	5	5	**SALLY GO ROUND THE ROSES** **The Jaynettes**	Tuff
3	4	7	**SURFER GIRL** **Beach Boys**	Capitol
4	8	4	**BE MY BABY** **Ronettes**	Philles
5	2	9	**MY BOYFRIEND'S BACK** **Angels**	Smash
6	3	5	**THEN HE KISSED ME** **The Crystals**	Philles
7	7	7	**HEAT WAVE** **Martha & Vandellas**	Gordy
8	11	4	**CRY BABY** **Garnett Mims**	UA
9	14	5	**MICKEY'S MONKEY** **Miracles**	Tamla
10	6	9	**IF I HAD A HAMMER** **Trini Lopez**	Reprise
11	13	3	**BUSTED** **Ray Charles**	ABC-Par
12	15	5	**A WALKIN' MIRACLE** **The Essex**	Roulette
13	18	3	**BLUE BAYOU** **Roy Orbison**	Monument
14	17	4	**MARTIAN HOP** **Ran-Dells**	Chairman
15	12	5	**WONDERFUL, WONDERFUL** **Tymes**	Parkway
16	10	8	**PAINTED TAINTED ROSE** **Al Martino**	Capitol
17	32	2	**SUGAR SHACK** **James Gilmer**	Dot
18	26	3	**HONOLULU LULU** **Jan & Dean**	Liberty
19	35	2	**FOOLS RUSH IN** **Rick Nelson**	Decca
20	24	2	**DEEP PURPLE** **April Stevens & Nino Tempo**	Atco
21	39	2	**TALK TO ME** **Sunny & Sunglows**	Teardrop
22	—	1	**PART TIME LOVE** **Little Johnny Taylor**	Galaxy
23	48	4	**THAT SUNDAY, THAT SUMMER** **Nat King Cole**	Capitol
24	21	10	**MORE** **Kai Winding**	Verve
25	16	8	**THE MONKEY TIME** **Major Lance**	Okeh
26	19	5	**KIND OF BOY YOU CAN'T FORGET** **Raindrops**	Jubilee
27	22	8	**YOU CAN NEVER STOP ME LOVING YOU** **Johnny Tillotson**	Cadence
28	—	1	**I CAN'T STAY MAD AT YOU** **Skeeter Davis**	Victor
29	—	2	**WHAM** **Lonnie Mack**	Fraternity
30	9	8	**HELLO MUDDAH, HELLO FADDUH** **Allan Sherman**	Warner Bros.
31	27	12	**MOCKINGBIRD** **Inez Foxx**	Symbol
32	29	2	**HELLO HEARTACHE, GOODBYE LOVE** **Little Peggy March**	Victor
33	43	3	**DONNA THE PRIMA DONNA** **Dion**	Columbia
34	45	2	**MEAN WOMAN BLUES** **Roy Orbison**	Monument
35	—	2	**IT'S TOO LATE** **Wilson Pickett**	Double-L
36	20	8	**FRANKIE & JOHNNY** **Sam Cooke**	Victor
37	—	1	**BUST OUT** **Busters**	Arlen
38	—	1	**I'LL TAKE YOU HOME** **Drifters**	Atlantic
39	25	12	**CANDY GIRL** **Four Seasons**	Vee Jay
40	42	4	**DOWN THE AISLE** **Patti LaBelle**	Newtown
41	46	2	**TEENAGE CLEOPATRA** **Tracey Dey**	Liberty
42	47	3	**ONLY IN AMERICA** **Jay & the Americans**	UA
43	—	1	**TWO TICKETS TO PARADISE** **Brook Benton**	Mercury
44	44	5	**MAKE THE WORLD GO AWAY** **Timi Yuro**	Liberty
45	33	8	**I WANT TO STAY HERE** **Steve Lawrence & Eydie Gorme**	Columbia
46	23	14	**WIPE OUT** **Surfaris**	Dot
47	—	1	**ELEPHANT WALK** **Donald and the Delighters**	Astra
48	41	4	**WHY DON'T YOU BELIEVE ME** **Duprees**	Coed
49	38	12	**DENISE** **Randy & The Rainbows**	Rust
50	36	11	**DANKE SCHOEN** **Wayne Newton**	Capitol

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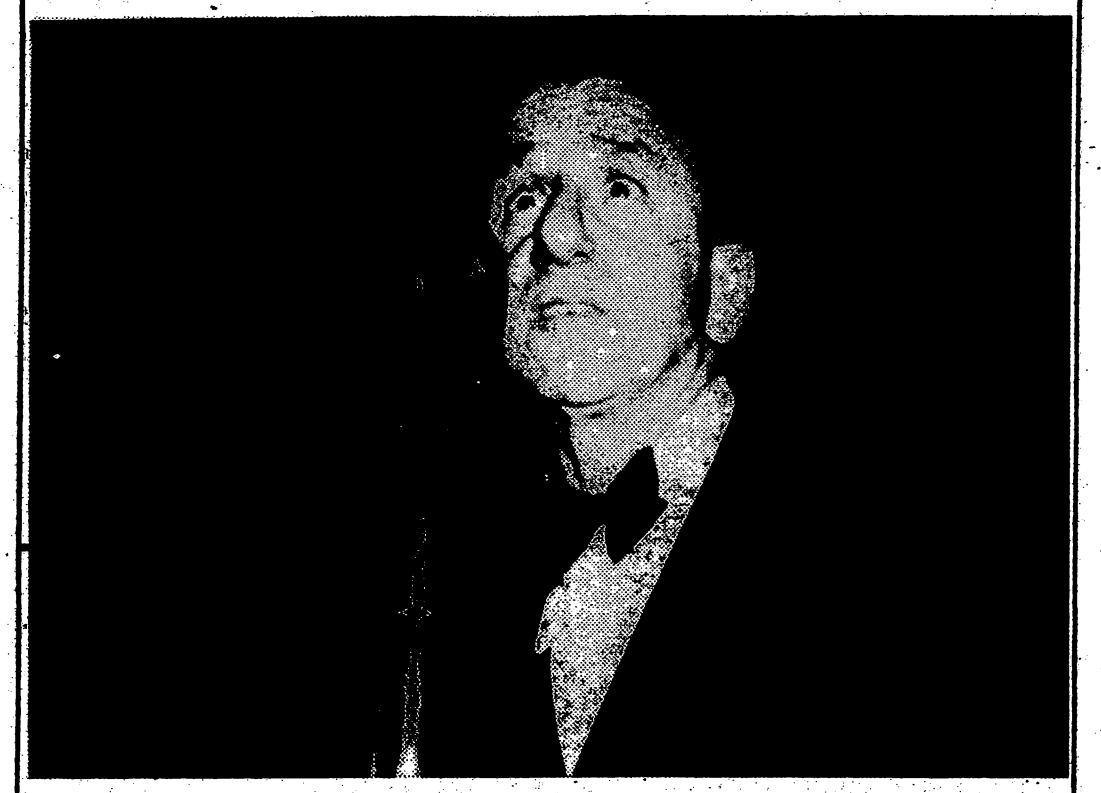

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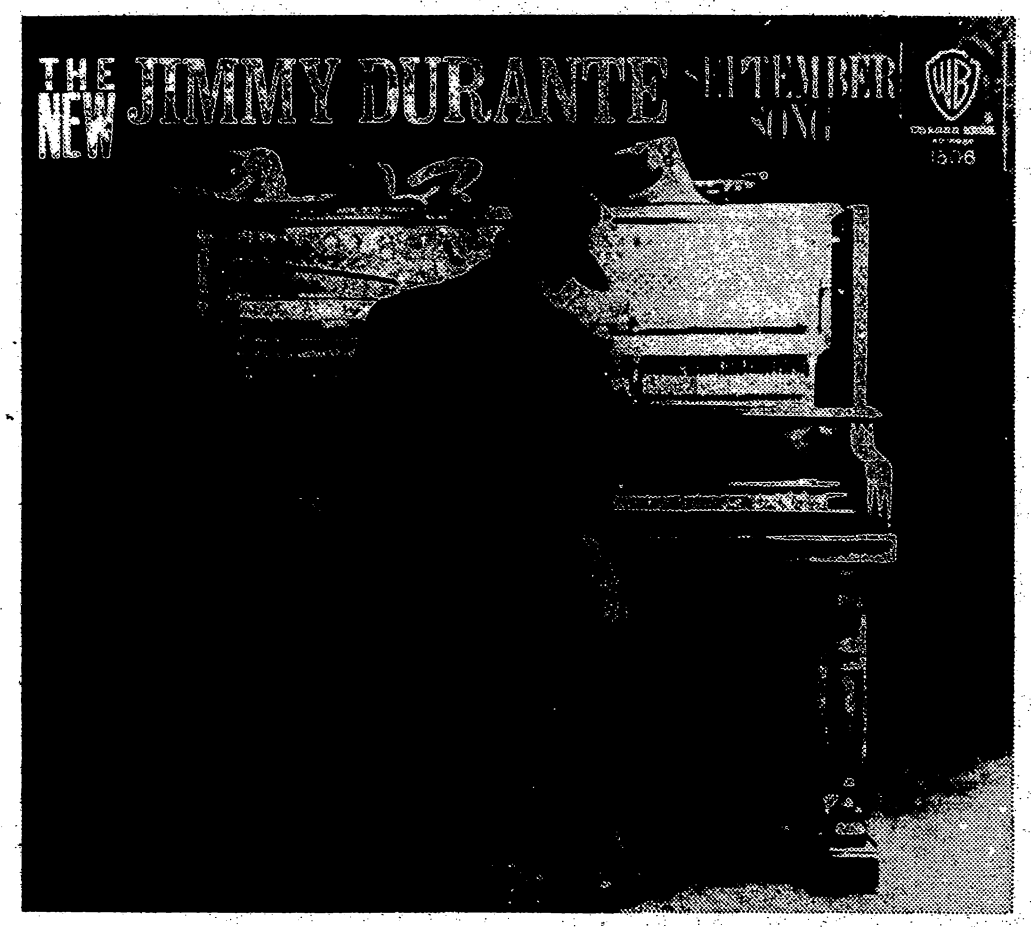

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AFM May Greenlight Tooter Swap Between Japan & U.S., Ballard Avers

Tokyo, Oct. 1.

The longstanding frustration of Japanese musicians seeking to play in the U.S. may soon be relieved. Encouragement was given here by Stanley Ballard, secretary of the American Federation of Musicians, visiting Japan for a week on the first leg of a global vacation jaunt.

"We're perfectly willing to work out an exchange agreement with an organization representing Japanese musicians," Ballard said. "We have done this with England, in several instances with France, once with West Germany and recently with Mexico. With these exceptions, nobody has made a proper request."

Although his tight Tokyo schedule kept him from huddling with reps of the Japanese musicians' union, Ballard did contact several local promoters through whom correspondence will be initiated here for harmony with the AEF. "Our policy at all times," Ballard said, "has been a willingness to work something out. President Herman Kenin of the AFM and I both favor a more liberal policy regarding the exchange of musicians.

"The world is growing smaller," Ballard observed. "Where you could put up a fence 20 years ago, you can't do that today. If musicians have the talent, you've got to let them in."

Ballard's comments add up to the most heartening view of this knotty problem that Japanese interests have received so far. The attitude here was moving toward bitter resignation, made less palatable by the sight of hundreds of Yank tooters working in Japan in recent years.

Several pending situations have accented the problem. Co-owner Lenny Green of New York's Basin Street East has been trying to book a Japanese big band called the Sharps and Flats into the nitery. Lionel Hampton, when touring here earlier this year, expressed serious interest in using Japanese musicians in America. And Russ Gary, a Yank bandleader now batoning a 17-piece Japanese outfit, is plotting a U.S. swing for next year. All of these possibilities, of course, require AFM sanction before they can come to fruition.

Thus far, Japanese musicians performing in the U.S. have been few in number and mainly those who play indigenous Nipponese instruments. Several others have been permitted to work such limited situations as jazz fests and concerts. In a few other cases Japanese musicians have "infiltrated" the U.S. as students and tuned up once safely landed.

But for general, practical purposes, the AFM has not been approving requests for the import of Japanese musicians. According to Ballard, this is simply because the matter has never been properly broached. "Up to the present time they have been trying to handle it through individuals," he said. "But we can only deal with organizations. After all, a union such as ours can't start working with 1,000 individuals. We just don't have that kind of machinery."

Ballard cautioned, however, that musicians would require confirmed assurance of employment in the U.S. before they could be welcomed. "If not, it would be a rough situation," he said. That requirement, he cited, is perhaps the key hurdle in a successful exchange agreement. It is a fact of musical life that, while many American musicians can be booked overseas, there is meager demand for foreign non-concert musicians in the U.S.

In Hong Kong, Singapore and Ceylon, from where he has received requests for meetings, and possibly in other locations, Ballard will confer with local union officials.

In addition to being international secretary of the AFM, he is treasurer of the Western Hemisphere Secretariat of Free Entertainment Unions, affiliated with the International Confederation of Free Trade Unions. The concern of this organization is to promote the cause of free and democratic trade unionism, as opposed to the concepts of communism.

SICILIANS TO ACCOLADE ANKA WITH GOLD DISK

Paul Anka is schedule to attend a public celebration in Taormina, Sicily, on Oct. 3 honoring him with a golden record for his 1,000,000 records sold in Italy.

Arrangements for his appearance there are being worked out by his personal manager, Irvin Feld, and Dario Soria, RCA Victor's v.p. of the international department. Anka is currently on his fifth international personal appearance tour through key cities in Europe and Africa.

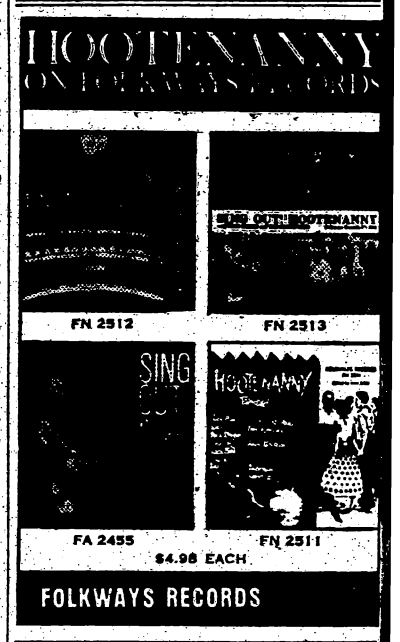
In addition to gold disks for 1,000,000-sellers in the U. S., Anka has copped similar awards for disk sales in Japan, Australia and Canada.

UA's Sardi's East

Bruno Sardi has taken over as eastern regional sales manager for United Artists Records. At the same time, regional sales manager Bob Kryl, has been shifted to Chicago to concentrate in the midwest and south.

Sardi has been national promotion director at Colpix Records for the past two years, and prior to that was a sales representative for the Capitol Records Custom Sales Dept.

HOOTENANNY ON FOLKWAYS RECORDS



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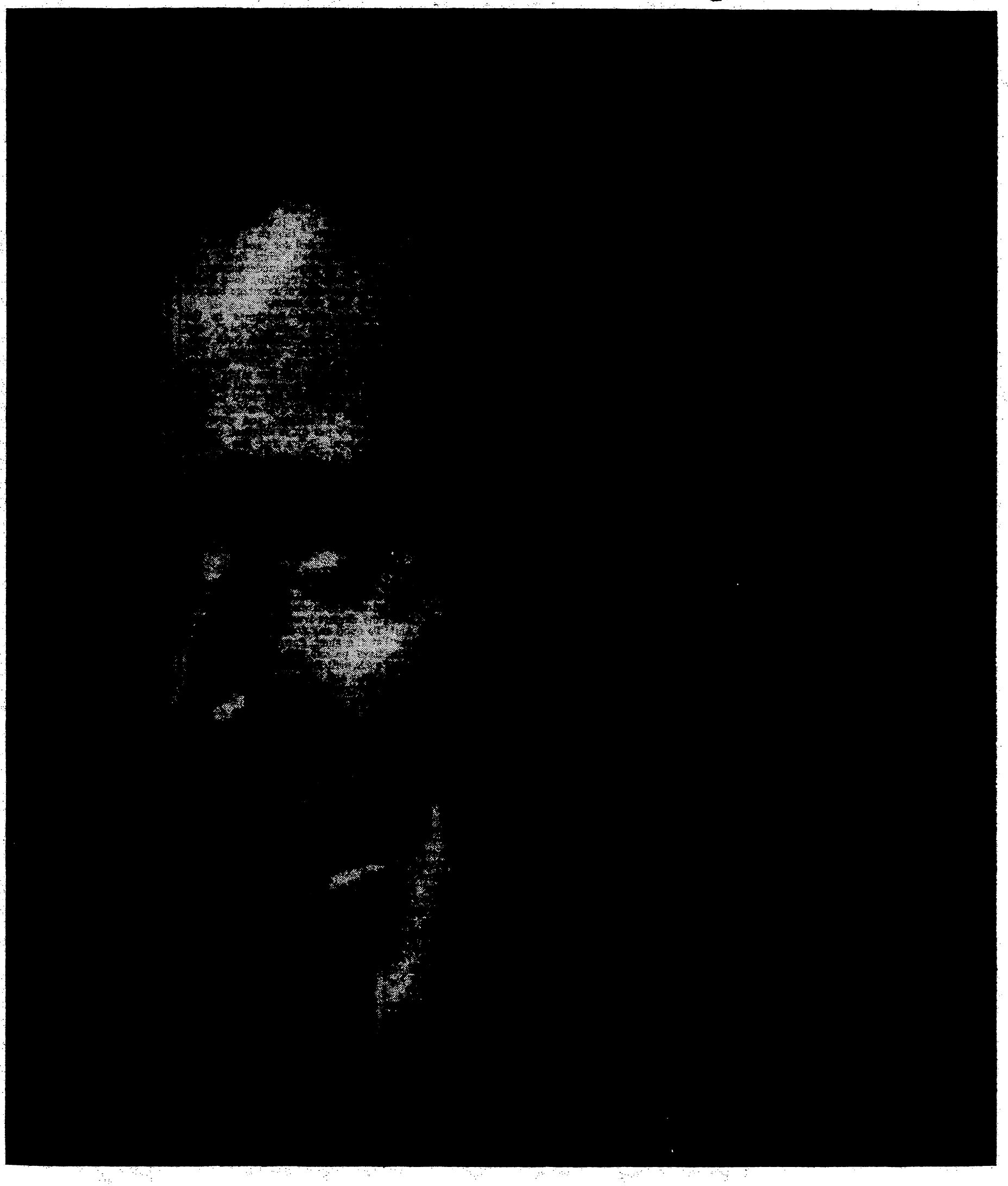

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PEARL BAILEY
October 18—JACK PAAR TELEVISION SHOW

XAVIER CUGAT AND ABBE LANE
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BUDDY GRECO
October 7, Four Weeks, AMERICANA HOTEL

DICK GREGORY
October 7, Two Weeks, BASIN STREET EAST

RAMSEY LEWIS TRIO
October 7, Two Weeks, BASIN STREET EAST

BIG SEVEN
October 7, Two Weeks, BASIN STREET EAST

IRENE REID
October 7, Two Weeks, BASIN STREET EAST

JUAN CARLOS COPES & HIS TANGO BALLET
Currently ROOSEVELT HOTEL

LESLEY GORE
October 6, ED SULLIVAN TELEVISION SHOW

HORACE DIAZ AND HIS ORCHESTRA
Currently WALDORF-ASTORIA

JIMMY NELSON
October 24, Four Weeks, RADIO CITY MUSIC HALL

DOROTHY DONEGAN TRIO
Currently THE EMBERS

TYREE GLENN QUARTET
October 21, Two Weeks, THE EMBERS

HOOTENANNY '63
October 11, CARNEGIE HALL

LIONEL HAMPTON AND HIS ORCHESTRA
Currently METROPOLE CAFE

DUKES OF DIXIELAND
October 11, Three Weeks, METROPOLE CAFE

CARMEN McRAE
October 22, Three Weeks, VILLAGE GATE

LA VERN BAKER
Currently APOLLO THEATRE

DICK GREGORY
Currently APOLLO THEATRE

THE FLAMINGOS
Currently APOLLO THEATRE

IRENE REID
October 29, Two Weeks, VILLAGE VANGUARD

CHICO HAMILTON QUARTET
Currently VILLAGE VANGUARD

KATHY KEEGAN
Currently LIVING ROOM

HOWARD REYNOLDS TRIO
Currently HICKORY HOUSE

SUZANNE FORDHAM
Currently HICKORY HOUSE

TERRY GIBBS QUARTET
October 17, Two Weeks, BIRDLAND

JULIAN "CANNONBALL" ADDERLEY SEXTET
Currently BIRDLAND

TONI ARDEN
October 18, SAN SU SAN

MARA LYNN BROWN
October 29, Two Weeks, BLUE ANGEL

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JERRY LEE LEWIS TO MERC IN 50G DEAL

Memphis, Oct. 1.

Mercury Records has inked a five-year pact calling for a $50,000 guarantee with Memphis' Jerry Lee Lewis. His manager, Frank Casone, set the deal with Irving Green, prexy of Mercury who planed to Nashville to complete arrangements. Also on hand for the signing was Shelby Singleton, Mecury's a&r rep.

Lewis severed with Sun Records after some seven years. The singer-pianist just closed at Las Vegas' Thunderbird and the Vapors, Hot Springs.

Lewis, who will record on the Smash label for Mercury, has already cut several singles and albums for Merc. Singleton and Green directed the recordings, which also will be released to Philips of Holland through Mercury.

Brit. Decca Nets $4,043,200; EMI Earns $6,720,000

London, Oct. 1.

Britain's two major diskeries, Decca and EMI, published their annual profit statements Friday (27). The former, despite a slight dip in net earnings, is increasing its divvy distribution, while EMI, higher sales and profits notwithstanding, is sticking to last year's payout of 17½%.

Decca's gross sales, including exports of $27,440,000, amounted to $78,400,000, an inprovement of $1,120,000 over the previous year. Profit before taxes was slightly better at $8,282,400, but after the taxman had had his cut, the balance of $4,043,200 was $106,400 down on 1962. The divvy equals 37 per share.

EMI's sales hit $84,360,000, and pre-taxation profit totalled $14,168,000, compared with $13,440,000. Net after tax was $6,720,000, a slight boost over 1962. The report indicates that earnings of Capitol Records in the U.S. increased from $186,000 to over $700,000. The U.K. record division maintained its progress.

On the Upbeat

New York

Irving Fields now producing jingles on a freelance basis. He just completed the new jingles for Ripley Clothes . . . Cleffer **Al Neiburg** and composer **Neal Hefti** have teamed on several songs; the first two completed are "Last Date" and "It's Awfully Nice To Be With You" . . . "The Sounds Of Ed Montgomery" has been scheduled for a Carnegie Hall showcasing Oct. 24 . . . Singer **Don Anthony** into the Sea Hunt Club on Oct. 4. . . . **The Johnny Conquet Latin Band** now alternating with the **Herb Zane Orch** at the Friday night show-dances at the Steak Pit, Paramus, N.J. . . . **Menasha Baharav**, Israeli composer-maestro, is the new musical director of Cafe Sahbra.

Tommy Leonetti and **Lonnie Satin** have been signed to cut some songs for Cinebox, the new entertainment medium that features a color film of the artist played on its 23-inch screen simultaneously with the record . . . Singer **Jody Berry** makes his film debut in "The Starmaker" . . . **Lee Morris**, Boston history teacher who doubles as a songwriter, returned to his classes after a year's leave with a flock of records including **Bobby Vinton's** "Blue Velvet" click on Epic.

Modern Jazz Quartet slated for another U.K. trip next April. . . . **Johnny Duncan**, American c&w singer now resident here, has been inked by the Ember label. . . . U.K. dates for Yank performers **Lesley Gore**, **Timi Turo** and **Dion** have been set through October by promoter **Vic Lewis**.

Barbara Gilbert and **Robert Doyle** have standby assignments covering 35 characters each in "Spoon River Anthology," which opened last Sunday (29) at the Booth Theatre, N.Y.

RAI-TV's Under-18 Singer Quarantine Stirs Beefs; Other Rome Music Notes

Rome, Oct. 1.

RAI-TV's "quarantine" of all under-18 songsters continues to be one of the most-commented topics of the early fall season in Italo musical circles. The Italian television network's edict—never openly announced but reportedly already in force—has directly affected one of Italy's top stars, Rita Pavone, whose planned springtime video show has been dropped by RAI-TV.

Ironically, the diminutive singer recently turned 18, but the ban stands just the same: as her manager, Teddy Reno, says: "She is, but she doesn't look it." Both leave for the U.S. Oct. 14 to record songs and tape some tv appearances.

Another quarantined singer, Mina, whom RAI-TV ostensibly has banned so far for some well-publicized events in her marital life, has been forced to accept foreign video and p.a. offers. She has been especially active in Spain, Germany, and France. Once Italy's undisputed top seller and attraction (she still gets hefty salaries for nitery appearances), she has seen her platter sales drop in recent months, though "La Ragazza dell'Ombrellone Accanto" (Italdisc) should get her back into circulation.

Capsule Disk Reviews

Other new releases: Domenico Modugno sings Alexandro Roth's "El Pecador" as though he'd written it himself (he wrote Italo words only), with "Non ho Saputo Legarti a Me" (Cetra) a weaker backstopper, though inimitably Modugno-styled for good reactions. Jack Hammer's "Hey Jack" (Karim) is an adroit modernization of the "Traviata" drinking song which will raise cries of sacrilege but sell well just the same.

Vasso Ovale continues in the teen groove with "Pieta" and Amami Subito" (Pathe), both well-arranged and delivered. Vira Vocia's "Se Mi Vuoi" (Sprint), shows promise in her misty voice, but recording is somewhat unclear. Egle and Alfredo Sacchetti tackle a trying task in Italianizing "Hey Paula" (Columbia), and effort is patently not up to original, despite the local desire for the lingual leap.

Marina Moran is effective in "Eden Roc" (Cetra) and "La Ragazza Color Caffe" (ditto), usable bossa-novas, though she can handle more distinctive fare. Connie Francis has a new winner for the local trade in her revival of "Malafemmina" (MGM), a Neapolitan perennial.

Prep San Remo

The next San Remo songfest, slated for January '64, will feature guest appearances by w.k. artists and singers from several countries. To quell any doubts and hesitations at the start, San Remo organizers have passed the word that these p.a.'s will be strictly non-competitive, and hence not potentially "dangerous" in any way, competish being restricted to Italo songsters. It's hoped that this year, a large foreign delegation will come in (under sponsorship of their Italo outlets), to give Riviera fest added lustre.

Ezio Radelli's Cantagiro, a two-week tour of Italy by a group of young singers competing for daily ratings and eventual all-round triumph (Peppino di Capri won this year), will go Continental in '64. Next year's Cantagiro will include stops in Spain, France, Germany, Belgium, Holland, Britain, and Greece as well. Probable name: "Canta-Europa" (Europe Sings).

"Little" Peggy March recorded two songs in Italian at RCA during her recent visit here, as well as other English languagers. During her local visit, she was escorted by her Italo opposite number, Rita Pavone, who in turn will be her guest when Miss Pavone visits the U.S. in October.

Nico Fidenco, one of top sellers here this summer with "Se Mi Perderai," has extended his RCA Italiana pact through 1968. He plans a series of records based on recent hit film soundtracks.

David Replaces Roberts As Brit. SWG Chairman

London, Oct. 1.

Ill health has forced Paddy Roberts to retire from chairmanship of the Songwriters Guild of Great Britain. He is succeeded by Hubert W. David.

Roberts, who will continue to serve on the SWG council and will carry on as general council member of the Performing Right Society, joined the Guild in 1949, two years after its formation. He became chairman in 1958.

The HIT! OF THE WEEK

RICHARD CHAMBERLAIN
(TV'S DR. KILDARE)
Sings
BLUE GUITAR
K 13170
M-G-M Records

THE ANSWER MY FRIEND IS
"BLOWIN' IN THE WIND"
PETER, PAUL & MARY • WB 5368
CHAD MITCHELL TRIO • KAPP K 510 X
JERRY JACKSON • KAPP K 543
BOB DYLAN • COL. CL 4986
DENNIS & RODGERS • CRS -300 X
ARTHUR LYMAN • HI-FI L 1013
BOB HARTER • LIBERTY LRP 3330
JACKIE DeSHANNON • LIBERTY LRP 3329
ODETTA • RCA LPM 2643
THE KINGSTON TRIO • CAPITOL T 1935
MUSIC PUBLISHERS HOLDING CORP

ANOTHER SMASH BY
The Playmates
"I'LL NEVER GET OVER YOU"
ABC-10493

The TOMMY DORSEY ORCHESTRA

Bad Time, Distractions, No Kids Mar Gotham Bow of Moscow Circus But Its Talent a Superb Star Roster

By ROBERT J. LANDRY

Soviet Russia reputedly has 80 circuses. There may be 25 in the United States. The Russian total could exceed all the circuses, numerically, in the world. Certainly the show presented at Madison Square Garden by Morris Chalfen under the Cultural Exchange Program, the Moscow Circus, is as fine a galaxy of top-liners as ever assembled.

The point, of course, is that this is a one-ring outfit, stripped down to solid skill and sinew, sans parade, elephants, pageantry or fantasies of ancient sultanates. Very much, it could be described, a "circus for adults."

The Garden is not ideal for such a one-ringer. The action is confined to the 9th Avenue end, with the talent and animals working through a single egress-ingress. Close side chairs, with almost no knee room and with little concession to the derriere muscles constitute an ordeal. Three-quarters of the central floor space is also a sea of portable seats, insufficiently ramped with complaints aplenty heard as to poor sight lines.

The New York opening on Tuesday (24) was on the same night as the latterday all-out campaign at Philharmonic Hall to make the symphony season start a dressy society event with $25 champagne supper following. Also a legit show, "Bicycle Ride to Nevada," was preeming. Add that the children were back in school, that the Moscow Circus came in under discouraging newspaper publicity restraint, and that $6.50 is not a cheap tab. The Garden was far from sold out for the opening and the performers from Russia complained that the first audience was cold compared to Philadelphia.

Yet the Moscow Circus is, not to hedge, a great entertainment, from start to finish. Certainly appreciation was sincere, though the cramped quarters, a certain physical "remoteness" for great sections of the 10,000-odd patrons all were psychological handicaps.

Respecting the press campaign, under the Bill Doll office, the cryptic comment of one journalist may stand as a sufficient analysis: "Try getting Hearst space for a Russian circus!" Nor did the budget provide for heavy display ads or posters.

Sum it up this way: there were just too many Manhattan distractions in late September. The Moscow Circus got a share of the total newspaper space, but proportionate to the pressures on the editors. The date probably could not have been more unfortunate from the standpoint of the visitors. Meanwhile Boston, Pittsburgh, Chicago, Milwaukee and Minneap-

(Continued on page 68)

General Electric's Revue Plays One Town, 4 Weeks; Marilyn Ross Headlines

Marilyn Ross is heading an unusual industrial revue, one which will remain four weeks in one community, Louisville, with the dealers brought there to see the entertainment. This reverses the typical procedure of business-serving shows which usually pass from one sales headquarters to another.

Present setup was devised by the recently - merged Wilding-Dramaturgy production house. About 18 people are involved including four chorines. Special lyrics and book were written by Michael Brown.

Paying the tab is General Electric.

H'wood 'Hoot' Big 49G

Hollywood, Oct. 1.

"Hootenanny at Hollywood Bowl" drew 13,000 patrons for a gross of $49,000 here Saturday night (28), a solid profit all around. Talent lineup included The Gatewood Trio, Joe & Eddie, Smothers Bros., Rooftop Singers and The Brothers Four.

Lou Robin and Al Tinkley promoted under aegis of National General Corp.

Tokyo Copa 'Hostesses' Provide Worldly Touch For Mitchell Boys Choir

Tokyo, Oct. 1.

The authorities looked the other way when eight lads from the Mitchell Boys Choir played this city's Copacabana for two nights. The club, like most large niteries here, is well-stocked with gals euphemistically called "hostesses."

The sweet-voiced youths, aged 10 to 14, performed at the Copa without incident. Promoter Eddie Sereno, who presented the group for three weeks in Japan and 10 days in Manila, said the Copa management had asked for a letter of non-objection from the U.S. Embassy before booking the act, which was not advertised in advance.

Although the Japanese lawmen have authority at the location, of course, it was thought that such a letter might make it easier if there were complications. The letter was obtained. The young singers gave several songfests at the Embassy. All of the other performances by the youngsters in the Far East were either in concert or at U.S. military clubs. At the latter spots, they went especially big, being booked for return dates. The Mitchell boys were accompanied by pianist-musical director Vincent Morton and manager Henry Iegler.

Next in for Sereno will be Jimmie Rodgers.

N. M. Fair Chalks Up Record Gate

Albuquerque, Oct. 1.

A record gate, last-minute cancellations by two western names, and an extension of days for next year's show all marked the 11-day 1963 New Mexico State Fair, which ended here last Sunday (22).

Warm, pleasant weather helped the expo set a new attendance peak, with 542,800 clocked through turnstiles. Figure is an increase of about 12,000 over previous high—set in 1962.

The two names, due for headliner spots with nightly rodeo events in Tingely Coliseum, notified fair management about 36 hours before skedded appearances that they wouldn't be in. One was Doug McClure of NBC-TV's "The Virginian," originally set for one show on Saturday (14). He had been contracted for $2,250. He was replaced by western actor Dale Robertson, who was paid $2,500 for the solo job.

Other cancellation was Red Foley, hillbilly video name, who had been set to double on bill on Sept. 17-18. He told fair management he was ill and didn't show. Minnie Pearl, "Grand Old Opry" fave, carried the performance alone. Pairing had been set for $6,400, but Miss Pearl settled for $2,500.

McClure's contract had been negotiated by Bob Lewis of Lewis & Lewis Agency in San Antonio, which has supplied many headliners for fair here in past few years. McClure reportedly had a similar date in Hawaii on same day (14).

Other acts on the nine-day rodeo competitions included Anita Bryant, Jimmie Wakely, Rex Allen and Andrews Sisters. Nine nights of rodeo pulled about 59,000 per-

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Kate's Carnegie Date

Kate Smith, who has been out of action for some time, will return to the boards with a concert at Carnegie Hall, Nov. 2. Singer, who held a top position in radio and recordings, for many years, will be making her first non-benefit stage appearance in many years.

Miss Smith's longtime manager, Ted Collins, is arranging for a fullscale orchestra and chorus to back Miss Smith at this event.

FOUR LADS

First United Artists record single release a Cash Box pick, "It's a Mad Mad Mad Mad World," b/w "Stolen Hours."

Now appearing at Eddys', K.C., until Oct. 16th.

Bookings: General Artist Corporation.

Mgt.: LENNY DITSON
1776 Broadway, New York City

Tex. State Fair, With Lotsa Talent, Eyes Peak Gate

Dallas, Oct. 1.

State Fair of Texas, opening its 78th annual 16-day run Saturday (5), has a strong entertainment line up that expo officials hope will top the 1950 all-time attendance record of 2,801,305. Last year's turnstile count was a hefty 2,780,173 and the gate fee is the same this fall—$1 for adults and 50c. for kids under 12.

Country's largest state fair, with a new front entrance and added ticket booths, has a permanent investment of over $40,000,000 in its 200-acre showplace just two miles from midtown Dallas. The 1963 expo, Oct. 5-20, will have an "Exposition of Our American Heritage" theme, to be carried out in scores of special events and activities.

Top show lure is the touring national company of "How to Succeed in Business Without Really Trying," starring Dick Kallman and Willard Waterman, which opens Friday (4) for 24 performances in the air-conditioned, 4,120-seat State Fair Music Hall. There's been a phenomenal advance sale, with tickets scaled at $5.95-$1.65.

"Ice Capades," the 23d edition of the John H. Harris touring icer, again gets 24 showings (13 nights and 11 matinees) in the Ice Arena, a 5,000-seater, with tickets scaled from $4-$2.25 for adults. Children's scale is $2-$1 for Monday-through-Thursday matinees. The blades show, a regular at the expo, annually draws more than 100,000 patrons.

Special free acts again are numerous. Under a big tent near the midway will be the Colossal Free Circus, presented by Dr. Pepper Co. and Frito-Lay Co., with

(Continued on page 68)

D.C. Emcee Assaulted Him, Dick Gregory Sez

Washington, Oct. 1.

With the chauffeur of Attorney General Robert F. Kennedy named as a witness to the incident, Dick Gregory claimed the emcee he hired for his week's engagement at the Howard Theatre here hit him with his fists, apparently in an argument over money.

Gregory went to the police and swore out a warrant for the arrest of James McPhail, accusing him with assault.

Gregory claimed he tried to avoid McPhail's blows in the backstage incident at the Howard. McPhail is a local man.

Gregory said he had been with Attorney General Kennedy prior to going to the theatre Thursday (26) when the fight allegedly took place. Kennedy had his chauffeur take Gregory to the Howard, where the driver is said to have seen the incident.

A jury trial on the charge is set for Oct. 30 before Washington's Court of General Sessions.

World's Fair Amusement Sector Land Grabbed Up; Deegan Predicts 10,000,000 Advance Ticket Sale

All available land space in the Lake Amusement Area where the paid admission entertainment of the N. Y. World's Fair will take place starting April 22, has been sold out, according to Judge Samuel I. Rosenman, who is head of that area. In addition, some water space has been sold, for a full schedule of amusement activity at the Fair.

Announcement was made by Judge Rosenman at the board of directors' meeting Thursday (26) on the site of the pitcher's mound of the Shea Stadium, where the New York Mets will play starting next season.

The optimistic reports at the confab were continued with the announcement that all available space in the transportation section has been leased and all available space in certain desireable sections of the industrial section have been allotted.

In addition, Thomas J. Deegan, chairman of the Fair's executive Committee declared that he expected advance ticket sales to hit 10,000,000 ducats by the fair's preem. Already more than 1,000,000 have been sold with United Airlines making the largest purchase of 100,000. Line gave Deegan a $135,000 check to cover this purchase. It was also expected that the Fair would be in the black by the end of the first year, and sufficient money would be left at the end of the two-year run to rehabilitate the Flushing Meadows Park into one of the largest municipal park systems in the world.

The Fair's prexy, Robert Moses, answered critics "who never build anything" and promised that the Fair will be opened in time.

Thus far, work is progressing satisfactorily in virtually all departments, according to reports submitted to the directors. There is some apprehension about one section of road being completed in time, but otherwise the huge complex of traffic arteries are proceeding as per schedule.

Thus far, the amusements in the Lake Area, are the Amphitheatre to be operated by Meyer Davis, Leon Leonidoff and Thomas R. Rudel; the Texas Pavilion with its Music Hall where a history of American musical comedy will be shown; the Ringling Bros. Barnum & Bailey Continental Circus, Le Poupees de Paris, a puppet show which was a hit at the Seattle World's Fair last year; Dancing Waters, Walter's International Wax Museum, the Santa Maria, and others. The biggest performer employer is expected to be the Davis-Leonidoff-Rudel show.

USO Unit Off to Spain; Professionals Resuming After Summer Amateurs

"Rythmn Revels," USO Unit Number 1512 flew out yesterday (Tues.) for Spain. Its a five-week hop including military installations in Tangiers, Morocco and, returning, the Azores and Bermuda. Company comprises seven persons, the standard complement nowadays. They were routined by, but not accompanied by Bert Wishnew and will present a 75 minute entertainment.

Karen Ryce, acro-dancer, Ronnie Haydeh, girl vocalist, Joane Star, tap dancer and Rod Rodgers, comic head the acts. Jack Powell, the vet vaude blackface drummer, will also do a specialty act besides doubling under conductor-pianist Bernie Thall. Seventh member of troupe is Peter Corey on trumpet.

Under reduced budgets for USO, professionals hit the military centers in season only. Summertime talent is most collegiate amateur who travel for subsistence alone, sans salary.

Philly Group Buys Million Dollar Pier

Atlantic, Oct. 1.

Million Dollar Pier, once the resort's top amusement spot, has been sold to a Philadelphia syndicate for a reported $1,600,000. Seller was Associated Realties Corp., a company formed by the late Capt. John L. Young and the Crossan family of Philadelphia which operated the structure for years.

Head of the purchasing syndicate is Robert Saligman, president of the Queen Knitting Mills, Philadelphia. Included in the buy are a group of boardwalk stores and apartments opposite them as well as a 200-foot wide strip of land extending from the boardwalk to Pacific Ave.

Sale was negotiated by Rudolph J. Bushell, v.p. of Albert M. Greenfield & Co. of Philadelphia. Bushell said that amusement enterprises now occupying the pier and operated by the Beach Amusement Co. under direction of Max Tubis and Harry Schwartz won't be affected. The land, he said, will probably be used for a motel development.

The pier, built in 1906 by Capt. Young, once extended some 1,700 feet into the sea. It has a 200-foot frontage on the boardwalk. A huge hippodrome was in the centre of the pier and for years top vaude names played it in season.

George Hamid, owner-operator of the Steel Pier, leased the Million Dollar Pier in 1938 and operated it until he bought the Steel Pier in 1943. Three fires, two in 1948 and one in 1949, closed the Million Dollar as a pier.

The front part of the structure, where a grand ballroom once stood, has been rebuilt as an open air amusement spot with a miniature golf course and various "skill" concessions. The hippodrome houses exhibits, restaurant facilities and more concessions.

W'peg's Celeb Concerts Slates 7 Event Series

Winnipeg, Oct. 1.

Celebrity Concerts Ltd. will present a series of seven events for the winter season here. The subscription series, starting Oct. 26, includes the Black Watch, violinist Yehudi Menuhin, the Mazowse, Vienna Choir Boys, the Clebanoff Strings and Met Opera basso Cesare Siepe.

Extra events not on subscriptions include Nat King Cole's "Sights and Sounds" show and the Kingston Trio. Celebrity Concerts also books similar series in Calgary, Edmonton and Saskatoon.

Murchison Jr. New Prez Of Island Resort Complex Near St. Petersburg, Fla.

St. Petersburg, Fla., Oct. 1.

Clint Murchison Jr. has been named president of Tierra Verde Corp., luxurious island compound on the outskirts of St. Petersburg. The corporation, as well as Tierra Verde City Inc., location of Guy Lombardo's swank Port-O-Call nitery, was headed by Louis Berlanti, who died Aug. 17 in an aircraft crash. Berlanti's son, Fred, was killed in the same accident.

Announcement of the new prexy, also stated that Centex Construction Co. of Dallas, Murchison-controlled building organization, will be incharge of Tierra Verde. "Exciting undertakings and entirely new concepts" are said to be slated for the development.

Effect of the change on Lombardo's club, if any, has not been announced. Meanwhile, a National Labor Relations Board hearing into charges of unfair labor practices by the management at Port-O-Call has wound up in nearby Tampa.

A long procession of witnesses for Local 104 of the Hotel and Restaurant & Bartenders' Union was heard. The dispute began on the evening of March 28. Just as a formal Governor's Ball was getting underway at the bistro. A decision is not anticipated for several weeks.

Christian Arabs' Lovely & Booming Beirut: Luxury, Culture, Gambling

By TRUDY GOTH

Beirut, Oct. 1.

This Lebanese metropolis is the boomtown of the Middle East for a variety of commercial and political reasons. A predominantly Christian country of Arabic antecedents, now independent after the years as a French protectorate, has many charms, including seacoast and mountains, fine hotels, a vivid and varied cafe life, a gambling casino far larger and more sophisticated than offered by Monte Carlo, Beirut has much of the culture and wealth of the Near East without its political tensions.

All of the foregoing spells out a considerable activity in high brow and lowbrow amusements. Each year there is the stunning spectacle of the music festival set in the splendid Roman-and-before ruins of Baalbeck. Here play foreign symphonies, ballet companies, great dramatic repertory groups on the steps of the Temple of Bacchus or before the Temple of Jupiter with the tallest columns ever erected by man.

Beirut proper is a smart and smartly-gowned city. Its society is fascinating because it mixes Christian, Moslem and Jewish elements along with Europeans and tourists in numbers. A visit to some of the private homes is sufficiently dazzling.

After Nasser's coming to power, much Near East trade started to shift from Cairo to Beirut with its free, gold-backed currency, trade privileges and nearness to oil lands. Lebanon was formerly called in travel agents' literature "Little Switzerland" because of its 7-10,000 feet altitude mountains which offer beautiful skiing with ski lifts, hotels and a mile long run at 9,200 feet. Now the country is better known as "New Switzerland'" because of its numbered bank accounts and bank secrecy.

Lebanon today is unique among Middle Eastern countries in having a Christian majority—but the Moslem population is a large one, multiplying fast and the result a cultural patchwork. Some of the Beirut families are exceedingly rich and some of their houses are le dernier cri in elegance.

Mme. Aimee Kettaneh, the president of the enormously successful Baalbeck Festival, a strikingly handsome woman, has brought off many difficult proj-

(Continued on page 86)

MOSCOW CIRCUS OK 500G AT N.Y. GARDEN

A gross somewhat above $500,000 is anticipated for the 12-day stand of the Moscow Circus at the Madison Square Garden, N.Y. Circus, which opened last Tuesday (24), did light business for the first three days. However, trade picked up considerably on Friday (27) and approximately $150,000 was taken on five Saturday and Sunday shows.

Troupe is touring the U.S. under the auspices of Morris Chalfen, who also brought a circus to Russia in an even exchange under the banner of the U.S. State Dept. Chalfen is the producer of "Holiday on Ice," the first American icer to tour Russia.

The Moscow Circus is expected to sell out for the rest of the engagement which winds up Tuesday (8).

Cincy Okays $10-Mil. For Convention Hall

Cincinnati, Oct. 1.

After many months of planning, the green light is on for a municipal convention hall. Authorized by City Council, it will be in the block bounded by Elm, Plum, 5th and 6th Sts., on the fringe of the downtown shopping, theatre and hotel district.

Cost of land rights and building is limited at $10,000,000. There will be a 3,000-seat auditorium and vast exhibition space. Completion is expected within four years.

It's the first step in a core development program, which is expected to take in a zone including Keith's Theatre within five years, and another zone including RKO Albee in a more distant time.

Waikiki Tourist Chill May Warm Rival Resorts' Biz

Honolulu, Oct. 1.

"Visitor dissatisfaction" with Waikiki may boost the economy of the so-called neighbor islands (Kauai, Maui, Hawaii) by some $50,000,000 a year in 1970, a U. of Hawaii report indicates.

Traditionally, Waikiki has grabbed 90% of the money spent in the state by hotel visitors. The report notes that the outer island boost is contingent upon construction of more hotel rooms.

As it is, West Maui already is emerging as the "Waikiki" of the neighbor isles, with new resort facilities there topped by the Sheraton Maui and Royal Lahaina projects. Kona, Hawaii island, is runnerup.

Billy Eckstine Scores In Tokyo Concert Inked As 'Accommodation' for Crix

Tokyo, Sept. 24.

Billy Eckstine showed himself still the masterful song salesman in this curious two-concert outing at the 706-seat basement auditorium of the main Kosei Nenkin Hall. Working with plenty of oldies to gain greater rapport with his Japanese audiences, he captured an audience that was less than half of capacity (reportedly better the second night) with his big, scooping baritone on both ballads and jump numbers.

From the time he stepped onstage with his signature, "Everything I Have Is Yours," through the closing "All Right, O.K., You Win" bluesy bouncer, Eckstine demonstrated why he has been able to remain among the top names for most of his 30 years before the mike. Complementing his rich, trade-marked voice were a touch of fancy footwork and a fine bit of trumpet blowing capped by a Satchmo impresh that brought hefty mitting from the gathering of Nipponese—mainly press reps and show biz pros.

While Eckstine tried some hip lyrics on "Ma, She's Makin' Eyes At Me," did some rocking on "Little Momma" and didn't resist "I Left My Heart in San Francisco," he leaned primarily on his long line of disclicks and a medley of Ellingtonia. A beguine treatment of "In the Still of the Night" was especially effective, with the singer getting solid support throughout from conductor-pianist Bobby Tucker, drummer George Avalos and the Keichiro Ebihara orch.

Opening the bill were Joe Chisholm and his wife, terper Bunny Clarke—an ingratiating pair. But since Chisholm has become basically a singer after previous identification as a hoofer, it was less than show-wise to card him with Eckstine.

Looking like a sepia Sinatra and warbling in a straightforward manner, Chisholm did a wide range of tunes, most from the current nitery catalog. He has an easy style, given a vaude flair by the use of a straw hat and cane. After displaying his vocal credentials, Chisholm boosted his appeal by adding a soft-shoe throwback to "Me and My Shadow" and sent the house chuckling by cunningly rendering some Nipponese folk numbers while twirling a baton. Miss Clarke is a looker who comes on for an interesting modern dance turn on the calypso, "Sitting By the Ocean."

Edihara, one of Japan's foremost alto men, warmed up the house with a soulful "What Kind of Fool Am I" solo.

Asked about the poor house, promoter Tats Nagashima, who presented Eckstine for three weeks in Japan, Okinawa and Taipei, admitted that the promotion

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Shin Kosei Nenkin Hall, Tokyo

Billy Eckstine with Bobby Tucker on piano and George Avalos on drums, Joe Chisholm & Bunny Clarke, Keichiro Ebihara Orch; admission $1.40 *to* $3.35.

Now Valachi Gags

Joseph Valachi, the Senate committee's own Little Caesar on the witness stand, is inspiring the usual jokes. Quips Henny Youngman: "Valachi awakened in a dead sweat. He'd forgotten to renew his Blue Cross Policy."

Another crack: "Valachi will star in 'Have Gun—Will Travel,' broadcast not-live."

Tito's Tourist Pitch For Yugo

By TOM VAN DYCKE

Split, Oct. 1.

Marshall Tito has given the green light for an all-out drive to get the hard currency his country needs by transforming Yugoslavia's Dalmatian coast into an all-year playground for tourists. He stands a mighty good chance of putting it over.

With Europe's economic recovery a *fait accompli* and unstable weather throughout most of the continent, sun-seeking vacationers have so jammed France's Cote d'Azur that today even the least known hamlets have been crowded to the bursting point, with prices skyrocketing beyond belief. As much can be said of the Italian Riviera while Spain's Costa Brava, once the mecca of the medium-priced tourists, is now jampacked and overpriced. Even the Italian Adriatic resorts have reported doing complete capacity all the way from Trieste to as far south as Rimini.

On the other side of the Adriatic, the story is quite different. Tito's Dalmatian coast has everything going for it. For one thing the Littoral is breathtakingly beautiful with wild savage mountains coming right down to the beaches, which are plentiful. The climate is superb, winter and summer alike. Hotels on one of the offshore islands announce that any time it rains, prices are cut by 50% and, should it snow, no tab at all.

But the prices of accommodations are beyond belief. Stopped at the newly opened glass-built Hotel Marjan which has a swimming pool, two cocktail lounges, one al fresco, and a beautiful restaurant. A ninth floor room, with bath, shower and glassed-in balcony goes for $7.50 a day. And even this price is reduced by 10% after the first of September. Food is excellent and extremely moderately priced. Lobster mayonnaise, mixed grills-cum-shishkebab, salad, dessert, Turkish coffee and drinks and the tab for two comes to just about $6, service compris. Hotel men all talk English and menus, even in small villages are printed in English, French and German in addition to Jug. Since restaurants, hotels and shops are all nationalized nobody tried to put the gyp on for anything.

In order to bring the hard currency (local money is the dinar, pegged at 750 to the buck) Tito has ordered six new luxury type hotels built from Dubrovnik, called "the Pearl of the Adriatic," to Rijeka, erstwhile Fiume. And to let the world know of this paradise, two companies were shooting travelogs in Eastmancolor to be distributed gratis to picture houses throughout Europe.

For tourist distractions in addition to scenery and beaches, there is terriffic fishing and an extraordinary ancient walled city within Split where Diocletian had his pad (he was allegedly born in Split), plus the customary water skiing and boat rides to the nearby offshore islands. Incidentally the government has transformed one of these islands, Sveti Stefan, into a hotel with its narrow streets serving as corridors. Fabulous to say the least.

For the last three years Split has had an annual theatre and music festival with this year's stanza being devoted in the main to Italian opera. However for next

(Continued on page 68)

ALEXANDER ADDS ARNOLD

Jimmy Arnold has joined the Willard Alexander Agency's package an tour dept. He had been with General Artists Corp. for a while and later went to Shaw Artists Bureau.

Arnold was the first Negro agent on fulltime basis at GAC.

London's Establishment In $184,000 Bankruptcy

London, Oct. 1.

Having lost more than $184,000 in less than three years, the Establishment Club has gone into voluntary liquidation. The spot, however, will be continued by Raymond Nash. His offer at a creditors' meeting to pay preferential creditors in full and one third to others was accepted.

The club, which opened in October, 1961, launched the current satirical vogue in Britain. It was founded by Nicholas Luard and Peter Cook. The latter is now appearing in on Establishment show at the Stroller's, N.Y.

Lenny Bruce appeared at the Establishment last year. But attempts to bring him back for a return engagement were thwarted by the Home Office, which refused to grant him right of entry into Britain.

Vaughan-Basie Unit Ends 3-Week SRO British Tour With Four London Dates

London, Sept. 24.

Winding a three-week tour of Britain with four dates in London, the Sarah Vaughan-Count Basie show, which has played to SRO houses at practically every stand, pulled more than 2,150 customers to the 2,860 seat Odeon, Lewisham in South London.

It should be explained that Miss Vaughan and the Basie crew had previously played Croydon, in the near vicinity, and jammed the house for two performances, thus siphoning off much of the South London potential. According to agent-promoter Harold Davison, the Lewisham bash was the lowest attended of the whole trek. At three-quarters full it gives some idea of how British jazz fans will turn out for a couple of American legends.

Vaughan-Basie Show

Sarah Vaughan, Kirk Stuart Trio, Count Basie Orch with Jimmy Rushing. A Harold Davison presentation. At Odeon, Lewisham, London, Sept. 21, '63; $2.95 *top.*

Living up to her rep here, Miss Vaughan scored with "Maria;" "I Feel Pretty," "Misty," "Over The Rainbow," "Tenderly," "I Can't Give You Anything But Love" and others. Her own peculiar arrangements with their strong jazz-blues feeling fell on willing ears and drew thunderous applause.

Backing the thrush was the adept Kirk Stuart Trio whose efficient accompaniment through several difficult numbers added to the Vaughan magic, and at the same time made a pianissimo contrast to the blast of Basie.

Basie's orch, which opened the 140-minute show, was well in character with a dozen superbly arranged numbers. Highlights were "Swinging Shepherd Blues" featuring flautist Frank Wess; "Blues In Hoss Flat" with the brass section in top form and a spectacular, if, overlong, drum solo from Sonny Payne during "Ol' Man River."

Mr. Five by Five (Jimmy Rushing) breezed through half a dozen bluesy renderings in fine style and at times had patrons rising in applause. *Watt.*

Amateur R&R Gig's SRO Biz 'Amazes' Waikiki Shell

Honolulu, Oct. 1.

It took an amateur rock 'n' roller featuring 30 teenage combos competing por a $100 grand(?) prize to set a new Waikiki Shell attendance record.

Some 10,000 noisy but orderly youngsters turned out for the three-tour bash. And 1,500 more were turned away after the box office ran out of tickets.

While the tab was a modest 55c, the size of the crowd amazed Shell personnel. Show was sponsored by radio station KORL and a soft-drink firm. The station promptly announced there'll be an encore "Battle of Bands" next year.

Ringling Bros. and Barnum & Bailey Circus a Three-Ring Click in Paris

Paris, Sept. 27.

This is the first Paris and French visit of the Ringling Bros. and Barnum & Bailey Circus since 1898. With three-rings a rarity, the solid aspects of this edition and the local liking for circuses, it should be in for a good playoff here till Nov. 11 at the over 4,000-seat Palais Des Sports.

Actually, this is a roadshow setup of the Ringling show with the first troupe now in California. Many of the present acts were also part of the American circus in in Moscow last summer. It not only has enough unique acts to make audiences sit up in excitement but also fine production dash and smooth progression.

Ringling Bros. and Barnum & Bailey Circus

John Ringling North presentation of three-ring circus with Harold Alzana, Uuns, Gerard Soules, Galla Shawn, Stephenson Family (6), *Cesar, Ellbano, Domis, Chaludis* (3), *Lalos* (4), *Robertos* (3), *Roberto De Vasconcellos, Dior Sisters* (3), *Charles & Gena Moroski, Fredonias* (5), *Binders* (2), *Kossmeyer Mules* (2), *Caprice & Partners* (3), *Fenis & Ferroni, Desert Sons* (8), *Clowns* (20), *Trapeze Girls* (20), *Lothar, Silky. Supervised by Arthur Concello; musical direction, M. Eursman; production numbers staged by Max Weldy and Pat Valdo with costumes by Weldy; choreography, Margaret Smith. At Palais Des Sports, Paris;* $4 *top.*

The big costume parade may seem a bit frilly for Paris, where they are still house revue staples. However, the electric movement in the three rings, the elephants, horses, dogs, clowns and cascading numbers overcome these flaws to build the show into a sumptuous spectacle.

There is no more sawdust or the sideshow feel of the Ringling circus of yore. Here felt-covered rings are cleanly lit and there are no menageries, freaks or other circus traditions of memory.

Except for its size, the production is pared down to putting the emphasis on the acts themselves. And nets, except for a few numbers, do away with the morbid qualities too long associated with circuses.

It's the aplomb, derring do and dexterity that count, not the prospect of impending hurt or blood. Harold Alzana gets maximum attention as he walks up a rope to get to a high wire atop the Palais Des Sports. Then he skips rope on it and teeters for sock impact before walking down the rope again.

Alzana has the assurance that does away with the gasps and groans of this type act. His perfection in execution makes for showmanship. Unus is a close second in his suave poise as he does one finger stands on a lighted lamp globe. Gerard Soules swings on a trapeze to do a fallaway to catch himself by his heels. It's another classy entry.

Galla Shawn, a shapely blond, does headstands on a swinging and spinning trapeze that is easy on the eyes. She is surrounded

(Continued on page 86)

THEY'RE OFF AT VEGAS' THUNDERBIRD DOWNS

Las Vegas, Oct. 1.

Horse racing returns to Vegas Saturday (5) with the debut of Thunderbird Downs, located behind the main buildings of the Thunderbird Hotel.

Featuring both thoroughbred and quarter horses, 10 races will be held on the preem and another 10 the following day, it was revealed by Joe Wells, prexy of the hotel and the operating firm, Nevada Racing Assn.

Racing is also skedded for the next four weekends. Grandstand capacity is 3,000; pari-mutuel wagering system is used. Track has quarter-mile straightway with approximately one-half mile oval track.

Wells has named Richard Thompson director of racing.

The Dunes Hotel

LAS VEGAS, NEVADA

PHONE REGent 5-3111

September 23, 1963

Mr. Rip Taylor
Backstage - Arabian Room
The Dunes Hotel
Las Vegas, Nevada

Dear Rip:

I am sincerely delighted to advise you that you have just laughed me into another four weeks at the Dunes Hotel.

It may interest you to know that our decision to hold you over is unprecedented in the more than eight year history of the Dunes Hotel. We know that your "hold-over" four with Eleanor Powell, starting Friday, September 27, will be as full of fun as your initial four weeks with Frankie Laine.

Maybe you begin to get the idea that we want you to feel that the Dunes Hotel is your home in Las Vegas.

Both Mr. Charles J. Rich, our executive vice president, and I consider you as much a friend as one of America's funniest performers.

Good luck to you, Rip.

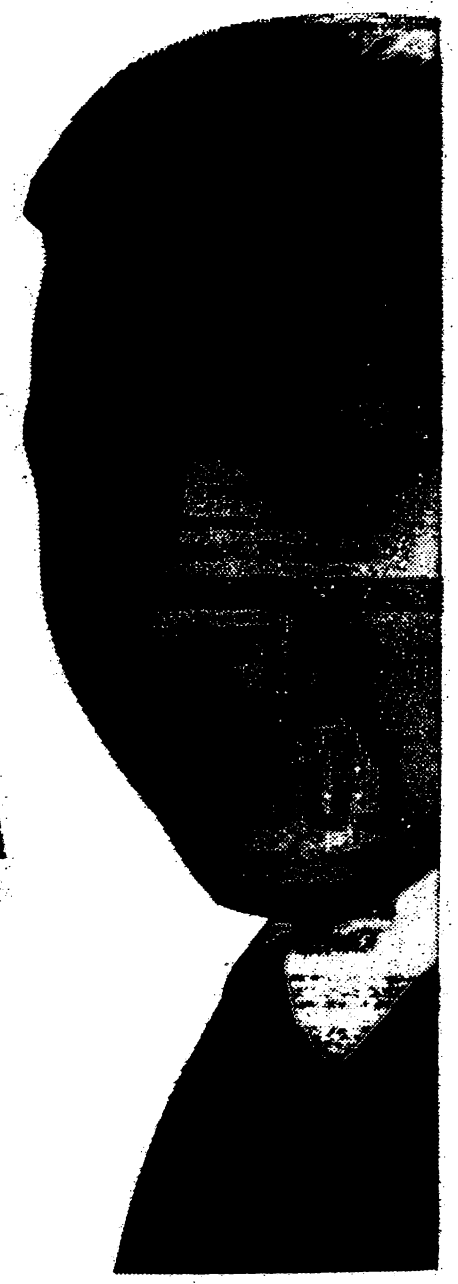
Sincerely,

M. A. RIDDLE
President

MAR:jo

Thank You *

MAJOR RIDDLE!



RIP TAYLOR

* for 4 WEEKS with FRANKIE LAINE
and 4 WEEKS with ELEANOR POWELL

(*Returning* ED SULLIVAN SHOW CBS-TV Nov. 24th)

GAC

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Publicity: SAUL RICHFIELD

Vaude, Cafe Dates

New York

Anna Maria Alberghetti booked for the Waldorf-Astoria's Empire Room starting Nov. 18 for four weeks . . . **Sophie Tucker** inked for El San Juan, Puerto Rico, Dec. 19 . . . **Felicia Sanders** set for Sutmiller's, Dayton, Nov. 24 . . . **Gene Baylos** will play the Copacabana starting Oct. 24 . . . **Bob Melvin** down for the Elegante, Brooklyn, Nov. 6 . . . **Gloria Lynne** set for the Village Gate, Nov. 12 . . . **New Christy Minstrels** to play the Sports Arena, Hershey, Pa., Oct. 25 and Convention Hall, Philadelphia, the following night . . . **Phyllis Diller** tapped for the Fontainebleau, Miami Beach, Nov. 18 . . . **Eagle & Mann** to the 40 Thieves, Hamilton, Bermuda, Nov. 11.

James Darren set for the Copacabana, starting Dec. 5 . . . **Denise Darcel** tapped for the Blackstone, Chicago, Nov. 11 . . . **Milton Berle** into the Eden Roc, Miami Beach, Jan. 31 for 10 days . . . **Shoshana Damari** to appear at Town Hall., N.Y., Nov. 23. She's also down for the Forum Theatre, Pittsburgh, Oct. 13 . . . **Jimmy Durante** set for the Deauville, Miami Beach Jan. 24 . . . **Larry Wilde** to work the Shamrock, Houston, Oct. 23 . . . **Vaughn Meader**, set for the Blue Angel Oct. 15, will have **Donna Jean Young & Jim Connell** in his act . . . **Julius LaRosa** into the Embers, Indianapolis, March 9 . . . **Keely Smith** contracted for the Plantation, Greensboro, S.C., starting Oct. 4.

Lily Cavell moves from the Sahbra to the House of Vienna Oct. 11 . . . **Cab Calloway** down for the Mocambo, Montreal, Nov. 14 . . . **Fisher & Marks** pacted for the 40 Thieves, Hamilton, Burmuda, Nov. 14 . . . **Ronnie Martin** preems at the Holiday House, Pittsburgh, Dec. 19 . . . **Jimmy Roselli** signed with the Willard Alexander Agency . . . **Damita Jo** to the Holiday House, Milwaukee, Oct. 28 . . . **Vaughn Monroe** pacted for the Elmwood Casino, Windsor, Ont., beginning Oct. 28.

Marie Velasco new at the Crystal Room . . . **Enzo Stuarti** set for the Town & Country, Buffalo, Nov. 22 . . . **Grecco & Willard** inked for Eddy's, Kansas City, Nov. 22 on bill with **Nancy Ames** . . . **Ames Bros.** into the Vapors, Hot Springs, Nov. 7 . . . **Rip Taylor** held over for the Sept. 28 layout at the Dunes, Las Vegas, topped by **Eleanor Powell** . . . **Leo Fuld**, operator of the Sahbra, back heading the show following a trip to Israel . . . **Phyllis Diller** into the Chateau, Cleveland, Oct. 28.

Chicago

Denise Darcel set for the Sheraton-Blackstone Nov. 11 for a fortnight . . . **Jan McArt** plays the same spot Nov. 25 for two frames, and **Caroline Richter** is down for a Jan. 13-Feb. 1 gig . . . **George Kirby** inked for Eddys', K.C. Oct. 31 and Mister Kelly's, Chi, Dec. 30 for a pair . . . **Anita O'Day** into Le Bistro, Chi, Oct. 9-Nov. 3 . . . **Ames Bros.** play the Vapors, Hot Springs, Oct 14 for nine days . . . **Phyllis Diller** set for the Crystal Palace, St. Louis, Nov. 12-27 . . . **June Christy** pacted for the Embers, Indianapolis, Jan. 3 for a week.

Irwin Corey inked for the Crystal Palace, Chi, Oct. 29-Nov. 17 . . . **Susan Smith** plays Henrici's O'Hare Inn Sept. 30-Oct. 26 . . . **Phil Karsh** will spell **Eddie Fritz** on the ragtime piano at the new Crazy Horse Saloon in Chi's Old Town section . . . **Monique Van Vooren** & the **Guys & Dolls** set for the Chase Hotel, St. Louis, Oct. 13-27, and the Vapors, Hot Springs, Dec. 26-Jan. 4.

Bonnie Dobson & the **Contemporary Folk Group** down for the Gate of Horn, Chi, Oct. 15-27, and **William Clauson** and **Jean Redpath** skedded for the same spot Oct. 29-Nov. 10 . . . **George Carlin** ankled GAC and is off on an eight-week European tour . . . **Billy Frisco** plays a week at the N. O. Playboy Club starting Oct. 21, and a like gig at the Miami Playboy Nov. 4 . . . **Dick Smith** currently at the Hawaiian Cottage, Cherry Hill, N. J.

Dallas

Bobbi Baker inked for a fortnight at the King's Club, opening Oct. 28 . . . **Kingston Trio** gigs Oct. 22 at McFarlin Auditorium on SMU campus . . . **Artie Brooks**, comic-emcee, returned to the Colony Club Sept. 30 for a long stand . . . **Bob Hope** set for solo date Oct. 5 at Southern Methodist U. Coliseum, with **Ed Bernet's** Banjo Band in support . . . Gaylife Club inked one-week dates with **Margaret Whiting**, Oct. 3; **Henny Youngman**, Oct. 10; **Little Egypt**, Oct. 17, and the **Johnnie (Scat) Davis** combo opens Oct. 31 for a fortnight.

Danzas Y Cantos de Mexico and **Don Ragon** orch open Oct. 10 at the Statler-Hilton's Empire Room, with **Kaye Ballard** due Oct. 24 for two frames . . . **Van Dorn Sisters** pacted for Oct. 8-20 at Club Village . . . **Fats Domino** orch gigs Oct. 2 at Guthrie Club . . . Inter-University Hootenanny set for Nov. 14 at Dallas Memorial Aud, with the **Clancy Bros. & Tommy Makem, Jean Ritchie, Oscar Brand, Judy Collins** and **Josh White Jr.** . . . **Johnny Desmond** due at the Bon Vivant Room Jan. 17 for one week . . . **Barney Weinstein**, with amateur nights weekly at his Theatre Lounge for years, now offering a weekly Amateur Night Hootenanny, with winners getting a week's paid date.

Kansas City

Russ Carlyle Orch one-nighted at McKeon's Thursday (19), one of the few name bands through here recently . . . **Four Lads** in a return engagement at Eddys' beginning Oct. 3 . . . **Dave Barry** set for Carl Hoppl's Baldwin, L. I., for two weeks in October following stand at Eddys'. **Susan Barret** of same bill back to New York and dates on "Tonight Show." She's also due for a Mercury recording session. . . . **Marilyn Maye** and **Sammy Tucker** due to return to the Colony Steak House in a fortnight.

Eckstine Scores

Continued from page 64

was half-hearted. He said he would have given it more bally if it were in a larger hall, but Eckstine's manager, Milton Deutsch, wanted a percentage if the singer went into a house seating more than 1,200.

Nagashima added that original plans did not call for any concert dates, but they were added when Deutsch requested three instead of two weeks for Eckstine. The only reason Nagashima went into a concert hall at all, he said, was to get space from the Japanese critics, who do not cover the night spots.

Sands Joins Shaw

Frank Sands has resigned as v.p. of Circle Artists Corp. to join Shaw Artists Bureau as a one-nighter booker. He had been with Circle since its formation several years ago. Prior to that he was with General Artists Corp. and the Gale Agency.

Sands will handle concerts as well as theatrical bookings.

Burlesque Review

This Was Burlesque

(2d Edition)

(CASINO EAST, N.Y.)

Michael P. Ianucci production, "This Was Burlesque." Stars Ann Corio. With Steve Mills, Harry Conley, Mac Dennison, Penny Powers, Dexter Maitland, Buddy Bryant, Reni Cooper, Maria Bradley Ecstacy, Casino Cuties (10). *Directed by Miss Corio; choreography, Paul Morokoff; writer, Joe DiMona;* $3.95 *top.*

Burlesque seems to have a heartiness not only of entertainment, but also of boxoffice. Michael Ianucci, who first produced the shoestring "This Was Burlesque" 19 months ago, has inaugurated a second edition, which is filled with sex and strips, and its longevity may be nearly as great.

The shoestring with which the original was produced hasn't been lengthened or enlarged despite the oft-proclaimed prosperity of the first folio. Maybe the cast got some raises, but otherwise the same penuriousness prevails in the projection of No. 2. Withal, it's reasonable to expect that the new edition will get strong support as well, mainly on the strength of the burley label.

There was always a market for burleycue in the old days. Even during its most disreputable era, the vast majority of customers claimed they went for the comics. The effectiveness of that broad school of comedy is seen today with its top banana, Steve Mills, and his aides. Ann Corio, who participates in the production, has gone on to other things including great moments of glory in the legitimate drama, namely, her epic essaying of the role of Tondelayo in "White Cargo."

Burlesque, banned ever since the late Mayor Fiorello H. LaGuardia decreed its demise, has been able to survive with this production which has been proclaimed as a satire of the entertainment that was. But with this edition, the base seems to have broadened. Whatever pretensions to satire that existed previously have virtually disappeared and it's a straight burley show.

The lines are frequently shocking, some of it needlessly dirty and the strips have progressed a long way since Miss Corio worked the Minsky menage. The top peeler is a singularly named miss called Ecstacy, who seems unique in this field. Her contortions, while basic, are still imaginative, and her style is that of a girl who takes her time.

Penny Powers does her divestiture with a grain of humor. She's kidding the art, audience and frequently herself and she works it in a manner that indicates it's not to be taken seriously.

The apprentice ecdysiast is Maria Bradley who has lots to learn.

In the comedy department, the major bit is the well-worn but continuously funny courtroom skit with Steve Mills presiding, and straightman Dexter Maitland the prosecufor. At the bar of justice are Reni Cooper and Miss Powers. Other assists are by Mac Dennison and Buddy Bryant. There are some outrageous moments, but it's still one of the top sketches developed by yesteryear burley circuits. Harry Conley reprised an old vaudeville skit effectively.

The 10-girl line takes the name burlesque seriously and they too kid the art. The show has its moments of fun and folly, but it could have been produced on a scale that would lift it above the penny dreadfuls. *Jose.*

Boston Gardens' Divvy

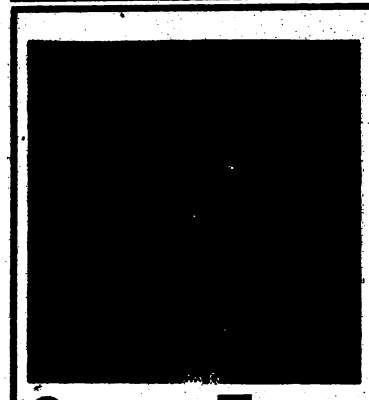
Boston, Oct. 1.

Directors of the Boston Garden Arena Corp., operating the 14,000-seat Boston Garden, and 7,000-seat Boston Arena, have declared a dividend of 20c per share on the common, and an extra dividend of 30c, payable Jan. 15, 1964 to stock of record on Sept. 30.

Walter A. Brown is prexy of the firm. The Garden booked the Mitch Miller show for one-nighter Wednesday (6); had the Ringling Bros. circus in May, and has a full sked of basketball and hockey plus two ice shows for Christmas season.

Inside Stuff—Vaude

John Murray Anderson (no relation to the late Broadway showman) is turning his Brant Inn, whose Sky Club has played top bands and singers for 30 years, into a 125-room motel. It's in the Hamilton, Ont., area. He told Gerry Barker of Toronto Star (a) he's tried in vain for three years to sell it as an entertainment spot (b) he can't afford such names as Louis Armstrong, Earl Grant and Jayne Mansfield—all in recently—because they charge so much it leaves no margin for profit.



George Toma

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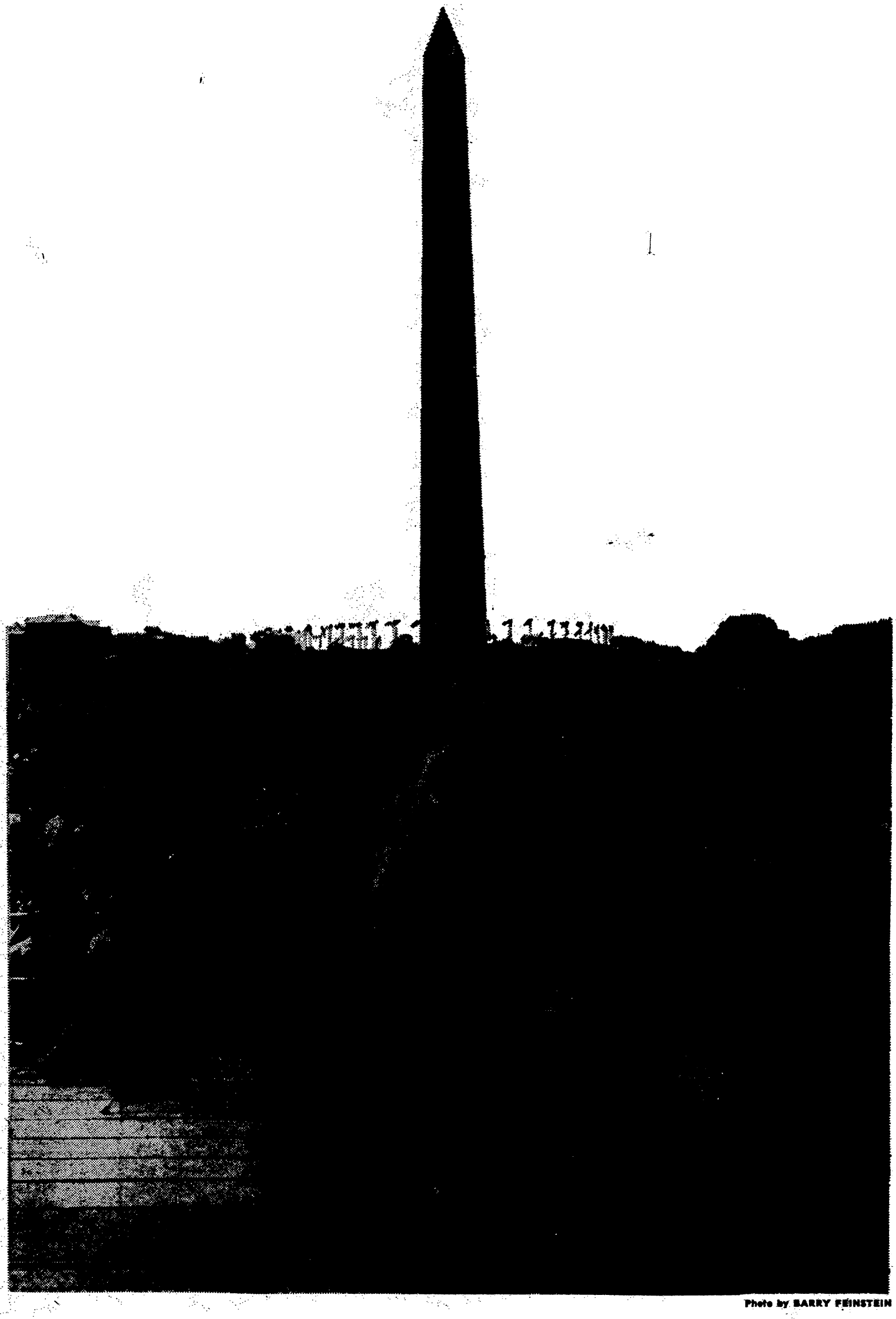

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WARNER BROS. RECORDS

Musical Direction: MILT OKUN

Eased Curbs on Dollar Remittances Boom Japan as Yank Talent Buyer

By DAVE JAMPEL

Tokyo, Oct. 1.

General Artists Corp. is lining up a parade of talent for Japan in the upcoming months. Details were disclosed by Henry Miller, GAC v.p. in charge of the West Coast and the Pacific area, after 10 days of huddling with local promoters.

Already set here by GAC are Eartha Kitt, the Coronados, the Gertrude Ward Singers, Paul Anka, the Four Freshmen, Susan Barrett, Frankie Laine and Sam Fletcher. Tentative arrangements have been made for the Four Lads, Arturo Romero and his Villa Fontana Strings, Damita Jo, Connie Francis, the Four Preps, Della Reese, Timi Yuro and the Harry James orch.

In longrange negotiation are tours by Bobby Darin, the Four Seasons, Gordon & Sheila MacRae, Tony Martin, Jack Jones, the Chordettes, Tex Beneke & the Glenn Miller Orchestra with Ray Eberle & the Modernaires, the Tommy Dorsey Orchestra under the direction of Sam Donahue with Frank Sinatra Jr., Helen Forrest and the Pied Pippers and the Henry Mancini orch.

Reasons for the accelerated traffic of talent to Japan include eased restrictions on foreign currency payments, the facilitation of converting yen to dollars for transportation of performers, increased entertainment budgets by key U.S. military clubs in the Far East and the buying of talent for long schedules by a huge, non-profit organization of company employees.

Olympic Angles

Although his scheduling is not projected that far, Miller said he does not expect Tokyo to require a boost in show bookings during the time of the Olympics. He saw possibilities for increased action immediately before or after the October, 1964, event, but thought visitors would be too busy to patronize clubs and concerts during the games. Miller also wondered about availability of hotel space for any artists he might send.

For Tats Nagashima's Kyodo Kikuka Productions, Miller has Miss Kitt arriving here Oct. 20 for two weeks, the singing Mexican-American Coronados (who will share the bill with Miss Kitt in concerts) coming Oct. 21 for six weeks and the Gertrude Ward Singers, who will be the first gospel froup to reach these shores, landing Oct. 25 for a six-week tour.

The Four Lads are expected to return for Nagashima Nov. 27 for five weeks, Anka is due around the end of the year, Miss Barrett comes back Jan. 3 for two weeks, the Four Freshmen arrive Jan. 10 for 21 performing days, Romero and his group of 14 fiddlers are pencilled to start a 37-day swing on Feb. 7, Laine is set for 14 playing days from April 3 and singer Fletcher checks in early next year for five weeks of bookings.

Nagashima also has Damita Jo skedded to come March 20 for five weeks, the Ward Singers returning in the spring for an additional 14 weeks, Miss Reese for dates next year still to be determined and Miss Francis possibly in April, her film chores permitting. On top of those projects, Nagashima is negotiating with GAC for the MacRaes, Martin, Jones (son of Allan Jones), the singing Chordettes, Darin, the Four Seasons and the Mancini orch.

With Tom Nomura's Shin-Nichi Promotions, Miller is close to signing Miss Yuro and the James orch, which will include a vocalist, for Japan tours. He is talking to several promoters about the updated Glenn Miller and Tommy Dorsey aggregations.

Nagashima has also struck a rich lode in the Ro-on, a large organization of workers that has recently gone in for heavy concert bookings of foreign talent. Its members pay nominal dues and maybe a small admission charge for the more expensive acts, the others being free. The organization makes up deficits. In the Osaka area alone, Ro-on has some 200,000 members. This means that a show which that branch of the organization books can do as many as 70 performances in the 3,000-seat Osaka Festival Hall.

Nationally, Nagashima said, the Ro-on can book a show for at least 20 weeks. He has George Lewis and the Preservation Hall Jazz Band from New Orleans now playing 12 weeks in Japan, mainly Ro-on concerts. They have to return in March to complete that circuit. The slated return 12-week tour next spring of the Gertrude Ward Singers will be strictly for Ro-on dates. And Nagashima has the Golden Gate Quartet coming in December for 19 weeks of touring for that organization.

Nagashima's Booking Goal

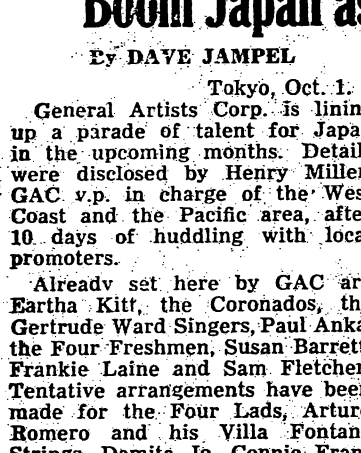
Nagashima, who is also entertainment director for this city's New Latin Quarter, which presents more name foreign acts than any other Nipponese nitery, said he is gradually working toward lighter bookings for his more expensive imports. This plan is designed to cut cover charges at the club—which hit $14 for top acts, give the visiting performers more time for sightseeing and personal enjoyment and, incidentally, to reduce their fees.

Until now, Nagashima said he has been contracting top foreign acts for from 15 to 17 shows weekly. They'd play at least one night a week in a club, usually the New Latin Quarter, and often double in concerts, U.S. military locations or tv shots. He would like to reduce the commitments to nine or 10 shows per week. He would book these acts exclusively in the New Latin Quarter for the clubby Akasaka district and maybe later put some of them into the Monte Carlo in the Ginza section or the Club Lee in the Shinjuka area.

Nagashima would also cut down on dates outside of Tokyo for his more expensive imports, except those comparative few who can sell out concert situations. Otherwise, he says, it just doesn't pay. He pointed out that the costs in money, time and energy of moving the acts, rehearsing new bands and booking and promoting afar usually don't return sufficient dividends for the outlay. As for carrying a band, Nagashima noted that top Japanese outfits like the Sharps and Flats of the Tokyo Cuban Boys cost $600 or $700 a day.

Another reason Nagashima thinks at least the New Latin Quarter might eventually be able to reduce its cover tariffs is the expectation of longer operating hours. At present, although it's not strictly enforced and some niteries darken their fronts and work into wee-hour biz, the law requires a club to shutter at 11:30, with 30 minutes grace given. He says the word is in the wind that the clubs will be permitted to stay open at least an extra hour come next year.

Overall, Nagashima said the middle-priced acts are the toughest for him to sell. Plugging can sell low-priced performers on price alone and those in the $20,000 or $30,000 a week class sell themselves on name value. But the in-betweens are often too costly for the smaller situations without having the lure for the top spots.



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Tito's Tourists

Continued from page 81

season, the Isaac Stern-Eugene Istomin-Leonard Rose trio are being sought as well as Leontyne Price, Jan Peerce and Clifford Curzon. There had been a festival of extremely modern music at Zagreb of such far-out boys as John Cage and Pierre Boulez, unheard of for a so-called "Iron Curtain" country.

By 1965 two casinos should be operating, one at Split and the other at Dubrovnik. When asked how that sat with a Communist regime, the answer given was that two already existed at Belgrade and Zagreb.

Two new airports are being built on the Dalmatian coast, to take the load off Dubrovnik. One is slated for Kassell and the other for Trogir. Roads certainly could be improved and must be.

One last note: the country seems loaded with bagels.

Booming Beirut

Continued from page 64

ects and who in spite of two perfectly run houses (a town house and one up in the cooler hills for the summer) a large family and an apartment in Paris devotes most of her time for the Festival.

Of unusual, offbeat talent the Beirut area has a considerable array. For instance, Feirouz and Sabah, two great Arab singers who know how to embroider plaintive melodies in a throaty way while spanning octaves. They both appeared in the Lebanese folklore performances given at Baalbeck, Feirouz last year in an operetta composed by her husband, Assi Rahbani and Sabah this year in the most successful folk tale with 120 musicians and dancers "The Cascade." Both have the fame which counts most: their records played constantly on the radio and heard in even the smallest villages in the Middle East.

No description about Beirut and its personalities would be complete without mentioning Mme. Linda Sursock whose remarkable Arabic palace built around a large main room with a fountain in the center, filled with priceless and magnificent carpets.

N. M. Fair

Continued from page 63

sons. Gross was estimated at $120,000.

Final two days in the Coliseum featured Don Ameche & his International Showtime TV Circus, playing to two matinees and two evening performances. It drew about 20,000 for four performances for gross of about $40,000.

During the exposition, the seven-member State Fair Commission voted to extend next year's fair by four days. New dates are Sept. 11 through 27. Apparently the main reason for the extension was to obtain additional revenue from the lucrative state fair racetrack, where pari-mutuel betting is legal.

This year, in 11 days, the track had a handle of $4,473,000. It marked a $200,000 increase over last year.

Brodbeck & Shrader Shows was on the midway for the expo.

Tex. Fair

Continued from page 63

two, three or four gratis shows daily. The Deep River Fife and Drum Corps., of Deep River, Conn., will give an al fresco concert at 4 p.m. daily on the Mobil stage Oct. 5-12.

Taking the Mobil stage daily at 2 p.m. and 7:30 p.m. will be the Sky Revue, featuring Pete & Petrova and the Del Raes. Nine performances are set for a "Hootenanny," sponsored by Pearl Brewing Co., featuring folk music by local pros and amateurs on the Mobil outdoor stage.

Dallas Day program on Oct. 9 in the Cotton Bowl will feature a special concert by the Dallas Symphony Orchestra and winding with a huge fireworks display. "East Texas on Parade," a pageant featuring marching bands and beauty queens from East Texas cities, is a bowl attraction Oct. 15. For jazz fans, the College Jazz Show will be offered in State Fair Coliseum Oct. 16, with a concert by the North Texas State U. Lab Band, followed by Ed Bernet's Dixieland Jazz Band.

During expo's run the Cotton Bowl will also offer professional, college and high school football games.

'Holiday on Ice' Modest $70,100 in Portland, Ore.

Portland, Ore., Oct. 1.

"Holiday on Ice" hit a modest $70,100 in five evening performances and two matinees at the Memorial Coliseum here last week. Show wound up Wednesday (25). The 10,000 seater was scaled at a $3.50 top.

Midsummer heat, transient attractions such as the Oregon State U.-Colorado football game plus the Jewish High Holidays cut into the gate.

Moscow Circus

Continued from page 63

ollis, which follow, should prove better stands.

Valentin Filatov's Bears, which closes the Moscow Circus, will inevitably be remembered most vividly. Who would dispute a judgment that it's the greatest entertainment of its nature extant? These bears are trained to perform wonder after wonder. They ride bicycles, motorcycles, juggle with fire, stage a boxing bout. Audience joy in the boxing match of the bears was preceded by a hilarious session in the first half wherein Victoria Olkhovikova's dogs (boxers) play soccer.

VARIETY's previous review of the show from Philadelphia touched the highlights and rich variety of talent. No need here to reprise. But for the sake of this publication's New Acts' records, several of the turns are reviewed under that designation. They fully rate notice for theatrical historians.

Meanwhile, if the Moscow Circus stand in Manhattan is disappointing, for whatever combination of circumstances, a theatrical trade paper critic must express regret. Such talent inspires awe. It is entitled to the maximum of respect. Let the circus come again another time and at a better time.

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New Acts

OLEG POPOV
Clown, Slack Wire Artist
Moscow Circus, Madison Square Garden, N. Y.

When the Moscow Circus goes abroad, the roster of turns may be altered from tour to tour since the Amalgamation of State Circuses of the Soviet Union has some 7,000 performers from which to make selections. But apparently Oleg Popov is usually a standard feature for export.

Call him a droll fellow in oversize checker cap, sloppy pants and white makeup. He is a juggler of sorts and a slack wire performer of considerable finesse. Upon these considerable basic talents he has constructed his role of head clown. Actually it only himself and one assistant who handle all the comic relief.

The awkward placement of the single ring at Madison Square Garden and the vast distance between Popov and thousands of the patrons clearly meant that many of his pantomimic bits were obscured. In a smaller hall he undoubtedly would establish a more intimate rapport with an American audience than was possible opening night. Nonetheless it was sufficiently evident that he is a clown of quiet, imaginative hokum, much authority. What he does he does deftly and without undue milking a workfault of many circus clowns. He has great "presence" and is a trouper in the best tradition. His like would be hard to duplicate in the roster of any average circus.

While there are familiar bits in his repertory, reminscent of things American circus clowns do, in general there is a quality of individuality. He is not just a clown but a stellar figure. From the protocol observable at the finale the stars of the visiting show are Popov, Filatov and jugglerstrongman Vsevolod Kherts.

Popov is a friendly, never a mean, funnyman. There is a strain of whimsy, only an occasional hint of vulgarity, as thumbing the nose at the audience. His assistant (unbilled) is obviously no more than second banana. He's a promising, if far more obvious, performer.

Oleg Popov is certainly the only Russian circus clown most people will ever have seen. And he's very likeable. *Land.*

VOLZHANSKY GROUP (4)
Highwire
Moscow Circus, Madison Square Garden, N. Y.

This is one of the great high wire acts of history. Stunt after stunt inspires audience gasps and mounting anxiety. They start on a livel wire stretch but one end is soon elevated, then raised again. From this raised perch another wire leads in the opposite direction up near the roof. One of the men dons special slippers and climbs his precarious way up this final steep incline. Midway he pauses to shake the wire violently to prove his control. It hardly needed proof.

Among the tricks are slides on roller skates, slides to a jumpoff platform from which the man must reach his safety landing at the end of the leap.

The two men work with balancing poles alone. Most of the time, but with exceptions, the three girls have safety hooks on their girdles. American will readily think of the Wallendas of Ringling fame and Detroit tragedy. However the style and presentation is quite different. It might be remarked that the Russian gear, considering the elevation and risky performance seems strangely fragile.

Turn opened the second half of the circus. It presents a strain on a reviewer's descriptive prose. Let it be recorded as a worldbeater. *Land.*

KHODZHABAEV COSSACKS (6)
Horsemanship
Moscow Circus, Madison Square Garden, N.Y.

This turns served to close the first half of the Moscow Circus at Madison Square Garden. The men are possessed of a fiery vitality and suppleness of body. They perform on small horses (about 200 pounds) of stunning vigor and discipline.

With many a shout and whoop, with an atmosphere of barbarian splendor, this troupe carried plenty of audience impact. *Land.*

DIAHANN CARROLL
Songs
80 MINS.
Shoreham Hotel, Washington

Diahann Carroll launched a new nitery act here which she takes next to the Sands in Las Vegas Oct. 12 as headliner along with Allan Sherman. It is a good 30 minutes too long, and, as a result, she lost a lot of her Shoreham Hotel Blue Room audience before she finished. The management, of course, lost something more material; i.e. countless drink orders because waiters aren't allowed to serve during the show. Miss Carroll was on 80 minutes.

Perhaps she was only attempting to try out extra numbers to get audience reaction during this break-in date. But she left 'em squirming; she didn't leave 'em hungry.

Miss Carroll has many ways with a song. She sings jazz, blues, sweet hot and even hootenanny. Her treatment of numbers, in fact, is something like a Peggy Lee, Lena Horne, Dinah Shore and Joan Baez on the same bill. And that's not a bad parlay; the talented Miss Carroll is as good with one style of music as another.

She has an interesting selection of songs with excellent arrangements handled by her musical director, Warren Meyers. Her opener is "How About You?", followed by "More Than You Know" and a loud, brassy "Goody, Goody." The "My Fair Lady" tune "Show Me," is handled in a fascinating way as a jazz rouser.

Among other selcetions, with the able Bob Cross Orchestra giving her expert backing, were "Wish I Were in Love Again," "Am I Blue?", "Taking a Chance on Love," a highspirited, feather boa swinging "Dinah," "After You've Gone" and "Stormy Weather."

In a red spotlight she raised the temperature on the way most vocalists sing, "Heat Wave."

For a pair of folk numbers, her guitarist, Paul Paomiere, was her only accompaniment. They were "Brown Baby," with its social message, and "Where Are You Going My Baby."

One obvious choice for scissoring to shorten her act is a long monolog about her trip to some fancy Dan's apartment. It is neither funny nor entertaining, and was evidently inserted only to support the obvious fact that she is a talened actress in addition to having a special singing voice.

Her "Sweetest Sounds I Ever Heard" from her "No Strings" role is the final number.

Miss Carroll spends most of her performance in unusual attire. She wears full length black velvet culottes with a transparent, loosely fitting blouse over a figure-hugging, white satin top. For the jazz routines and the finale, she changes into flapper era long fringe over a short skirt. *Carp.*

VLADIMIR DOVEYOV GROUP (7)
Acrobats, Stilt Jumpers
Moscow Circus, Madison Square Garden, N.Y.

One of the truly sensational turns playing the U.S. under the Cultural Exchange deal with the Moscow Circus. Fast, gasp-getting and superbly trained masters of somersalts, these men could top any show anywhere and, if free to do so, could tour the world, assured of audience impact.

Climax has one acrobat on high stilts propelled off a teeterboard into a high back somersalt. A magnificent sight thrill. *Land.*

VALENTIN FILATOV'S BEARS
Moscow Circus, Madison Square Garden, N. Y.

The Moscow Circus, for all the variety of furious achievements preceding, is topped and stunningly concluded with this circus-within-circus. A tall man in a purple suit and shiny black boots, Filatov demonstrates his authority over a large number of bears of various ages and sizes, down to cubs. While bear acts are familiar enough, few could claim to have viewed the like of this performance.

The sheer range of the tricks alone would command delighted disbelief anywhere. One animal picks up a bicycle entirely by itself, mounts, balances and begins riding about for uninterrupted minutes, wholly free of guidance or cue. The left turns, rights turns, crosses and general performance is amazing. Amazing, too, are the performances of a whole group of bears on bicycles. Later, two of them ride motorcycles partly by searchlight in the dark.

Another wonder is the bear whose balancing while on his back is climaxed with his handling of lighted torches. Then there is the audience recoil to the ludicrous prizefight between two bears.

The human interest in these enormous beasts and in the training skill implicit in the performance justifies a toast to Dr. Pavlov, the Russian conditioned reflex wizard, and to Filatov, a wizard in his own terms. *Land.*

MICHAEL NIKOLAEV GROUP (5)
Gymnasts
Moscow Circus, Madison Square Garden N. Y.

Another fast and furious divertissment with the congress of wows called the Moscow Circus. These men make it on four-sided high bar (turnstile) which enables them to leap, revolve, narrowly avert one another's hurtling bodies.

Exciting perfection of gymnastic agility. *Land.*

VLADIMIR ZAMOTKIN GROUP (4)
Giant Wheel Acrobats
Moscow Circus, Madison Square Garden, N.Y.

Two men and two girls, young and personable, work wonders with huge wheels which they cause to spin, gyrate and lean in dancing rhythmns. A distinctly "circusy" presentation the imagination and physical coordination displayed is on a par with the high entertainments standards of this Moscow Circus.

Surefire anywhere. *Land.*

SOCCER PLAYING DOGS
Victoria Olkhovikova, trainer
Moscow Circus, Madison Square Garden, N.Y.

Climaxing a great dog and pony turn is an immensely amusing soccer game played by teams of uniformed boxers who leap with reckless abandon for balloons and score points. Audience loves every second. Net goals are guarded by dogs who have to be held in leash by trainers lest they join the fray. In scoring points the dogs are apt to knock down the goal and the man. A delicious pandemonium is created.

The forepart of Miss Olkhovikova's performance could stand alone but with this madhouse finish the act is historic. It is one of the "naturals" in the Moscow Circus for publicity attention and word-of-mouth. *Land.*

PAGE 7
Instrumentals, Vocals
40 Mins.
Page Cavanaugh's, Los Angeles

The newest "big band sound" blaring in the night stillness around Los Angeles emanates from a seven-man combo installed in a cooperative nitery venture. Page Cavanaugh led a trio for years in L.A. boites, arranged and cut many a disk over the years. Chipping in along with six other solidly established sidemen and arrangers working the sundry show business valves available to top tooters in and around Hollywood, Cavanaugh & Co. laid out $35,000 to take over an old beanery, convert it into a flourishing nitery on the in-bound freeway fringe of San Fernando Valley. It is a click.

RCA Victor stepped in, put up coin, got group to simply bill self Page 7 and an album shortly will be released. Victor also is supervising bookings (such as next Sunday's CBS-TV Ed Sullivan Show) to get outfit wider exposure.

The "big band" sound evolves from rather unusual instrumentation for a combo. Crossing the street from usual customary styling, designed for muted effect, Page 7 goes allout fortissimo. Heart of the crew is Cavanaugh's lively 88 and Lou McCreary and Bob Wells side-by-siding on alternately bass trumpets and slide trombones. The subtle touch is added by Bob Jung playing flute, alto and bass saxes. No tenor sax, deliberately. Slim Tanner on bass, Jack Sperling on drums and guitarist John Pisano round it out.

The brass provides the robust background, the rhythm instruments the basic beat and Cavanaugh's piano the lace. When the group attacks tunes made standard by such keyboard-keyed big bands

(Continued on page 86)

CURRENT BILLS

WEEK OF OCTOBER 2

NEW YORK CITY

MUSIC HALL — Rockettes, Corps de Ballet, Raymond Paige Symphony Orch.

AUSTRALIA

MELBOURNE (Tivoli) — June Bronhill, Jon Weaving, Suzanne Steele, Pauline Garrick, Gordon Wilcock, Ivan King, Kevin Mills, Maureen London, Ray Collier.

SYDNEY (Tivoli)—Jeff Warren, Susan Swinford, John Rickard, Lina Denison, Geraldine Morrow, Ron Bennett, Geoffrey Veitch, Suzanne West, Jacqui Carroll, Andrew Guild, David Phillips, Christopher Hill.

NEW ZEALAND (Sf. James), AUCKLAND — Penny Nicholls, Bob Andrews, The D'Angolys, The 2 Pirates, The Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Maureen Wilson, Wendy Faukener, Jackie Griffiths.

BRITAIN

BLACKPOOL (Grand)—Jimmy Clitheroe, Peter Butterworth, Albert Burdon & Mollie Sugden, Robert Webber, Tommy Godfrey, Billy Winsor, Vera Howe, Frank Moorey, Ron Davies.

Opera House—Francis Brunn, Harry Bailey, The Bal Caron Trio, Susan Lane, The King Brothers, Anthony Bygraves, The Malcolm Goddard Dancers and The Derek Taverner Singers.

Winter Gardens (Pavilion) — David Whitfield, Pinky & Perky, Dallas Boys, Vermons Girls, Maria Neglia, Derek Dene, Hope & Keen, Los Zafiros & Fred Iles Trio.

Grand Theatre — Jimmy Clitheroe, Peter Butterworth, Albert Burdon, Maureen Norman, Robert Webber, Tommy Godfrey, Billy Winsor, Vera Howe, Frank Moorey, Ron Davies.

Tower Circus—Charlie Cairoli & Co., Great Pusztai Troupe, Flying Zemgannos, Rudi Llata, Los Onas, Ruppert's Bears, Circus Animals, Eugen Weidmann, Robert Bros., Bobby Roberts, Baranton Sisters, Hermanis, Sacha Houcke & Edith Schickler, Bears, Desmond Marks, Our Sammy, Little Jimmy & Circusettes.

The Blackpool Tower Ocean Room—Roy Stevens, Sonny Roy, June Glynne, Johnny Laycock, The Nutcrackers.

BRIGHTON (Hippodrome)—Dickie Henderson, Eve Boswell, The Charlivels, The Tiller Girls, Aleta Morrison, Eddie Vitch, The George Mitchell Singers, Peter Vernon, Jimmy Curries Tropical Cascades.

BRISTOL (Hippodrome) — Jimmy Edwards, Beryl Reid, Reg Varney, The Raindrops, The Kuban Kossacks, Los Flamencos, Neil & Pat Delrina, Jimmy Curries' Waltzing Waters, Joan Davis Dancers.

LONDON (Palladium)—Tony Hancock, Frank Ifield, Susan Maughan, Nicholas Parsons, Ken Morris & Joan Savage, Bob Wallis & His Storeyville Jazzman, Rudy Cardenas, The Walter Gore Ballet Group, The Ross Taylor Dancers, Dorothy Dampier, Leslie Noyes.

MORECAMBE (Winter Gardens)—Jimmy Jewel & Ben Warriss, Ted Lune, Polka Dots, Elizabeth Larner, The Skylons, Twelve Lovelies, The Bill Shepherd Singers, Virginia Vernon, Willie Martin.

VICTORIA PALACE — John Boulter, Tony Mercer & Dai Francis, Leslie Crowther, Margo Henderson, George Chisholm Jazzers, Schaller Brothers, T.V. Toppers, Pat Ellis.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Tad Truesdale, Ritchie Haven 3, Johnny Barracuda.

BARBERRY ROOM—Conrad Monjoy.

BASIN ST. EAST—Teri Thornton, Woody Herman, Oscar Peterson.

BITTER END—Tarriers, Jim Kweskin.

BON SOIR—Felicia Sanders, Jorie Remus, Morty Storm.

BLUE ANGEL—Milt Kanen, Danny Meehan, Sue Garnett.

CHARDAS — Lia Della, Bela Babai Orch, Elemar Horvath, Tibor Rakossy, Dick Marta, Janos Hozzsu.

CHATEAU MADRID—Los Chavales de Espana, Emilio Reyes Orc., Carbia Orc.

COPACABANA—Joe E. Lewis, Damita Jo, Joseph Mele Orc., Frank Marti Orc.

CRYSTAL ROOM—Maria Velasco 3, Andy Haman.

EMBERS—Dorothy Donegan.

GRINZING — Kalman Banyak, Henry Butz.

HAWAIIAN ROOM — Judy Scott, Denis Regor, Keolu Beamer, Fai & Hulabelles.

HOTEL AMERICANA—Frank Sinatra Jr., Tommy Dorsey Orc., Helen Forrest, Fred Pipers, Charlie Shavera, Al Conti 3, Charlie Fisk Orc.

HOTEL ASTOR—Eddie Lane Orc.

HOTEL NEW YORKER—Milt Saunders Orc., Frankie Dash.

HOTEL PARK SHERATON — Irving Fields 3.

HOTEL PLAZA—Xavier Cugat & Abbe Lane, Emil Coleman Orc., Mark Monte Orc. **Plaza-9 Room:** Julius Monk, Carol Morley, Gerry Matthews, Rex Robbins, Lovelady Powell, Susan Browning, Gordon Connell, William Roy, Robert Colston.

HOTEL ROOSEVELT — Juan Carlos Copes Ballet, Milt Shaw Orc.

HOTEL ST. REGIS—Peter Duchin Orc.

HOTEL SAVOY-HILTON—Arturo Arturos Orc.

HOTEL WALDOF-ASTORIA — Gordon & Sheila MacRae, Myer Davis Orc.

INTERNATIONAL—Joe Alexander, Lita & Cartes, Mike Durso Orc.

LATIN QUARTER—Bert Wheeler, Tom Dillon, Charlevels, Glenda Leigh, Art Johnson, Jo Lombardi Orc., Sam Binder Orc.

LIVING ROOM—Sylvia Syms, Chuck Dodds, Brothers Cain, Bob Ferro Orc.

NO. 1 FIFTH AVENUE—Hankinson & De Maio, Millie Fling, Jack Denton.

RAMONDE—Violinaires, Vince Donato.

SAHBRA — "Land of Milk & Honey," Yoel Shan, Lily Cavell, Menasha Baharn, Leo Fuld, Bob Phillips Orc.

SQUARE EAST—"To the Water Tower," Bob Dishy, Paul Dooley, Anthony Holland, Andrew Duncan, Barbara Harris, McIntyre Dixon.

UPSTAIRS & DOWNSTAIRS — Ronnie Graham, David Rounds, Barbara Quaney, Jon Stone, George Coe, Bob Rogers, Sam Pottle, Mabel Mercer.

VIENNESE LANTERN — Paulette, Alberto Rochi, Sania Ayman, Ernest Schoen Orc.

VILLAGE BARN—Doc Circe, Jerry & Marcia Mann, Piute Pete, Masters.

VILLAGE GATE—Brock Peters, Monzo Santamaria, Dakota Staton.

VILLAGE VANGUARD—Sonny Stitt, Bill Evans 3.

CHICAGO

BLUE ANGEL—"International Calypso Revue," Mitsou, Maurishka, The Calypsonians, Al D'Lacey Orc.

CONRAD HILTON—"Hat's Off!" Lee Caron, Blackstone Jr., Helga Neff & Theo Ernst, Sherry Stevens, Ernie McLean, Boulevar-Dons (5), Boulevar-Dears (5), Jimmy Palmer Orc.

CRYSTAL PALACE — Robert Clary, Steinberg & Kadish.

DEL PRADO HOTEL—"Hits of Broadway" revue.

DRAKE HOTEL—Los Flamencos Americanos, Jimmy Blade Orc.

EDGEWATER BEACH—Mary Kaye Trio, Edgewater Beach Guys & Dolls, Don Davis Orc.

GATE OF HORN—Fleury, Valentine Fringle.

LE BISTRO—Micki Lynn, Connie Milano Trio, Larry Novak Trio.

LONDON HOUSE—George Shearing Quintet, Jose Bethancourt Trio, Larry Novak Trio.

MISTER KELLY'S—Kaye Ballard, Bill Henderson, John Frigo Trio, Marty Rubenstein Trio.

NEW LIVING ROOM—Freddie Bell & Bell Boys, Roberta Lynn.

PALMER HOUSE—Jan Murray, Newton Bros., Ben Arden Orc.

PLABOY — The Sylers, Pegge Kaye, Iris Paul, Roy Patty, Dick Lynn, Sammy Shore.

SECOND CITY—"13 Minotaurs" Ann Elder, Sally Hart, Dick Schaal, Avery Schreiber, John Brent, Jack Burns, Del Close, Bill Mathieu, Omar Shapli.

SHERATON-BLACKSTONE — Sue Carson, Franz Benteler Orc.

LOS ANGELES

COCONUT GROVE — James Darren, Gary Morton, Pierson Thal Orc.

CRESCENDO—Louis Nye, Nancy Wilson.

DINO's—Jack Elton, Dottie Reid, Steve LaFever.

ICE HOUSE—Les Baxter's Balladeers, Randy Boone, Stewart Clay.

INTERLUDE—Pat Collins.

JERRY LEWIS—Les Brown Jr.

MELODY ROOM—Ronnie Brown Trio.

PURPLE ONION—The Three Sounds.

SLATE BROS.—Jesse Pierson, Kay Carole.

STATLER HOTEL—George Arnold Rev.

TOWN HOUSE—Red Nichols & Five Pennies.

TROUBADOR—Rooftop Singers, Vic Smith.

YE LITTLE CLUB — John Gabriel, Janice Baker, Jack Smalley duo.

LAS VEGAS

BOURBON STREET—Lyn Keath.

DESERT INN—Eddie Fisher, Jack Durant, Donn Arden Dancers, Carlton Hayes Orc. **Lounge:** Ted Lewis, Johnny Puleo, Les Baxter, Mafalda 3, Violins of Mexico, Peterson-Baker, Silver Strings.

DUNES—Eleanor Powell, Rip Taylor, Girls." **Lounge:** January Jones.

FLAMINGO — Ella Fitzgerald, Myron Cohen, Inga & Rolf, Russ Black Orc. **Lounge:** Harry James, Gospel Jazz Singers.

FREMONT—Joe King, Zaniels, 4 Fables, Emblems, Bill Britton.

GOLDEN NUGGET—Rose Maddox, Diplomats, Cut-Ups.

HACIENDA—"Les Poupees de Paris," Grover Shore Trio, Johnny Olenn, Four Tunes, Kay Houston.

MINT — Pat Moreno's "Artists & Models of '63." Sheb Wooley.

NEVADA—Carol Jean Thompson, Jeri Lynne Fraser, King of Limbo.

NEW FRONTIER—"Paree! Ooo La! La!" **Lounge:** Clara Ward Singers, Ink Spots, Sunny Spencer.

RIVIERA—Harry Belafonte, Jack Cathcart Orc. **Lounge:** Shecky Greene, George Young, Al & Jet Loring.

SAHARA—Bob Newhart, Sergio Franchi, Moro-Landis Dancers, Louis Basil Orc. **Lounge:** Louis Prima & Co. Characters, Russ Cantor, Peter & Hank.

SANDS—Alan King, Bobby Rydell, Bill Carey, Copa Girls, Antonio Morelli Orc. **Lounge:** Jackie Heller, Yaccubian Co., Red Norvo, Morry King, Strings, Ernie Stewart.

SHOWBOAT—Bob Luman, Johnny Paul.

SILVER SLIPPER—Hank Henry, Sparky Kaye, Danny Jacobs, Eddie Innes, Lili St. Cyr, Viennas, Slipperettes, Geo Redman Orc. **Lounge:** Funtastics, Beverly Marshal, Skeets Minton, Johnny La Monte.

STARDUST — "Lido de Paris." Eddie O'Neal Orc. **Lounge:** Roberta Sherwood, Kim Sisters, Nalani Kele, Bernard Bros., Andrini Bros.

TALLYHO—Marty Heim.

THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Juanita Hall, Nat Brandwynn Orc. **Lounge:** Frances Faye, Christine Chatman, Teddy Randazzo, Gil and Nikki, Doris King, Lou Rawls.

TROPICANA—Folies Bergere '63, Ray Sinatra Orc. **Lounge:** Vagabonds, Al De Paulis 4, Dubonnet 3.

RENO-TAHOE

GOLDEN—Teddy Randazzo, Maaka Nua Hawaiian Revue, Holiday for Strings, Tony Martini, Sparklers.

HAROLDS—Don Cornell, Del Ray, Don Conn Orc.

HARRAH'S (Reno)—Tex Benecke, Ray Eberle, Modernaires, Jerry Colonna, Braman & Leonard, Dusty & Sylvia, Continentals, Playboys, Red Cotv.

HARRAH'S (Tahoe)—Arthur Godfrey, Nipsey Russell, Buffalo Bills, Geezinslaw Bros., Kong Ling, Moro-Landis Singers and Dancers, Leighton Noble Orc. **Lounge:** Jonah Jones, Partners, Salmas Bros., Coquettes, Jack Ross, Judy Lynn.

HOLIDAY—Jo Ann Jordan Trio, Andrini Bros., El Mariachi Aquila, Charles Gould and Satin Strings.

MAPES—Levee Singers, Tokyo Four, Silver Strings.

NEVADA LODGE (Tahoe)—Deedy & Bill, Galens with Charlene Knight.

NEW CHINA CLUB—Skip O'Donnell.

PRIMADONNA—Shapes Ahoy! with Benson and Mann, Al Tronti Orc., Dorothy Dorben Singers and Dancers.

RIVERSIDE—Bernard Bros., Marilyn Maye with Sammy Tucker Trio, Fabulous Jets, Bobby Page and Musical Pages, Enola.

SPARKS NUGGET—Milton Berle & Co., George Arnold Singers and Dancers, Foster Edwards Orc.

WAGON WHEEL (Tahoe)—Red Norvo, Mavis Rivers, Florian Zabach, King's IV, Frank Moore Four, Ginny Greer and Gallions, We Four, Senators, Orrin Tucker Orc.

Irving Gray's Comeback

Irving Gray, at one time personal manager for Milton Berle and who has been out of the business for a few years because of illness, has resumed personal management.

Gray has opened an office with comedian Alan Gale as a client.

Sands, Las Vegas

Las Vegas, Sept. 24.

Alan King, Bobby Rydell, Harry Nofal, Copa Girls (12), *Antonie Morelli Orch* (19); *produced & staged by Jack Entratter; stage direction, Harold Dobrow; $4 minimum.*

Alan King, charter member of the Strip's fraternity of standup comedians, has always wanted to play the Sands. "After 14 years I finally made it!" he told his first night audience. King's deal with impresario Jack Entratter is for three years, two engagements per year.

King's wonderful facial expressions and his perfect timing are an excellent blend with his fine acting ability. His situation stories are funny because they have a truthful ring; his hilarious attacks on airlines, the telephone company, health foods, insurance companies, the American Medical Assn., and wives are classic bits of honest humor.

As usual, he brings in much new matrial on this strip. At one point he tells about his two-year film career at Warner Bros.: "The only thing I have to show for it is an old trenchcoat I stole from Dana Clark."

Bobby Rydell, singing star of the session, shows again that he's at the top of the crop of upcoming youngsters in the tune-tossing racket. He is personable, poised, and delivers his well-balanced repertoire with adult authority.

In his songbag are "All right, Okay, You Win," "Old Black Magic" (with an interesting, bouncy arrangement), "Volare," "When I Take My Sugar To Tea," "My Baby Just Cares For Me," "Walking My Baby Back Home," "Nobody Till Somebody Loves You," and melody from his recent pic, "Bye, Bye, Birdie." Rocky Valentine smoothly guides the Antonio Morelli orch (19) for Rydell.

Holdover Renne Stuart calypso production number features vocalist Harry Nofal and the dozen Copa lovelies.

Diahann Carroll and Allan Sherman open here Oct. 12.

Duke.

The Savoy, London

London, Sept. 20.

Nicki & Noel, Two Maxwells, Leslie Roberts Silhouettes (8), *Ian Stewart and Francisco Cavez Orchs; $7 minimum.*

Current layout at the Savoy makes for amiable post-prandial entertainment, with all the emphasis on visual appeal. Two sight acts, one an American dance duo, the other a couple of comedy equilibrists, plus the resident line of eight dancers add up to a solid show.

For the dance team of Nicki & Noel, the engagement represents their first date outside the U.S. Their elegant adagio style, leavened by some comedy terping, has a class quality. They move gracefully, and their 15-minute stint is adroitly varied in content. The femme partner's version of the demands on a dime-a-dance hostess adds a note of novelty to the act.

The Two Maxwell offer a deft line in acrobatic balancing, and their lugubrious manner hypoes the comedy effects. It is an immaculately tailored routine, which deservedly gets yock ringsider reaction.

Two numbers by the Leslie Roberts' Silhouettes, one featuring bar stools, and the other a Russian fantasy, provide diverting opening and closing numbers. The two house bands are on hand for lively nonstop dancing, and accomplished backing. *Myro.*

Conrad Hilton, Chi

Chicago, Sept. 26.

"Hats Off!", produced by Merriel Abbott; choreography and staging, Bob Frellson; music and lyrics, Hessie Smith; costumes, John Baur and Bernard Peterson; orchestration, Norman Krone; with Lee Caron, Blackstone Jr. Helga Neff & Theo Ernst, Danielle Rigoulot, Boulevar-Dears (5), *Boulevar-Dons* (5), *Jimmy Palmer Orch.*; $2.50-$3 *cover.*

Merriel Abbott has been fashioning new editions of these frappe revues for the Boulevard Room every six months since 1948, and their quality level has been consistently high. "Hats Off!", the current ice variety show, is no exception, providing a solid hour of pleasant diversion for tourists and the traveling salesmen who inhabit the world's largest hotel.

Miss Abbott has been increasing the importance of non-skating acts in recent shows with varying degrees of success. Lee Caron, who bills himself as "The Tall Texan", is tall and withal a facile traditional monologist. However, the ice shows are primarily visual productions, and the break in tempo for a straight talk act is abrupt and a bit jarring.

This is less true of Blackstone Jr., whose turn is essentially a sight act. He's a firstrate illusionist, and works with authority and dexterity. If he faults at all, it is in a somewhat academic approach to his legerdemain. To be more specific, his turn is sometimes more of a demonstration than it is a show.

The featured skaters are top-drawer, and their bladework is done with grace and skill. Helga Neff & Theo Ernst are colorful and expert in their lifts, twirls and spins, and Danielle Rigoulout cuts a fine figure in French and Spanish skate-terp medleys. The skate choristers execute Bob Frellson's generally imaginative production numbers artfully and with discipline.

Also praiseworthy for their part in the clockwork show are production singers Sherry Stevens and Ernie McClean, who, without being obtrusive, give considerable added texture to the show by getting the most out of Hessie Smith's sometimes turgid lyrics.

Mor.

Royal York, Toronto

Toronto, Sept. 25.

"Hawaiian Revue," with Haunani Kahalewai, Boyce Rodriguez, Beverly Noa, Mate Ng, others; Moxie Whitney & His Royal Orch (14); *$4 cover.*

New show marks return of Moxie Whitnel and his Royal York Orch (14) from their summer vacation and introduction of new revue-type divertissement. He brought back with him an Hawaiian troupe which will play Canadian Pacific hotels in Toronto, Winnipeg, Regina, Calgary, Vancouver and Victoria.

Revue runs 50-minutes and makes one nightly appearance in 450-capacity Imperial Room, which was jammed with satisfied customers. Show opens with three unbilled, finger-weaving singers in native costume.

They switch to hillbilly styling, do a fire dance ritual to darkened room and build up to warbling of Haunani Kahalewai and baritone singing of Boyce Rodriguez. A hula slithering solo of Beverly Noa and Tahitian dancer Mate Ng is also standout.

Kudos also goes to singing of Haunani Kahalewai and Boyce Rodriguez, plus the dancers. Withal, a fine performance which also includes elfin dancing and more restrained undulations. Whitney band, besides giving solid backing to revue's acts, also plays for the dance seshes. *McStay.*

Silver Slipper, L. V.

Las Vegas, Sept. 24.

Hank Henry, Lili St. Cyr, Sparky Kaye, Danny Jacobs, Eddie Innes, Madcaps (2), *Slipperettes* (6), *George Redman orch* (4); *produced by Eddie Fox; presented by Bob Schulze; no cover or minimum.*

With bawdy burlesque comic Hank Henry and classy stripper Lili St. Cyr co-starring, producer Eddie Fox has a "Top Banana Meets Top Peeler" situation which is a good balance of comedy and sex.

Kicking off her new three-year, 60-week spread pact with the Slipper, Miss St. Cyr looks lovelier than ever. The star has a fascinatingly aloof attitude about her slow-but-sure abandonment of outer and under garments; her trademark onstage bath is done with exciting finesse.

Henry and his partners-in-fun, Sparky Kaye, Danny Jacobs, and Eddie Innes, are, as usual, top salesmen of low comedy. Henry, with the superb comic face and physique, leads his gang in an hilarious burlesque of burlesque. They lampoon the "Cleopatra" film (with Henry as the heroine, natch), then perform an outlandish slapstick skit showing how films are made—all very funny stuff for all brows.

The Madcaps (2) balance the bill with their humorous attack on harmonica playing, which is good for many more laughs. The beautiful Slipperettes (6) are sandwiched in some colorful production numbers, backed by the George Redman orch (4).

Show skedded indefinitely.

Duke.

Harrah's, Lake Tahoe

Lake Tahoe, Oct. 23.

Arthur Godfrey, Nipsey Russell, Buffalo Bills (4), *Geezinslaw, Bros.* (4), *Kong Ling, Dixieland Eight, Moro-Landis Singers and Dancers* (12); *Leighton Noble Orc* (18), *John Parker conducting.*

Arthur Godfrey has brought many of his CBS radio show staff along for his initial Tahoe outing, and the hour-plus effort rates as first class entertainment. Godfrey's up front for much of the turn, works in tandem with some of the other acts. But for the most part he gives his supporting crew good chance to showcase individual talents. And, for a capper, he's brought along his performing horse Goldie.

Introed by a special scripted "Mr. CBS," Godfrey immediately sets the right-at-home mood with a bit of topical talk, then gets in the vocal and instrumental swing with "Love Being Here With You," "I'd Give a Million Tomorrows," and a medly of Hawaiian tunes.

He sits in on banjo with the Dixieland Eight for some uptempo titles, and makes with a bit of choreog with the Moro-Landis Dancers. He also scores with clever special material (written by Lyn Duddy and Jerry Bresler, both of whom have had a long association with Godfrey) to "You Can't Take It With You" and a melange of "You're Nobody Til Somebody Loves You," "I Wish You Love," "Let's Fall In Love" and "Sweet Sixteen." Later titles are done during stroll among tablers with wireless mike.

Before his exit the vet horseman brings Goldie on stage, puts his palomino through routines including various dance steps, kneeling, answering to vocal commands. Horse is well trained and responds rapidly.

The Geezinslaw Bros., on banjo, mandolin, guitar, and a bass instrument made from tub, broom, and heavy cord, accent their bumpkin dress and mannerisms with country-western stuff and a hilarious original called the "Ballad of Billie Sol Estes."

The Buffalo Bills reprise their familiar "76 Trombones" from "Music Man," do barbershop sans musical backing, and fill in on other spots in the show. Four show much regard for harmony, and have a distinct sound.

Kong Ling, a Chinese import for this show who has worked with Godfrey before, essays the likes of "China Nites" and "Are You Lonesome Tonight." She's a delicate beauty with a tiny voice, but with the electronic aids she comes across in top fashion. Interpretations are sensitive and assured.

John Parker expertly batons the well-rehearsed Leighton Noble Orc.

Nipsey Russell, also in debut here, is erudite, articulate and funny. His material, part of it aimed with a light touch at the racial issues, is fresh and new and the comic has a great talent for putting it across. Lines are fast, timing excellent, and stage demeanor impressive. Russell also wins good hand for demonstration and humorous explanation of the bossa nova, twist, mash potatoes, slop, et al, done atop small dais. He's a good bet for any big room.

Donald O'Connor due Oct. 10.

Long.

Basin Street West, L.A.

Los Angeles, Sept. 24.

Ramsay Lewis Trio, Barbara Randolph, Paul Moore Trio; $1.50 *admission; two-drink minimum.*

Steady patrons of this jazz spot would be less surprised to find Wilt Chamberlain staging a basketball game as part of the show than finding themselves involved in a cello solo. Fortunately for the faithful, the highlight of the Ramsay Lewis Trio's gig is the novel but virtuoso performance of bass player Eldee Young when he switches to a cello for a memorable moment called "Hello, Cello."

Although leader Lewis says Young has been doubling on cello for some time, it's strange that this fantastic performance hasn't been spotlighted before. Using the instrument in the same manner as his bass, Young gets a wider melodic range, working it as a guitar or as a bass. Although a natural for recording, "Hello, Cello" should be seen to be really believed.

Pianist-leader Lewis played it cool and calm at Monday's (16) opener (possibly unhappy with the badly-tuned piano). Although his playing was always dominant, he never conveyed the merry mood of Young or pianist Red Holt which quickly encompassed the hip audience. Set heard included "The More I See You," "A Salute to Ray Charles" and "The Party's Over," plus the "Cello" item.

Canary Barbara Randolph, who debuted locally last April at the Rendezvous Room, has discarded, for this stint, some of the sophistication displayed at that intimery. The relaxed, freer mood shows in the casual, broader style needed for this large room.

Although she has the beauty and chic needed for the supper clubs, Miss Randolph's current song stylings are geared to the bigger, noisier niteries. Top item, a Carl Jones arrangement of "What Kind of Fool Am I?," gives the overdone ditty a needed new sound. She's ably backed by Paul Moore trio. Aland Dixon emcees show which is in for two weeks. *Robe.*

Shamrock, Houston

Houston, Sept. 27.

Frank Gorshin, The Smart Set, Paul Neighbors Orch (10); *no cover or minimum.*

Frank Gorshin is a master at his main trade—an impressionist. Actually, he goes beyond impressions, his better carbons generally being caricatures in which he captures facial expressions, movements, voice and style of subjects.

He impersonates such as Alfred Hitchcock, Robert Mitchum, Anthony Quinn, Marlon Brando, Sidney Greenstreet and others. However, in other areas preem night left something to be desired. Gorshin never quite establishes rapport with orchestra—unusual here, as Neighbors has one of better show bands—and indications are more rehearsal time is needed. Gorshin apologized to auditors, said he hadn't had chance to sleep for 48 hours.

Actually, impressionist also has good pipes and handles tunes well. This aspect of act undoubtedly will improve in couple of outings.

The Smart Set, a song and dance quartet (Dharon Chmel, Jean White, Dave Rossow and Ron Del) harmonize well, and show particularly well in Charleston terping. But unless it was just a bad night, Rossow and Miss Chmel should forget their somewhat shaky spins and lifts that literally had auditors at stageside ducking. Otherwise, it's a fine act.

Paul Neighbors Orch does excellent job with opening act, and didn't appear at fault in spotty work with Gorshin.

Show plays two frames. *Skip.*

International, N. Y.

Lou Alexander, Angela Drake Lita & Cortez, Mike Durso Orch; $5.50 *minimum.*

The International Theatre Restaurant apparently is just coasting along awaiting the arrival of "George White"s Scandals" early in October. But this modest fill-in bill plays very smoothly despite the fact there are only three acts and no production numbers.

Lou Alexander, who's been around in the east for more than five years, continues to show promise as an off-beat comedian. Still a personable youngster, he seems to be groping for a better routine to display his excellent material.

Saving a vigorous song and unusual dance bit for the climax after lagging with some of his quips is hard to understand. It seems a pity, too, since such gags as the ones about Florida, the Jewish band and package tours get lost.

Probably the slickest bit—his description of three different types of comics—is badly spotted near the close when it should obviously be up front. All this youth needs is better rearrangement.

Angela Drake, a stately, dark-haired femme, has the vocal chords to go places. She clicks nicely with "Day of Wine and Roses" and a medley of such tunes as "Man Who Got Away" and "It's a Blue Blue World." Some of her other songs seem unwisely spotted. But once she realigns her repertoire, Miss Drake will have an act of merit.

Terp team of Lita & Cortez is much the same as when the couple was at El Chico about a year ago. They do Brazilian and Argentine dances with ease. Their payoff number is the bossa nova which they handle deftly, but grabbing guests from the aud for participation in this number is a questionable practice. Femme is comely and remarkably gracious.

Mike Durso's band handles the show with ease and also plays for patron terping. *Wear.*

Hotel Roosevelt, N. Y.

Juan Carlos Copes Ballet (11) *with Maria Nieves, Roberto Florio, Enrique Mendez, Hector Garrido, Milt Shaw Orch;* $2-$2.50 *cover.*

The Hotel Roosevelt's policy of bringing in talent which has showcased in other midtown hotels is working out admirably. This inning they've set the fullfledged Argentine ballet for the subjects of the former Lombardoland. With this booking the Roosevelt seems to have taken on a greater sophistication. Those who formerly came for the business men's bounce now seem to appreciate the thoughtful and colorful movements of contemporary dance. It seems to be working out well, both artistically as well as attendance-wise.

The Juan Carlos Copes Ballet is a well-disciplined and excellently choreographed troupe from South America. In this company of 11 is seen the distinctive dance designs of the sister continent. It's separate and apart from its Spanish mother countries. They have developed along their own lines even though remnants remain of the Iberian culture with which these terp designs were originally endowed. Indeed this group's catalog is both numerous and impressive. They reach from the tango to the milonga and candombe with suggestions of the maxixe and samba. They've woven these movements into a harmonious and well-balanced dissertation on the South American dance habits.

The personnel of the group is headed by Copes and a sinuous partner Maria Nieves. They're an arresting and personable pair. Both essay these terps with vigor and enthusiasm. Their solos, pairings and work with the rest of the company comprising three other terp-twains, have rousing and interesting moments. Copes & Miss Nieves worked out in the recent Abbe Lane & Xavier Cugat show at the Plaza's Persian Room, and it was on the basis of this show that the Roosevelt bought the entire company. Previously, the group worked at Angel Lopez' Chateau Madrid. In both instances, they gave excellent auditions.

The company's accoutrements include the bandoneon played eloquently by Enrique Mendez, and the singing of Roberto Florio who does Latin tunes floridly. Costuming is appropriate and colorful, and the musical backing is handled by Hector Garride, who leads the Milt Shaw band through the intricate score admirably. Shaw, incidentally, provides a bright and vivid beat for the dancers. *Jose.*

Ye Little Club, B. H.

Beverly Hills, Cal., Sept. 24.

John Gabriel, Monica Janell, Paul Suder, Jack Smalley; two-drink minimum.

Paying a return visit to Marshall Edson's spot, John Gabriel reconfirms the promise he displayed last February. The surprise is that he hasn't made it really big since then. This Gabriel needs someone to blow his horn. The potential is still there, although some new additions to his repertoire would help.

The swinging, easy style that sold him before is still one of the handsome young baritone's chief assets, plus an awareness of lyrics remarkable in a singer with no more exposure than Gabriel has had. His opening "Once In A Lifetime" couldn't be topped despite his considerable variety of tunes, including the almost forgotten "River Stay Way From My Door."

Making her debut at Ye Little Club, sepia songstress Monica Janell, gifted with considerably more voice than the average boite chirper, should watch her "mike" style. Singing straight into it full voice amplifies her high tones into shrill ones. She swings easily between a coo-ing "How Long Has This Been Going On" and a moaning "Come Rain Or Come Shine." And Billy Barnes should write her a fan letter for what she does for his "Something Cool."

Paul Suder's piano and Jack Smalley's bass provide able support for the vocalists and the team has some fun experimenting with some flute-trombone variations between shows.

Bill is in for two weeks with options unless Playboy Club preempts Miss Janell. If so, she'll be replaced next week by Jan Baker. *Robe.*

Flamingo, Las Vegas

Las Vegas, Sept. 26.

Ella Fitzgerald, Myron Cohen, Inga & Rolf, Russ Black Orch (15); *presented by Morris Lansburgh, produced by Mitch DeWood; lighting, Hugo Granata;* $4 *minimum.*

Because Ella Fitzgerald is one of the top jazz vocalists in the biz and because Myron Cohen has lofty status as a standup comedian, plus the fact Inga & Rolf are excellent as a dance team, Morris Lansburgh has a nicely balanced musicomedy show.

Miss Fitzgerald's flawless music-instrument pipes offer such numbers as "Sunny Side Of The Street," "I'm Beginning To See The Light," "Ain't Misbehavin'," "Witchcraft," "Feeling Like Someone In Love," "Into Each Life Some Rain Must Fall," "Silk Shiny Stockings" and "Bill Bailey." During the latter she does some okay impreshes of other femme singers.

Finale is a wild scat session with her trumpet ace, Roy Eldredge. Tommy Flanagan is at the 88; Jim Hughart, bass; and Gus Johnson, drums—all added by Miss Fitzgerald to the Russ Black orch (15) for this gig.

Cohen, the master dialectician, adds some new stories to his classic bits. To enjoy Cohen at a maximum, he must be watched while he's working, as his facial expressions are an important part of his very funny word pictures.

The acrobatic artistry of the handsome terp twosome, Inga & Rolf, received cheers from first-nighters—and a big yock when Rolf, clad as a sailor, tossed his beautiful partner into the arms of surprised maestro Black.

This bill, with the usual fine lighting by Hugo Granata, is in for four frames. Bobby Darin and Pat Cooper will follow. *Duke.*

Pier 600, N. O.

New Orleans, Sept. 24.

Dukes of Dixieland; no cover, no minimum.

The Pier 600 management couldn'd have done much better than the Dukes of Dixieland to occupy the podium at Al Hirt's Bourbon st. home base while the bearded maestro is away on concert and other engagements. Judging from the steam and enthusiasm the boys whipped up opening night, it looks like capacity biz from now on.

The boys play traditional beer-wagon sound of authentic dixieland, which is prominent in their repertoire of dixieland evergreens, such as "That's A-Plenty," "When the Saints Go Marching' In," "South Rampart Street Parade" and "Muskrat Ramble." It swings easily and much of the time to handclapping accompaniment by the customers.

Combo comprises piano, two trombones, trumpet, clarinet, drums, bass and banjo. Individually, the Assunto freres and pere are in top form. Frank Assunto's trumpet lipping is as good as ever, but it's Fred's florid showmanship and sandpaper-rough playing style on the trombone that makes most of the visual and musical excitement. Papa Assunto's finger work on the banjo is fast and has a genuine ring of authenticity.

Show runs two weeks until Oct. 5. *Liuz.*

Mister Kelly's, Chi

Chicago, Sept. 23.

Kaye Ballard, Bill Henderson, John Frigo Trio; $2.50 *cover.*

Owner George Marienthal has a winning bill in the combination of Kaye Ballard and Bill Henderson. Miss Ballard has been absent from the Chi scene for three years, and a packed opening night house attested to the fact that she was missed. Henderson more than holds his own in this show, and returned to the stage twice for spontaneous callbacks after the ritual encore.

Miss Ballard attacks her song and comedy with ferocious zest, Cleveland eagerness, East Side sophistication and sheer kinetic energy. She moderates occasionally for a straight ballad, but this seems a process of reining in her explosive projection.

Cleverest of her song satires are a lament envying Audrey Hepburn's ability to eat anything without getting fat, a tune tale of her troubles as a tourist in Mexico, and an artful caricature of a rock and roll singer. Less successful is a heavy-handed satire of an aging femme nitery performer on her last "farewell tour."

Her ballads have a pungent quality to them, particularly two newies, "Maybe This Time" and "I Want You To Be The First To Know," the latter by her musical director, Artie Siegel.

Henderson's forte as a singer is his ability to strip the lyrics and music down to their essentials. His forthright approach is less an interpretation of the song than it is a search for the essence of the tune's musical and verbal meaning. He is also an engaging showman, without the pretense that marks many of the serious jazz stylists.

Henderson scores best when finding that the meaning of the song is in the rhythm, and he alternately toys with or strikes hard at the tempo in "Got A Lot of Livin'," "You're Nobody" and "Bye Bye Blackbird." Of his ballads, he clicks best with a tender "I Wish You Love" and sensitive handling of "As Long As She Needs Me." *Mor.*

Dunes, Las Vegas

Las Vegas, Sept. 27.

Eleanor Powell, Rip Taylor, Arturo Romero Strings (13), *Dunes Dancers* (10), *Bill Reddie Orch* (17); *produced by Major Riddle; stage direction, Eddie Lynch;* $4 *minimum.*

Eleanor Powell is back with another pleasant nostalgic display of classy footwork which is embellished by the Arturo Romero string group (13) and the wonderful nonsense of Rip Taylor—both being blended happily into her act. Backing the bash is the fine music of Bill Reddie's orch (17).

Dedicating her turn to the idea of "bringing back tap dancing," Miss Powell showcases her artistry in a superb way that makes audiences wish that pedal fluttering had never faded into the background.

Taylor precedes the star with his own act—new for this four week holdover engagement—tossing an abundance of fresh material. The comedian shows he has a well-trained voice when he does a medley of Miss Powell's Broadway show tunes.

Holdover production number initials, featuring the sultry chirp-terp talents of exciting Sheila Cass, fronting eight femme and two male dancers.

Show is in for four weeks, with no replacement set at presstime. *Duke.*

New Latin Qtr., Tokyo

Tokyo, Sept. 24.

Musical Academy (13), *Rie Taniuchi, Frank Newall, Les Girls* (5), *Keichiro Ebihara Orch;* $4.17 *cover.*

The most progressive of Tokyo niteries which presents most of the big names that play Nippon, the New Latin Quarter has taken another step forward by improving the quality of shows between the headline attractions while keeping the cover at what is a reasonable rate by current standards here.

Topping the card is a 13-member male chorus called the Musical Academy, which curiously opens the show as well as closes it. Tagged as a "sing along" outfit, the group strives for the robust sound of Mitch Miller's outfit, but doesn't measure up. And nobody in the audience was singing along.

Yet the harmonizers manage to register while running through such numbers as "Side By Side," "The Longest Day" and the much-sung Japanese folk number, "Sakura." Presentation could be brighter if the group worked in more interesting formations than what appear to be military drills. Act has shown to better advantage in support of star soloists.

Next to closing is Rie Taniuchi, Japan's leading exotic who radiates more s.a. than the competish while never baring her bosom, as the others do. A Vegas vet who knows every male eye in the house is on her, despite the lure of hostesses all over the place, Miss Taniuchi does a fast and flashy turn of swivel-hipping while never dropping her smile.

An Aussie comic juggler, Frank Newall is strictly a time killer. His bag of tricks contains nothing that gets even a rise from the audience. Tolerable, Newall becomes distasteful when he apparently reaches into the sewer for a laugh and waves a rubber rat over the ringside tables.

Les Girls, an unsmiling quintet of dancing girls in flesh-colored tights, are a sometime house filler act whose paces might have been choreographed by a gymnastic instructor.

Accompaniment by Ebihara & His Lobsters is first-rate. Band, one of Japan's best, also plays for dancing. *Jamp.*

Hotel Roosevelt, N. O.

New Orleans, Sept. 27.

Marie Wilson, Dean Barlow, Rola & Rolan, Leon Kelner Orch (11); $2.50 *weeknight minimum;* $4 *Sats.*

Marie Wilson looks and sounds like pure gold for Seymour Weiss, Blue Room boniface, this session. If the swank spot doesn't pull in a steady flow of customers during her two-week stand, blame it on the tropical disturbance in the Gulf which has brought on a rainy season. Certainly not on Miss Wilson. For she dishes out good solid fun, and her gowns are eyebrow lifters. Comedienne's turn is a natural for tourists who throng this spot. Opening before a large crowd Thursday night (26), Miss Wilson proved she is as breathlessly naive as when she starred in Ken Murray's revues. She double-entendred her way through the Blue Room's initial show of the fall season.

She tees off with "Diamonds Are A Girl's Best Friend," with new lyrics; follows with "Good Things Happen When You Give" and swings into the Cole Porter oldie, "Wake Up and Dream." She contributes her own new lyrics to this one, too. With this she bows off and on comes Dean Barlow, whose footwork in soft-shoe and other terp numbers is topdrawer.

Miss Wilson returns as a geisha girl to sing a westernized version of Puccini's "Madame Butterfly" titled "Try The Geisha." As she backs out of the spotlight, Rola & Rolan provide sock hand-on-hand and head-on-head balancing. However, their routines are hindered somewhat by the room's big chandelier which hangs over the stage. Nevertheless they score solidly.

Miss Wilson returns in a new costume that provokes gasps. She sings "Big Fat Mama" and "A Girl Named Eunice in 302" for more laughts. Her finale is a trunk routine to the music of "Among My Souvenirs." The truck yields, among other things, a pack of old love letters ("Keep These in Scarlet Ribbons"), and her first bra at 10 (to the tune "This Could Be The Start of Something Big"). It's a solid number, and the headliner bowed off to an ovation. *Liuz.*

Riviera, Las Vegas

Las Vegas, Sept. 23.

Harry Belafonte, Dancers (10), *Singers* (6), *Jack Cathcart Orch* (17), *Belafonte Musicians* (5); *produced by Phil Stein; presented by Elias Atol; stage direction, Milt Bronson;* $4 *minimum.*

Harry Belafonte, in his eighth visit to the Riviera, brings an exciting, colorful package which will be hard to top on his ninth trip. Belafonte surrounds himself with highly talented singers and dancers in an all-new show; he modestly plants his lovely wife Julie among the fine male and femme terping group.

With his stylized tone and delivery, the star dramatically offers such numbers as "Look Over Yonder," "Rosie," "On Top Of Old Smoky," "Shake That Little Foot," "Hayo Shevet," "Merci Bon Die," "Sailor Man," "Man Smart," "Jamaica Farewell," and "Back To Back," latter being his audience singalong replacing the familiar "Matilda."

Offstage echoing voices, plus imaginative lighting (by the show's producer, Phil Stein) embellish the memorable 90 minutes. The choreography by Walter Nicks is splendilly fresh. Howard Roberts capably conducts the Jack Cathcart orch (17) and five added Bela. *Duke.*

Liborio, N.Y.

Lilia Guizar, Willy Vanders Dancers (4), *Candido, German La Batard & Pancho Cardenas Orchs, Juan Tarraza;* $3.50 *minimum.*

Perez Blanco has been tapping the Latin name market of late. Now that the playing time for the chile-country performers has been cut because of the loss of Cuba, it's a far simpler matter to get names into New York.

Newcomer here for the first time is Lilia Guizar, daughter of Tito who last worked New York with her padre at the Waldorf-Astoria Starlight Roof. She's more experienced and more mature performer today and capable of being on her own. The act she brings to the Liborio is a comparatively simple turn, but one which brings out a flair for comedy.

She works bilingually and in an animated manner. She looks at the lighter side of a song and endows each with spontaneous choreography. Miss Guizar, working in a brunet wig when caught, is a pleasant looking girl who can make her way in the cafe sector.

The Willy Vanders Dancers comprising Vanders and three femmes, are vigorous operators in the modern Latin terps. They make much of ritualistic items, some of which are danced in a rather broad vein. Vanders' choreography is well conceived, and his three femme charges carry the dance designs off well.

Bongo drummer Candido, who has spent much time as Miguelito Valdes' accompanist, solos on a three-skin setup and sometimes achieves some exciting effects.

The dance music is by German LeBatard Orchestra who pounds out some floorfilling rhythms. Relief work is by Pancho Cardenas. Dinner concert music is by pianist Juan Tarraza. *Jose.*

Roostertail, Detroit

Detroit, Sept. 23.

Rick Perry, Kathy Woodruff, Chuck Robinette Orch (8); *no cover or minimum.*

Rick Perry is a funny fellow who earns his billing as "the thinking man's comic." He deals in appreciative chuckles rather than hearty guffaws, but the chuckles roll continuously during his 30-minute stint.

This young, personable and polished performer has plenty of fresh material, and has learned how to present it for best effects. At the performance caught, he dwelt on children and nutty poems, which were well received by the diners. But his repertoire also includes topical comments on politics, suburban life, sex and the like.

He limited his impersonations at show caught to impressions of Perry Como, Dean Martin and Elvis Presley. He does them cleverly and convincingly and, used as they were as an encore, served to get him off to heavy mitting.

Perry is ready for any medium requiring a good comedian and/or a passable singer. He could be an interesting newcomer to tv or musical comedy. As it is, the better nightclubs will find him the type that will bring in repeat biz.

Kathy Woodruff is a big, brassy, bouncy, blond belter. But, at present she lacks discipline, with her zany antics too obvious. For example, when singing "Tonight" she segues from sweet to saucy several times, totally changing the mood, confusing the audience and sabotaging the song.

A former dancer who has terped at top Vegas and New York spots, she knows her way around and is a promising youngster if she devotes the time and effort her talent deserves. She has that ineffable something that could bring about success, but first she has to control her zany bounciness. *Tew.*

Blackstone Hotel, Chi

Chicago, Sept. 25.

Sue Carson, Franz Benteler Orch; $1.50-$2 *cover.*

The Bonaparte Room, like its counterpart on the other side of the Loop, the Drake Hotel's Camellia House, has been trying to break the chanteuse habit. Ben Marshall has done exceedingly well with Henny Youngman, Myron Cohen and others at the Drake, and g.m. Doug Boone was extremely pleased at the showing made by comedienne Caroline Richter last season at the Blackstone.

With this in mind, Boone has launched the new season in the Bonaparte Room with Sue Carson, a shapely and attractive singer-comedienne with a good deal of poise and floor expertise. Her material ranges from several excellent and accurate impressions of singers (Dinah Shore, Pearl Bailey, Lena Horne) to a somewhat sophomoric satire on seven male approaches to seduction.

She's best at broad mimicry, such as sharply-limned spoof of a lament by a stripper, a wacky carbon of stringy-haired femme folk-singer, and a clever mock-intellectual "anthropological dance poem." Miss Carson, who is in until Oct. 12, also displays a fine feel for ballads in a straight version of "I Believe In You." *Mor.*

Wits End, Atlanta

Atlanta, Sept. 24.

Wits End presentation of "Cleopatra or Nobody Likes a Smart Asp," two-act musical comedy by Don Tucker, Jerry Vandeventer, George Ormiston and Gy Waldron. Features Phil & Nancy Erickson, with Ormiston, Nancie Phillips, Louis Fox; music and lyrics, Tucker; sets, Ralph Moon and Henri Jova; costuming, Robert Griggs; lighting, Dan Kennedy and Bob Provost; $2.50 *top.*

Wits End Players, with Phil and Nancy Erickson as "anchor men," embarked upon this musical venture after virtually browbeating Don Tucker into writing the music as well as lyrics for this spoof of Hollywood, Madison Avenue, television, radio and, natch, "Cleopatra.

Tucker, equal to the task, did the Ericksons' bidding in two weeks and helped write the book during his spare time. Tunes are top grade.

Musical is presented in 200-seat nightclub owned and operated by the Ericksons, who are partners in a pantomime act. (Nancy got into the act after Phil's partner in "The Merry Mutes," Dick van Dyke, went into television.)

Show is presented on a minuscule stage and the dance (and production numbers are tightly patterned, but well executed. Writing is salient and witty. The fast-moving comedy is strung together with amusing gags and blackouts that get roars from audience.

Nancie Phillips, in the title role ("Cleo" not the asp) wears no wig. Her own black hair cut in the latest Cleo style is okay au naturel.

Erickson, cast as a Hollywood producer who has made a long list of flops, is busy trying to get another production financed. He decides to do "Cleopatra," and the star disrupts his theatrical family by making a play for his director, portrayed by George Ormiston. Louis Fox, as the male lead, is also enmeshed in the wiles of Cleo and Nancy Erickson, as a wronged femme, goes weeping, wailing and trippling through the piece.

Comedy has some slick tunes, including "Too Little, Too Late," "When Love Has Gone," "Three Little Movie Extras," "The Glitter and the Glamor," "Nobody Likes a Smart Asp" and "We're Having an Orgy."

These songs embellish the story line, which is satirical from start to finish. Speed of show is indicated when cast runs through 28 scenes in two acts in little more than an hour, not counting intermission.

Audience views the performance from tables in bistro, and response at show caught amounted to practically an ovation.

"Cleopatra" is presented three nights per week, Tuesday through Thursday, and has packed Wits End since it started its run. Indications are that it will settle down to an engagement that will take it right into next summer, perhaps longer. *Lucc.*

Tidelands, Houston

Houston, Sept. 24.

Don Adams, Diane Wisdom, Freddie Noble Orch (6); $1.50 *entertainment charge.*

Comic Don Adams is back on the nitery circuit and his split-second timing and ability to tell a story or toss off one-liners are still with him. So is some of his older material, but nobody minds.

Adams peers at flying unscheduled airlines, golfers—a subject dear to him—weddings, pocket novel literature, the old motion pictures of the British in India, lawyer tv shows and a school for astronauts.

In addition, he does impressions of Cary Grant and James Cagney, but briefly. Adams obviously enjoys his return to club dates, and establishes such rapport that it's difficult for him to get off after 50 minutes.

Diane Wisdom is a handsome blonde thrush with okay pipes, a feeling for lyrics and faultless mike technique. In her songbag are such tunes as "Having Myself a Time," "Always," "You Came A Long Way From St. Louis" and "Too Close For Comfort." Her act timed at about 15 minutes.

Freddie Noble Orch, rapidly developing into one of better bands in area, does excellent job for dancing and show backing.

Show plays two weeks. *Skip.*

Shows Out of Town

The Girl Who Came To Supper

Boston, Oct. 1.

Herman Levin presentation of musical comedy in two acts (15 scenes), with book by Harry Kurnitz, based on a play by Terence Rattigan; lyrics and music, Noel Coward. Staged by Joe Layton; choreography, Genevieve Pitot; musical direction and vocal arrangements, Jay Blackton; scenery, Oliver Smith; costumes, Irene Sharaff; lighting, Peggy Clark; orchestrations, Robert Russell Bennett. Stars Jose Ferrer, Florence Henderson; features Irene Browne, Roderick Cook, Sean Scully, Tracy Rogers, Chris Gampel, Lucie Lancaster, Peter Pagan, Carey Nairnes, Tessie O'Shea. Opened Sept. 30, '63, at the Colonial Theatre, Boston; $7.50 top.

Jessie Maynard ..... Marion Haraldson
Mary Morgan ..... Florence Henderson
Tony Morelli ..... Jack Eddleman
Mr. Grimes ..... Peter Pagan
Violetta Vines ..... Maggie Worth
Peter Northbrook ..... Roderick Cook
Grand Duke Charles ..... Jose Ferrer
Col. Hofmann ..... Chris Gampel
Girls .... Donna Monroe, Ruth Shepard
Princess Louisa of Kroll .. Tracy Rogers
King Nicholas ..... Sean Scully
Bodyguard ..... Robert Fitch
Queen Mother ..... Irene Browne
Majordomo ..... Carey Nairnes
Simka ..... Murray Adler
Ada Cockle ..... Tessie O'Shea
Baroness Brunheim .....Lucie Lancaster
Lady Sunningdale ..... Ilona Murai

Dancers: Nancy Lynch, Julie Drake, Sheila Forbes, Jami Landi, Sandy Leeds, Carmen Morales Ilona Murai, Mari Shelton, Gloria Smith, Mary Zahn, Ivan Allen, Robert Fitch, Jose Gutierrez, Peter Holmes, Scott Ray, Paul Reid Roman, Dan Siretta, Mike Toles.

Singers: Jeremy Brown, Kellie Brytt, Carol Glade, Marian Haraldson, Elaine Labour, Donna Monroe, Ruth Shepard, Maggie Worth, Jack Eddleman, John Felton, Dell Hanley, Barney Johnston, Art Matthews, Bruce Peyton, Jack Raines, Mitchell Taylor.

Musical numbers: "Swing Song," Carpathian National Anthem; "Yaani Kozkolai," "Long Live the King," "I've Been Invited to a Party," "Sir or Ma'am," "Hey Nonny No," "When Foreign Princes Come to Visit Us," "Soliloquies," "Lonely," "London Is a Little Bit of All Right," "What's the Matter With a Nice Beef Stew?" "What Ho, Mrs. Brisket," "Don't Take Our Charlie for the Army," "Saturday Night at the Rose and Crown," "Here and Now," "Coronation Chorale," "How Do You Do, Middle Age," "One Step," "Curt, Clear and Concise," "Tango," "Welcome to Pootzie Van Doyle," "The Coconut Girl," "Paddy McNeil and His Automobile," "Six Lillies of the Valley," "The Walla Walla Boola," "Come Be My True Love," "I'll Remember Her."

This show rates a great big bouquet in all departments, and Florence Henderson lights up the stage with her singing and dancing. This puts her in the top echelons of today's musicomedy field.

A rich panoply of scenes, costumes, talent and score engulfs the audience in its opulence. The first act is off and running, and the second plays superbly, with Jose Ferrer in resplendent costumes and Miss Henderson making the characters come alive with fine credibility.

Comparisons with "My Fair Lady" are going to be inevitable with this one. With the cutting of extraneous matter and up-pacing, the show should make a big impact on Broadway and is a bright bet for panoramic film musical. The score is tuneful and bright, with plenty of hits to suit every taste, from ballads like "Here and Now" to "London Is Little Bit of All Right."

Noel Coward's touch as a song writer is still sure, the Harry Kurnitz book is witty and Joe Layton's dances are amazingly uninhibited, unorthodox and hip. The wildest scene in the show is Miss Henderson's click in which she reprises the entire story of her fifth rate show.

There's a complete vaude turn, with Tessie O'Shea as a fish and chips seller who sings five cockney ditties in rousing fashion. Ferrer has an acting field day in his creditable and authorative portrayal as the Prince Regent. He builds the character up and up, holding his own as a singer in duets with Miss Henderson, and takes a comic solo, "How Do You Do Middle Age."

The book, based on the Terence Rattigan play, "The Sleeping Prince," deals with a not-so-dumb blonde musical comedy actress who meets the Prince Regent for a night of play.

Passing out on two shots of vodka, she falls in love nevertheless, but the prince wants to shelve her. Through comedy mixups involving the Queen Mother, who mistakes her for a famous actress, she's in on everything.

Songs that sound like clicks include "I've Been Invited to a arty," "Come Be My True Love," "I'll Remember Her," and there's a coronation chorale that's slick.

There are a number of novelty songs, "What Ho, Mrs. Brisket," "Saturday Night at the Rose and Crown," "Coconut Girl" and "Walla, Walla, Boola."

Irene Brown is just right as the hard of hearing Queen Mother. Sean Scully turns in a nice job in the difficult role of the Boy King. Layton's direction is in the right vein. Oliver Smith's sets are standout, ranging from a ballroom to the coronation box, London street scenes and Embassy drawing rooms. *Guy.*

Barefoot in the Park

New Haven, Sept. 26.

Saint-Subber presentation of comedy in three acts (four scenes) by Neil Simon. Staged by Mike Nichols; scenery Oliver Smith; lighting, Jean Rosenthal; costumes, Donald Brooks. Stars Elizabeth Ashley, Robert Redford, Mildred Natwick, Kurt Kasznar; features Herbert Edelman. Joseph Keating. Opened Sept 25, '63, at the Shubert Theatre, New Haven; $4.80 top.

Corie Bratter ..... Elizabeth Ashley
Telephone Man ..... Herbert Edelman
Delivery Man ..... Joseph Keating
Paul Bratter ..... Robert Redford
Mrs. Banks ..... Mildred Natwick
Victor Velasco ..... Kurt Kasznar

If the new hit season hasn't already arrived in Gotham by then, it should when "Barefoot in the Park" gets there. It should be good for a lengthy stay on Broadway and ultimate laugh-provoking filmization. Warners owns the film rights via a pre-production deal.

An earlier impression of Neil Simon on his first Broadway try, "Come Blow Your Horn," as a writer of funny dialog and concocter of hilarious situations has been corroborated in this newest work. The laughs come pretty steadily, some even stepping on preceding chuckles. The sum is high merriment.

Taking of the theme of a newlywed who has made her first big marital decision by renting a sixth-floor walkup apartment sight unseen by her young husband and her widowed mother, the author has pulled out every conceivable stop in the comic symphony of such a situation. It's a typical tale of the first quarrel and reconciliation of a youthful bride and groom, but the originality of the laugh content gives it a flavor all its own.

It needed skill to draw the full measure of comedy from this script and a worthy cast provides that skill in good quantity. Elizabeth Ashley comes through with a standout performance, in addition to lending an attractive appearance.

Robert Redford is personable and handles himself well as the semi-stuffed-shirt groom. Mildred Natwick imbues the mother role with considerable understanding and a generous helping of comic values. Kurt Kasznar rounds out the quartet of top casters in good fashion. Herbert Edelman has a field day in support.

Mike Nichols obviously knew what to do with Simon's brainchild, and his staging is deft and even manages to get a bit of heart-warming into the hi-jinks. The combination of Oliver Smith's skylight-domed setting, Jean Rosenthal's lighting and Donald Brooks' costuming takes ample care of the production's physical appeal. *Bone.*

The Tender Heel

San Francisco Oct. 1.

Miranda d'Ancona production of comedy in three acts (nine scenes) by Joel Hammil. Staged by Miranda d'Ancona; sets, Richard Burns; costumes, Ruth Morley; lighting, Paul Morrison; associate producer, Nancy Levering. Stars Chester Morris, Signe Hasso; features Kay Medford, Spero Pastos, Tony Musante, Frank Nastasi, Louis Beachner, Carol Locatell, Albert M. Ottenheimer, Gene Gross, Charles Gerald, H. F. Green. Opened Sept. 30, '63, at the Curran Theatre, S.F.; $5.95 top.

Tony ..... Spero Pastos
Chris ..... Tony Musante
Achilles Givros ..... Chester Morris
Nicos ..... Frank Nastasi
Harrison Turk ..... Louis Beachner
Maria Givros ..... Carol Locatell
Rina Givros ..... Signe Hasso
Doc Ianuzzi ..... Albert M. Ottenheimer
Sheriff Les Cates ..... Gene Gross
Mayor Sam Yost ..... Charles Gerald
Vince Gracchi ..... H. F. Green
Oveta Turk ..... Kay Medford
Eleni ..... Marie Ana

In "The Tender Heel," Joel Hammil has failed to do for Florida Greeks what Tennessee Williams in "The Rose Tattoo" did for Alabama Sicilians. That is, he has not made them convincing. Part of the reason is that "Tender Heel" lacks decisive character.

Billed as a comedy, it is mostly farce, or when it isn't farce it's in bad taste, but it might have made gripping drama.

The protagonist, played by Chester Morris, is a simple fisherman who, wanting to be even more popular in his village than he already is, poisons the local usurer, then is hurt when the townspeople refuse to believe his confession and hail him as a hero for a hurricane that blew down the Civil War statue.

His weak spot is that he wants to be a hero. He becomes a hero to one person, a prostie, played by Kay Medford, who'd married the usurer for his money and wants the slayer to become her manager, doing everything the boss did (and leaning heavily on that line as she delivers it).

The situation as developed is unbelievable, and the characters, though engaging, are not sketched boldly enough to claim sympathy. The play has some virtues, such as witty dialog, several characters cleverly if lightly drawn, and actors who play with gusto and in most cases considerable skill.

There are moments of charm, as in the tender scenes between the hero and his wife, low comedy bits such as the widow's drunk scene, and warmth in the father-daughter and mother-daughter scenes. The daughter is affectingly played by Carol Locatell.

Albert M. Ottenheimer as a doctor, Gene Gross as the sheriff and Charles Gerald as the mayor come off well in dialog and accent, seeming strictly from Dixie. Louis Beachner is effective and amusing as the mincing, over-precise usurer, and Frank Nastasi is warm and winning as the hero's pal.

The writing and direction lean heavily on profanity and a kind of arm-waving and shouting that pass for peasant behavior. Richard Burns is responsible for the ingenious sets. The costumes by Ruth Morley and lighting by Paul Morrison are acceptable but unexceptional. *Este.*

A Case of Libel

Philadelphia, Sept. 25.

Roger L. Stevens & Joel Schenker presentation of a drama in three acts by Henry Denker, based on the Louis Nizer book, "My Life in Court." Staged by Sam Wanamaker; settings and lighting, Donald Oenslager; costumes, Ann Roth. Stars Van Heflin, Sidney Blackmer, Larry Gates; features M'el Dowd, John Randolph, Philip Bourneuf, Joseph Julian, Alexander Clark, Wynn Wright, Richard McMurray, Lesley Woods, Camila Ashland, Joel Crothers, Douglas McLean, Tom Hammond, William Hindman. Opened Sept. 24, '63, at the Walnut Street Theatre, Philadelphia; $5.40 top.

Claire Marshall ..... Camila Ashland
Abner Coles ..... Joseph Julian
David Strong ..... Joel Crothers
Robert Sloane ..... Van Heflin
Dennis Corcoran ..... John Randolph
Anita Corcoran ..... M'el Dowd
James Baldwin ..... Alexander Clark
Miss Brand ..... Lesley Woods
Paul Cleary ..... Sidney Blackmer
Boyd Bendix ..... Larry Gates
The Judge ..... Wynn Wright
Cleary's Assistant ..... Tom Hammond
Court Clerk ..... Douglas McLean
Court Stenographer ..... William Hindman
Colonel Douglas ..... Philip Bourneuf
Fred Alston ..... Richard McMurray
Jury Foreman ..... Wendell Phillips

Inherent interest due to real personalities involved, the backlog support of a bestseller (2,000,000 copies), plus commanding performances from three male leads, give "A Case of Libel" a better than even chance for boxoffice success. Henry Denker has fictionalized the opening segment of Louis Nizer's "My Life in Court." It seems patent that the case is Quentin Reynolds' suit against columnist Westbrook Pegler and the Hearst newspaper chain. Even the verdict is for the same amount as awarded Reynolds in the real trial.

A drawback in the play is a tendency of legalistic talk to become yawny, a circumstance not helped by dim lighting of several of the courtroom scenes. The outcome seems telegraphed, with delays and frustrating legal maneuvers only affecting the amount of damages to be won.

The curtain is up at the start to reveal Donald Oenslager's stunning courtroom set, which alternates with the lawyer's office. Denker's dramatization lays it on pretty thick in the opening to make the case a matter of concern for the free world. Van Heflin, as the attorney, is about to take a needed vacation, but is talked into the newspaperman's cause by appeals to his conscience and sense of justice.

A main issue—right of character assassination while hiding behind the constitutional guarantees of freedom of the press—is stated telling in the summation by Heflin. He is the expensive barrister in voice, appearance and demeanor. He rises to angry heights when the defendant questions his loyalties and racial background, and his closing speech to the jury (actually the audience) elicits applause.

Larry Gates projects the right

(Continued on page 76)

Shows on Broadway

Luther

David Merrick (by arrangement with the English Stage Co. and Oscar Lowenstein) presentation of drama in three acts (12 scenes), by John Osborn. Staged by Tony Richardson; scenery and costumes, Jocelyn Herbert, supervised by Thea Neu; music, John Addison; choral director, Max Walker; production assistant, Jocelyn Tawse. Stars Albert Finney, Kenneth J. Warren, John Moffatt, Peter Bull, Glyn Owen, Frank Shelley; features Luis Van Rooten, Martin Rudy, Robert Burr, Michael Egan, John Heffernan, Alfred Sandor, Ted Thurston, Lorna Lewis. Opened Sept. 25, '63, at the St. James Theatre, N.Y.; $6.90 top weeknights, $7.50 Friday-Saturday nights.

Knight ..... Glyn Owen
Prior ..... Ted Thurston
Martin ..... Albert Finney
Hans ..... Kenneth J. Warren
Lucas ..... Luis Van Rooten
Reader ..... Alfred Sandor
Weinand ..... John Heffernan
Tetzel ..... Peter Bull
Staupitz ..... Frank Shelley
Cajetan ..... John Moffatt
Miltiz ..... Robert Burr
Leo ..... Michael Egan
Eck ..... Martin Rudy
Katherine ..... Lorna Lewis
Monks, Lords, Peasants, etc.
Thor Arngrim, Harry Carlson, Stan Dworkin, Roger Hamilton, Konrad Matthaei, Alfred Sandor
Singers ..... Paul Flores, Dan Goggin, Robert L. Hultman, Marvin Solley
Children ..Perry Golkin, Joseph Lamberta

There's no need to worry about whether the theatre will survive as long as there are plays like "Luther." This John Osborne drama, which David Merrick presented at the St. James Theatre last Wednesday night (25), brings the stage to pulsating life. It's not only a palpable boxiffice hit, but a stunning work of theatrical importance.

As with any successful theatre project, several people can share the credit for "Luther," and there's ample credit to be shared. Albert Finney, the dynamic young English actor whom American audiences have seen only in the film, "Saturday Night and Sunday Morning," makes his Broadway debut in a repeat of his blazing title performance that was a sensation in London two seasons ago. Tony Richardson has also repeated his virtuoso direction and Jocelyn Herbert's spare but eloquent scenery and costumes again have telling effect.

Osborne who became the popular conception of Britain's angry young men with his savagely bitter "Look Back in Anger," has been quoted as saying that he's merely presenting history not arguing a cause in this combustible account of how a self-doubting but implaccable young monk aroused the people of Germany against religious corruption and political tyranny in the 16th century, thereby bringing on the Reformation and creating the German nation. All art, or at least all good art, is personal and the expression of conviction, however, and "Luther" is much more than just historical fact.

Certain of the play's scenes, notably the blatant sale of indulgences and the decadent Pope's preemptory denial of Luther's appeal may shock or repel some playgoers, and the frequent stress on such physical matters as Luther's epilepsy and his chronic, painful constipatiion, are likely to irritate others. But after its slow early scenes, with their long religious rituals and at times complex philosophic arguments, "Luther" gathers momentum and bite in the monk's gripping, inspiring struggle for his faith and independence.

Finney is enormously persuasive and moving in his solo scene on the huge stage as he delivers a sermon at Wittenberg and he grows in stature and strength as he defies the Italian cardinal sent to silence his attacks, as he refuses the concentrated effort to force him to retract his writing and in the final quiet, stirring scene as he reveals to his old friend and mentor that even as he stood firm for his bold, lonely beliefs, he had not been sure he was right, but had only faith and hope.

Perhaps no other actor alive could equal the staggering vigor and controlled power of Finney's playing of the long, exhausting title role. But under Richardson's expertly varied but firm direction there are a number of impressive supporting performances, including Kenneth J. Warren as Luther's scornfully disapproving father, John Heffernan as a sympathetic and perceptive fellow-monk, Peter Bull as the venal priest hawking dispensations John Moffatt as a worldly papal emissary Frank Shelley as the rebellious Luther's sage advisor and Michael Egan as the pleasure-loving Pope.

"Luther" is a long play, running about three hours, including two intermissions, and could probably be advantageously cut, as attested by occasional spells of audience coughing. But although the John Osborne work probably wouldn't titilate diversion seekers, it's a challenging drama for anyone willing to take the theatre seriously. *Hobe.*

The Student Gypsy, or The Prince of Liederkrantz

Sandy Farber presentation of musical comedy in two acts (14 scenes, 21 numbers), with book, music and lyrics by Rick Besoyan. Staged by Rick Besoyan; musical staging, Ray Harrison; scenery and costumes, Raoul Pene du Bois; lighting, Paul Morrison; musical conductor, Shepard Coleman, orchestrations and arrangements, Arnold Goland; production associate, Edward Royce. Features Eileen Brennan, Dom de Luise, Shannon Bolin, Don Stewart, Dick Hoh, Mitzie Welch, Donald Babcock, Bill Fletcher, Linda Segal, Edward Miller, Joleen Fodor, Allen Swift. Opened Sept. 30, '63, at the 54th Street Theatre, N. Y.

Papa Glockenspiel ..... Allen Swift
Ginger Glockenspiel ..... Mitzie Welch
Edelweiss Glockenspiel ..... Joleen Fodor
Marry May Glockenspiel .. Eileen Brennan
Rudolph von Schlump ..... Don Stewart
Muffin T. Ragamuffin .... Dom de Luise
Gryphon Allescu ..... Bill Fletcher
Zampa Allescu ..... Shannon Bolin
Col. Blunderbuss ..... Dick Hoh
Pvt. Humperdinck ..... Edward Miller
Osgood the Good ..... Donald Babcock
Elsie Umlaut ..... Linda Segal

Chorus: Rosemary McNamara, Mary Jay, Jean Palmerton, Maria Graziano, Jacque Dean, Ann Collins, Jean Middlebrooks, Katherine Sutter, Jamie Simmons, Ralph Vucci, Doug Robinson, Robert Edsel, Marc Destin, Richard Marshall, William Wheless, Nino Galanti, Tony Marlowe, Arnold Whyler.

Musical numbers: Welcome Home Anthem, "Singspelia," "Romance," "Somewhere," "It's a Wonderful Day to Do Nothing," "The Gypsy Life," "Grenadiers' Marching Song," Welcome Home Anthem Reprise, "Greetings," "Kiss Me," "Ting-a-Ling-Dear," "Merry May," Seventh Heaven Waltz, Gypsy Dance," "Walk On," "You're a Man," "A Whistle Works," "Gypsy of Love," "Our Love Has Flown Away," "A Woman Is a Woman Is a Woman," "Romance" Reprise, "Very Much in Love," "My Love Is Yours," "There's Life in the Old Folks Yet," "The Drinking Song," Finale.

This should end the kidding-old-musicals cycle. With "The Student Gypsy, or the Prince of Liederkranz," which opened last Monday night (30) at the 54th Street Theatre, the small, single-joke idea has been pushed a bit beyond the limit. The show is an elaborate, uninspired and presumably expensive exercise in tedium.

About that kidding-old-musicals kick. First there was a very funny single number, "The Gladiola Girl," the standout portion of "Lend An Ear," a Hollywood-to-Broadway revue of about 15 years ago. It brought stardom to Carol Channing. Then there was Sandy Wilson's London musical comedy, "The Boy Friend," which expanded the parody idea to a full evening and reduced the entertainment return accordingly. It was a hit on Broadway and the road.

A couple of seasons ago the then-unknown Rick Besoyan wrote and staged an off-Broadway musical, "Little Mary Sunshine," also a full-evening lampoon, this time kidding such vintage operettas as "Rose Marie." It was greatly overpraised, containing about a half-dozen moderate laughs, but at least offering the amusing hokum simpering of Eileen Brennan in the title part.

"The Student Gypsy," to give it the shorter title, is simply an inflated, over-produced repetition of the same threadbare jape. Besoyan appears to have been stuck with whether to reiterate the caricature approach or play it straight, and has settled for a flaccid compromise.

The result is a large, ornate imitation antique. The uninspired book is too detailed to recount, with hackneyed and predictable characters and situations. The music is generally melodic, with the sort of reminiscent quality of a college show.

Miss Brennan, stuck with a carbon of her "Little Mary Sunshine" role, can only reprise the tongue-partly-in-cheek coyness, using the sort of camping antics that convulse small private groups. Among the journeymen entertainers who manage to avoid discredit in support are Allen Swift, Dom de Luise, Shannon Bolin, Don Stewart, Dick Hoh, Mitzie Welch and Donald Babcock.

Besoyan has staged the effusion, and the sumptuous if not invariably tasteful scenery and costumes were designed by Raoul Pene du Bois. The fact that a sizable, or

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Culture-Type Performances Socko; Impresario Patrick Hayes Finds Washington a Dandy Show Town

By LES CARPENTER

Washington, Oct. 1.

Man most heavily involved in cultural performances here, impressario Patrick Hayes, avers he never had it so good. From three attractions, Leonard Bernstein conducting the N.Y. Philharmonic (two back to back performances), the Black Watch Royal Highland Regiment (one performance) and Stars of the Bolshoi (two performances), he expects to gross well over $85,000. First booking via Columbia, others via Sol Hurok.

"In the first few years," said Hayes, who started as a concert manager here in 1947, "I didn't gross that in an entire season."

Bernstein, in two succesive concerts, drew over 6,100 paid admissions and grossed $31,749 here. The Scot bagpipers sold 5,100 admissions, with a $14,034 gross.

The Bolshoi is yet to come, with Oct. 7 and 8 dates booked, but Hayes contends a $40,000 gross is a conservative advance estimate.

In the concert manager arena, Hayes has 59 performances booked through 48 contracts (some play more than one). In the late 40s and earlier 50s, he had about 30 performances in a season. Then, his artists played from mid-October to early April.

He has stretched his activities to include an extra month, both fore and aft. He now begins in early May and runs through May to comply with the demand and the ready cash at the b.o.

Other cultural endeavors in the National Capital are similarly booming, he noted, and it is an obvious fact.

The Opera Society of Washington, scoffed at by many show biz pros in its formative years as the most lost of causes for a hambone town, is making ends meet and has three operas slated for this season.

While two ballet companies foolishly tried to endure here last season, the National Ballet, under Frederic Franklin, survives. It has doubled the number of performances this season. Twelve performances are slated, and several internationally recognized artists are being brought in.

Season tickets to the National Symphony Orch. are reported to be moving at the highest rate ever, and an ambitious season is planned.

The National Theatre, famous for its grosses (a trade joke, which is completely factual, is that "The Vamp" played to standing room only at every performance at the National), is booked for 12 months without a dark week.

The local legit company, Arena

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National Rep Troupers To Double as Teachers On Tarheel Engagement

Individuals connected with the three plays to be presented on tour this season by the National Repertory Theatre will serve as teaching artists-in-resident at the Univ. of North Carolina, Greensboro, when the troupe opens its cross-country trek there Oct. 4-16. The non-profit organization, sponsored by the American National Theatre & Academy, will give evening performances at the university of Jean Anouilh's "Ring Round the Moon," Anton Chekhov's "The Seagull" and Arthur Miller's "The Crucible."

During the day, members of the cast and others associated with the touring venture will conduct classes and seminars. There'll also be open rehearsals. Eva Le Gallienne, Farley Granger, Denholm Elliott and Anne Meacham head the cast which also includes Jerome Raphel, Barbara Stanton, G. Wood, Ben Jaffee, Thayer David, Kelly Jean Peter, Betty Sinclair and George Turner.

Miss Le Gallienne, who did the translation of "The Seagulls" being used by NRT, will conduct "after-theatre," discussion groups. Director Jack Sydow, costume resigner Alvin Colt, set designer Peter Larkin and lighting designer Tharon Musser are among others who'll participate in the inresidence program which is being subsidized by state funds.

Frederic Franklin Adds To National Ballet Sked

Washington, Oct. 1.

National Ballet here, which is pushing for resident professional company status, has doubled the number of repertory items and performances for its second season. More precisely, it will present four programs in the 1963-64 season with three performances of each.

Season will open Oct. 10 with a benefits for the Women's National Democratic Club. "Swan Lake," "Homage au Ballet," and "Con Amore," will be on the program running through Oct. 12.

Program from Dec. 27-29 will include a full length production of "Coppelia."

From Feb. 21-23 will be a program of "Les Sylphides," "Pas de Dix," "Tribute" and one other performance to be selected.

Director Frederic Franklin is preparing a new ballet for the March 26-28 program.

Schary? Who He? Merrick Offers To Reciprocate

Dore Schary, the legit and film writer, producer and director, doesn't make it as a Broadway critic as far as David Merrick is concerned. Also regarded as an unqualified legit reviewer by the producer is Bennett Cerf, president of Random House, author and regular panelist on television's "What's My Line?"

Merrick, whose technique of grabbing publicity for his productions by attacking critics is a seasonal occurrence, opened two shows on Broadway last week. The first, "The Rehearsal," was reviewed by Schary for N. Y. radio station WNEW. His report elicited a protest from Merrick who, in expressing blanket disapproval of WNEW's policy of having Broadway preems reviewed by name guests, also asked that the station return its opening night tickets to his second offering of the week, "Luther."

WNEW, which had assigned Cerf to review "Luther," returned its press tickets and purchased a pair. Additional coin was spent by the station in sending wires to the papers notifying them of the situation. When the story first broke, it was highlighted in the N. Y. Post with a frontpage picture and Page 2 text. Other papers in which the story appeared included the Herald Tribune and the World-Telegram.

Dorothy Ross, pressagent for "Chips With Everything" notified Merrick that Morton Gottlieb, that play's producer, would be glad to have him review "Chips" which opened on Broadway last night (Tues.). He declined because he had to be in Philadelphia for the opening there of another of his shows, "110 in the Shade." However, Merrick has said he'd be available to review the Dec. 18 Broadway preem of "Love and Kisses," a comedy which Schary is producing and directing.

Relations between Merrick and WNEW had previously been regarded as good, with the station having purchased blocks of tickets to some of his prior productions. These were distributed for exploitation purposes. Merrick even reviewed his own production of "Oliver" for the station last season, giving the production a tongue-in-cheek rave.

Iowa Community Group Reelects Al Longacre

Des Moines, Oct. 1.

The Iowa Community Theatre Assn. has reelected Al Longacre, of Waterloo, Iowa, president.

Curtis C. Page, Des Moines, was named first vice-president; L. K. Boutin, Des Moines, second vice-president and Mrs. Don Koser, Cherokee, secretary and Art McGivern, Ottumwa, treasurer.

'Semi-Detached' Staff

The staff for David Black's production of "Semi-Detached," opening next Monday night (7) at the Music Box Theatre, N.Y., includes Gino Gilio, general manager; Merle Debuskey and Seymour Krawitz, pressagents; Jose Vega, production stage manager; and Doreen Richards, stage manager and assistant to Black.

Among those recently recruited for the cast are Gillian Raine, Peter French, Donald Gee, Bridget Turner, Antonia Pemberton, Leon Sindon, Bryan Stanyon and Thelma Whiteley.

London Managers Stall Ex-Member

London, Oct. 1.

Harold Fielding's bid for readmission to the Society of West End Theatre Managers, from which he resigned last year when he concluded a separate deal with the Musicians Union, has failed because the Society has no provision in its rules to re-admit former members.

The application to the Society was made on Fielding's behalf by his lawyers and he has now been advised that he must apply for reelection, and as a first step he has to be sponsored by two members of the Society, one of whom would be required to propose his re-election and the other to second the application.

Fielding's moves to rejoin the Society were triggered by the decision of British Actors Equity in demanding a $14,000 bond for all his shows in London and on tour. Such security is not demanded of SWETM members.

The security bond is a condition imposed by the Theatre Council (run jointly by the Society and Equity) as a protection against "fly-by-night" producers. Fielding, it was reported early in the month, had agreed to put up such security provided that no other manager not in membership of a trade association could operate in the provinces without a similar provision.

BENAVENTE PLAY OPENS MADRID'S NEW SEASON

Madrid, Oct. 1.

Jacinto Benavente's "Roses of Autumn" opened the local legit season recently by the Mercedes Prendes Theatre Co. at the Teatro Recoletos. A young Spanish playwright, Alonso Millan, premiered his comedy, "The Ex-President," at the Teatro Comico on the same night.

Prolific comedy satirist Alfonso Paso, who has written a half-dozen plays in the last five years, has two coming up soon. The first, "It's Great to be Alive," is now out on the road with Ismael and Maria Luisa Merlo in the starring roles along with their son-in-law, Carlos Larranaga. "Great to be Alive" will open this month at the Infanta Isabel. Isabel Garces will head the cast in the second Paso play, as yet untitled.

Following "Roses of Autumn," the Prendes troupe will present Buero Villejo's "Adventure in Gray." Other Spanish playwrights ready to bow in soon include Luca de Tena with "La Perrichola" at the Teatro Beatriz with "Susanna Wants to be Decent" and debuting Emilio Romero (newspaper editor), who will bring "Scenes of the Late Afternoon" to the Reina Victoria.

"Mary, Mary," "Caligula" and an adaptation of an Andreyev play are some of the early starters from abroad to round out theatre programing for September.

George Ford's Autobiog

George D. Ford, company manager of "Space Is So Startling," now on tour in the U.S., and author of "These Were Actors," has completed a new book, "A Showman's Fond Farewell," covering his career of more than 50 years in show biz from manager to producer. The tome readied for publication covers memories of his tours with a Shakespearean repertory company and of his actress-wife, Helen Ford.

Ford takes "Space Is So Startling," the Moral Rearmament musical, to Atlanta, Los Angeles, San Francisco and Seattle.

Anti-Vatican Play Stirs London; Critics Divide But Most Appraise Hochhuth As Mediocre Dramatist

London, Oct. 1.

A new wrinkle to the dispute surrounding the opening of Germany's "The Deputy" play known here as "The Representative" at the Aldwych Theatre last Wednesday (25) was provided by the Lord Chamberlain. He intervened on two counts. Firstly, he requested the management (the Shakespeare Theatre Co.) to display a notice at the boxoffice requesting that children under the age of 16 not be admitted. Secondly, he requested that the program include an "authoritative Catholic opinion," and that it has been satisfied by the inclusion of a long letter from the former Cardinal Montini (now Pope Paul VI) which was first published in The Tablet on June 29.

The recommended bar on under-16s is not attributed to the content of the play, and has been imposed because of the film sequences, which are used between scenes. Such films might, conceivably, qualify for an X-certificate if shown in a picture theatre, and juves are barred from such performances.

The week preceding the opening of the play drew a barrage of publicity, including several broadsides from Catholic organizations. The Catholic Truth Society published a pamphlet designed to "put the play into proper perspective." This was followed by throwaway leaflets

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Charles Playhouse, Hub, To Reopen With 'Hostage'

Boston, Oct. 1.

The Charles Playhouse, which underwent renovations during the summer, will open its seventh season tomorrow (Wed.) with "The Hostage," Perry Bruskin, who was associated with the Brendan Behan play on Broadway and subsequently directed it for presentation off-Broadway and on the road, is staging the Playhouse offering.

"Six Characters in Search of An Author," originally planned as the first play of the 1963-64 season, has been re-scheduled for March 11.

Princeton Asks Off-B'way Break With N.Y. Reviews

Off-Broadway has demonstrated that for many professional actors the prospect of being reviewed in the New York press compensates for meagre salaries. With this in mind, Arthur W. Lithgow, executive director of the professional arts program at the McCarter Theatre, Princeton, N. J., has asked N. Y. drama editors to assign reviewers to the legit productions at the McCarter.

In a memorandum to editors, Lithgow explained that the McCarter, with its program financed by Princeton Univ., is able to pay little better than the Actors Equity minimum to its cast members. He pointed this out after noting that the McCarter is competing with numerous other operations, better able to pay higher wages to actors because of foundation grants, for the services of those players "with at least as much enthusiasm for classics as commerce."

It's Lithgow's contention that "if the actors, most of whom are New York-based, could feel that McCarter's productions were in a class with the off-Broadway season with regard to reviews by the New York press—not necessarily reviews by the firststring critics—they would cheerfully accept their minimum salaries as investment in their continued professional growth, both as classicists and as commodities."

Lithgow, who moved into his present post during the summer as successor to Milton Lyon, opens his first McCarter season Oct. 10 with "Hedda Gabler." The Ibsen classic will be one of four plays in the fall drama series, of which the wrapup title is "The Distaff Side." "Hedda" will be presented Oct. 10-12 and Oct. 17-19. It'll be followed by "Long Day's Journey Into Night," Oct. 24-26, and Oct. 31-Nov. 2. Next will be "She Stoops to Conquer," Nov. 7-9 and Nov. 14-16 and then "The Playboy of the Western World," Nov. 21-23.

The McCarter performing arts program, including numerous events in addition to legit performances by the repertory company, was launched during the 1960-61 season. Special bookings for the upcoming semester include the Circle in the Square touring production of "Six Characters in Search of an Author," Lotte Lenya in S. Hurok's presentation of "Brecht on Brecht," "The Hollow Crown," the touring company of

(Continued on page 74)

Indiana Univ. Showboat Drew 24,926 in 11 Weeks

Bloomington, Ind., Oct. 1.

The Showboat Majestic, operated by Indiana Univ. since 1959, chalked up its most successful season in 1963. The 11-week tour along the Ohio and Mississippi Rivers, to provide summer training for students of the theatre, drew a total of 24,926 persons for an average of 341 a show.

In 1960, the first year the college operated the showboat, average attendance was 280. The majestic is docked permanently at Jefferson, Ind.

Little Theatre Group In Mpls. Drops Tuners On Music Union Threat

Minneapolis, Oct. 1.

Already on the national and Minneapolis local musicians union unfair lists itself, the suburban St. Louis Park Community Theatre cancelled its announced and advertised production of "Annie Get Your Gun" when the unions threatened to label similarly the suburb's high school auditorium where the musical was to have been presented, as well as the school and the district superintendent.

This all came about because the group would not employ union musicians at scale for "Annie," as demanded by the Minneapolis Local. The St. LPCT offerings always have been presented in the school auditorium and there has been trouble before because of union musicians' non-use.

"The Mousetrap" will be substituted for "Annie," it's announced. During the past several seasons the Theatre has been devoting itself to elaborate musical comedy productions. But henceforth, because of difficulties with the musicians union, these will be out. Activity will be restricted to plays not requiring music, according to Grant Stageberg, the group's director.

Stageberg says the planned seven-day "Annie" run would have cost $1,225 for musicians, and the group could not afford that. The proposed contract called for a minimum of eight union musicians and a conductor, each musician to be paid $17.50 per night, the conductor $35 a night.

It also was pointed out by Stageberg that he didn't know how many pit musicians would be needed for "Annie" to provide an adequate accompaniment, the musical conductor not yet having been selected. For its "King and I" production last season the Theatre used 28 non-union musicians who donated their services.

The Theatre has been on the musicians unions' unfair lists since, prior to "The King and I," it had two non-union pianists for its "Little Mary Sunshine." The union here picketed that and "King."

It's the contention of the Local here that in order to be on the fair list the St. LPCT must employ union musicians for musicals because admission is charged for the shows. The threat against the school was because of its refusal to cooperate with the union in the matter.

If the school had gone on the unions' unfair lists it would have meant that no American Federation of Musicians member would have been permitted to play in it.

Shows Abroad

The Representative

London, Sept. 26.

Royal Shakespeare Theatre presentation of drama in two acts (six scenes) by Rolf Hochhuth, translated by Robert David MacDonald. Staged by Clifford Williams; decor, Ralph Koltai; film sequences compiled by Robert Kruger. Features Alec McCowen and Alan Webb. Opened at the Aldwych Theatre, London, Sept. 25, '63; $3.50 top.

Archbishop Cesare Orsenigo ..... John Nettleton
Father Riccardo Fontana, SJ ..... Alec McCowan
Priest ..... John Harwood
Kurt Gerstein ..... Gordon Gostelow
Professor Hirt ..... Julian Somers
Adolf Eichmann ..... Michael Williams
Lieutenant Von Rutta ..... Barry Macgregor
Baron Rutta ..... Brown Derby
The Doctor ..... Ian Richardson
Helga ..... Joan Alcorn
Dr. Fritsche ..... Donald Bisset
Salzer ..... Gareth Morgan
Serge ..... Tony Steedman
Dr. Pryzilla ..... Donald Layne-Smith
Dr. Littke ..... Hugh Dickson
Photographer ..... Ian Lindsay
Count Fontana ..... Tony Church
Vittorio ..... Terence Greenidge
The Cardinal ..... Paul Hardwick
Officer of the Swiss Guard ..... John Cobner
The Father General ..... John Franklyn Robbins
Monk ..... Robert Lloyd
Pius XII ..... Alan Webb
Writer ..... Michael Burrell
Swiss Guard ..... Gordon Honeycombe
German Officer ..... Ted Valentine
Mother ..... Elizabeth Spriggs
Kapo ..... Robert Lloyd
Jews ..... John Alcorn, Barry Ashton, John Cobner, Hugh Dickson, Barry Doan, Terence Greenidge, John Harwood, Dane Howell Ian Lindsay

The play first known and produced in Berlin as "The Deputy" has arrived in curtailed length and English translation as "The Representative." It has been preceded here in Britain, as in other lands where it has been presented, by a barrage of conflicting charges. The exceptional volume of the publicity and the emotional high pitch prior to premiere has created discussion which ordinarily amount to a potential boxoffice smash.

Cut from over six hours' running time to manageable proportions, it is not possible to say what has been lost, though the basic theme remains clear and forceful, however hateful the views of the young, 31, dramatist may be to Roman Catholics. He has stirred debate everywhere, including America, where Billy Rose has the production rights on option for another year. Nor has Hochhuth himself, a former Nazi youth movement member, escaped personal raps for attempting to blame the late Pius XII for failure to "stop" the Nazis, something the rest of the world, and notably "good Germans" quite failed to accomplish.

This version of the play differs from the one reviewed in VARIETY on March 6 from Berlin under the title of "The Deputy" (Der Stellvertreter). Two of the key scenes in the first German version (which this reviewer saw in Berlin) are omitted from the Aldwych production; and one major episode in the London version was excluded in Berlin. Also there is some change in the technique of production, with the use of newsreel shots (often of indifferent quality and projected against unsuitable background) to set the mood for the ensuing dramatic conflict on stage.

The author, a 31-year-old German Protestant, has based his work on the fact that Pius XII declined to "intervene" publicly on behalf of the Jews of Europe, who were being sent to Hitler's gas chambers at Auschwitz, Belsen and other concentration camps. It is a bold and challenging subject. Is it anti-Catholic? Non-Catholics may think not. Hochhuth has taken pains to present a balanced argument, if that is possible when he is not neutral in the debate. Suffice that to Roman Catholics the thesis and play are odious.

The hero of "The Representative" is the young eJsuit priest who in the plot pleads for the Pope's intervention to halt the greatest atrocity in the history of mankind. It is not only this young priest who is tormented by events, however, and the play gives credit to many other leading Catholics who gave refuge to the Jews. The attack, therefore, is aimed specifically at the one man who, as God's representative on earth, might (thinks the young author) have prevailed upon Hitler and his Nazi thugs to stop the terrible massacre.

Author suggests that the Pope's refusal to intercede was motivated by his belief that any public declaration on his part would have aggravated the situation and, possibly, led to the massacre of Catholics as well as Jews. The Pope was also conscious of the need to maintain complete neutrality of the Church and was concerned at the prospect that a defeat of Hitler and Germany could result in a spread of Communism throughout Europe and the world, to the detriment of the Church.

The dramatic guts of the play are largely contained in the explosive exchanges between the young priest and the Pope himself. When Pius XII fears that intervention would aggravate the situation, the priest counters: "One million Jews are about to be sent to the gas chamber. How can you aggravate *that* situation?" When the Pope fears the spread of Communism, the priest reminds him that the Russians were the innocent victims of Nazi aggression, and the Church should honestly come out on their side.

At the point in which he realizes that he can make no headway, the priest dons the Yellow Star of David on his black robes and leaves to join the Jews, who are being deported to Auschwitz. The final scene at that concentration camp, with the verbal duel between the priest and the camp doctor, is one of the moving and dramatic highlights of the play. The doctor, boasting that he has sent as many as 9,000 Jews to their death in a day, taunts the priest with the comment that he had endeavored to provoke the wrath of God, but there had been no comeback. And as the priest attacks his monstrous crimes, the Nazi doctor hits back with a reminder of the atrocities committed in the name of God during the Inquisition.

Production itself does not match the highest standards of the Royal Shakespeare Company. It is, nevertheless, a harrowing and emotional experience. Significantly, there was virtually no applause at the end of the production, and no curtain calls for the cast. The audience filed out quietly—just as it did in Berlin some months earlier.

Three performers stand out in the cast. Alec McCowan plays the young priest with a combination of passionate sincerity and mounting indignation. The Pope is portrayed by Alan Webb. Appearing only in one scene half-way through the second act, his performance is a memorable piece of acting, incisive, deliberate and calculated.

Admittedly Pius XII does not emerge as a warm character. He is the villain of the play. The third key performance comes from Ian Richardson, as the Nazi doctor. His impact is achieved in the final scene at Auschwitz, and vividly brings the play to its grim climax.

Other distinguished support comes from Gordon Gostelow as the S. S. man who turns informer to the Church; Paul Hardwick, as the Cardinal; Tony Church as the priests's father and a lay counselor to the Holy See; and John Franklyn Robbins as the Father General. There is one long scene set in an underground Berlin cellar which, among others, introduces Adolf Eichmann (played by Michael Williams) and Professor Hirt (Julian Somers). That scene (omitted in Berlin) is one of the least effective in the play.

Ralph Koltai's sparse decor makes an impressive background and the use of heavy sliding doors, instead of a front-of-stage curtain, provides a grim reminder of the gas chamber mentality of the period. The film sequences, compiled by Robert Kruger, have been carefully chosen, though have often been seen before. Robert David MacDonald's translation is sympathetic and expert. *Myro.*

Never Too Late

London, Sept. 25.

Bernard Delfont, Frederick Granville, Elliot Martin & Daniel Hollywood presentation of a comedy in three acts (five scenes), by Sumner Arthur Long. Staged by George Abbott; decor and lighting, William and Jean Eckart. Stars Fred Clark, Joan Bennet; features Tom Stein, Jennie Linden. Opened Sept. 24, '63, at the Prince of Wales Theatre, London; $3.55 top.

Grace Kimbrough ..... Bessie Love
Harry Lambert ..... Fred Clark
Edith Lambert ..... Joan Bennett
Dr. James Kimbrough ..... Clement McCallin
Charlie ..... Tom Stern
Kate ..... Jennie Linden
Mr. Foley ..... Roger Avon
Mayor Crane ..... Charles Farrell
Policeman ..... Paul Grist

It may not be the critics' choice, but there is little room for speculation. "Never Too Late," brought into the Prince of Wales by Bernard Delfont, Frederick Granville, Elliot Martin and Daniel Hollywood, is a cinch to be as much of a hit over here as it is currently on Broadway, and the bus parties of out-of-towners, who sustain this type of comedy, will pack the theatre for months to come.

Staged at breakneck speed by George Abbott, with one predictable joke following on the heels of another, the Sumner Arthur Long comedy is outrageously played for laughs, with little pretence at invention or subtlety. It is an unadulterated example of broad humor deliberately geared towards a mass audience.

The one-joke theme, stretched through three brisks acts, is held together by an excellent cast, and notably by the performance of Fred Clark, as the bald, crotchety, mean and noisy husband who fears he will become the laughing stock of the neighborhood because of his wife's pregnancy. Clark, well known here through is motion pictures, is a master of the double-take, and he gets his laughs more by sheer force of his own personality than from the dialog supplied by the author.

Joan Bennett is a stunning-looking wife who charms her way through the show, playing the farcical situations in nicely restrained key. In her opening scene she is still the dowdy family drudge, but there is a startling transformation in her manner and appearance after her visit to the doctor. Tom Stern, as the son-in-law, spends most of the time on the receiving end of Clark's well-aimed abuse, but he displays an engaging manner and a flair for farcical comedy.

Jennie Linden is suitably vivacious and petulant in turn as the married daughter. Bessie Love and Clement McCallin have a couple of effective scenes as neighbors, Charles Farrell plays the mayor with vigor and Roger Avon, as a plumber, and Paul Grist, as a cop, complete a hard-working cast.

The expansive living room set, by William and Jean Eckart, makes an admirable background for the romp. *Myro.*

Four Asterisks

London, Sept. 17.

Michael White presentation of the Oxford Group Revue in 24 scenes, with sketches by John Albery, Ian Davidson, Robin Grove-White, David Mason, Douglas Fisher, Terry Jones and Iwan Williams, and songs by Williams and Miles Kington. Staged by Ian Davidson; lighting, Francis Reid. Opened Sept. 16, '63, at the Phoenix Theatre, London; $3 top.

Cast: Ian Davidson, Douglas Fisher, Robin Grove-White, Terry Jones, Jane Brayshaw.

The title of this minor opus is actually "****," but for typographical clarity it's given as "Four Asterisks" for this report. In any case, it's misleading if it implies that there's something objectionable or naughty in the content or dialog of the show. Actually, the innocuous revue may just about limp through its scheduled four-week engagement.

The revue, originally presented in a small hall as a so-called fringe entertainment during the recent Edinburgh festival, was planned as a late night entertainment in a pint-sized theatre in Earl's Court, London, but that had to be abandoned because of legalistics which would have eliminated a Saturday night performance. So producer Michael White has taken the bigger gamble and put it into the Phoenix, to provide a West End companion piece to his Cambridge footlights revue, now shaping as a hit at the Lyric.

Possibly in part because the theatre is far too large for this intimate type show, the revue smacks of amateurishness, and with a single exception, the cast shows little professional promise. Out of 24 items, only two or three have merit, and all could do with drastic editing.

There's a neat idea in a scene in which two young men are discussing a girl, and points are awarded by an umpire as though it were a game of tennis. There's also an academic dissertation on japes, with practical demonstrations of various types of practical jokes, which has an amsuing slapstick quality. Other sketches start promisingly, but tend to get out of control.

Douglas Fisher stands out above the rest of the cast, with potentialities as a versatile entertainer. The others try, but cannot disguise their amateur status. *Myro.*

Michael Medwin is replacing **John Neville** in title role of "Alfie" at the Duchess, early next month. Neville has other commitments.

Anti-Vatican Play Stirs London

Continued from page 73

capsuling the Catholic viewpoint. Theatre management itself (at 35c a copy) have on sale at the Aldwych a 12-page color book which gives some historical background to the play and includes a defense of what is called the "dilemma" of Pope Pius XII, by the editor of the Catholic Herald. Also included is the letter from the now reigning Pope, which is used in the theatre program.

The Observer on the Sunday preceding play's opening, published two-pages of the text of the fundametnal scene in which the young priest in the fiction challenges Pope Pius XII to intervene on behalf of Jews.

Hate's Echoes

Outside the theatre on opening night, leaflets published by the National Secular Society were being handed out. A Jewish actor, who stated he had been a concentration inmate, stood on the sidewalk displaying the Yellow Star of David on his jacket. Not clear if he was anti-Catholic.

Rolf Hochhuth's work got restrained criticisms. The sole rave came from the Daily Mail's Bernard Levin (who, a couple of weeks earlier had been described as a "Fascist Jew" by Wolf Mankowitz in an Edinburgh festival debate). Levin described the piece as a "pitiless masterpiece" and a work of such immense scope and power "that it becomes one of those works that cannot be compared to anything: they demand that other works be compared to them." Europe, he opined, had produced nothing since the end of the war to set beside its profundity, its compassion, its understanding.

Herbert Kretzmer, reviewing the show in the Daily Express, called it a dark, brooding and deeply impressive drama, and though conceding that it had been constructed with immense skill, the nagging thought remained: "What was true? What was false?"

Another Slant

Daily Herald review by David Nathan was headlined "Play that condemns a silent Pope," and critic argued that the author had not tried to lay the blame on anyone else but the Germans—against views of Catholics.

T. C. Worsley in the Financial Times, thought the play clumsily written and repetitiously constructed, but could not help generating a certain terrible tension. The failure was one of language. Worsley opined that Hochhuth's deficiency as a dramatist became "woefully obvious" in the last scene at Auschwitz, which, he said, "quite simply doesn't work at any level and brings the play to its end with an anti-climax."

Not Art Question

Times critic thought that the work had less to do with art than with historical indignation. Crucial question was not whether Hochhuth had written a good play, but whether he was right in asserting that the Nazi extermination of European Jewry could have been curbed by the intervention of the Vatican. He felt the production cleared the author of some of the stronger accusations that had been levelled against him by outraged Roman Catholics.

Philip Hope-Wallace, in the Guardian, thought that suspense was very much lacking in the play, which, he said, was often very flat indeed: weak, rather colorless German historical drama in a post-Hauptmann style.

"To go to this play hoping for a just appraisal of the Vatican caught between two fires and in a position delicate and diffident and possibly blameworthy, was about as sensible as going to 'Oh What a Lovely War' to discover the truth about General Haig." The Daily Telegraph's W. A. Darlington was satisfied the play could not fail to arouse hot passions, and fierce denunciations. He was less moved by what he saw in the theatre than when reading the full text. He found little atmosphere about the production and almost no sense of dramatic conflict.

Very Disturbing

Writing in the Daily Mirror, Arthur Thirkell reckoned the play would disturb everyone, religious or not. He described it as a hypnotic play with an excellent cast and considered it a skilful mixture of documentary film and harrowing, ghastly scenes in the ovens and gas chambers of the concentration camps. Never, he wrote, had he witnessed a play that was so gripping, that had stunned an audience to complete silence for almost three hours. Daily Sketch critic Fergus Cashin said it was not particularly well-directed and the characters, even when taken from life, were not convincing. The play, he added, could only be judged as propaganda, and like previous German propaganda, it blended fact and fiction as positive thought for the non-thinking, and particularly the unthinking, who were always looking for a victim for their own guilt.

Describing the play as a dramatic experience of a lifetime, Felix Barker said in the Evening News: "You must see it and you must suffer," while in the Evening Standard, Milton Shulman, while regarding it as less a play than an experience, said it was a shattering and harrowing reminder of the "bestiality that lies deep down in each of us."

Culture-Type Shows

Continued from page 73

Stage, gets more arty in its choice of plays every year, and has set another record in season ticket sales.

Local universities, recognizing a market exists outside their campuses, are striving for better productions.

Helen Hayes is coming to Washington to star in a new play, "Good Morning Miss Dove" at the Catholic University Theatre, Jan. 24-Feb. 8. Miss Hayes, a close friend of Father Gilbert Hartke who established the theatre (and once taught Jean Kerr and had Walter Kerr as one of his assistant professors), has long wanted to do a play for him. William McCleery is the playwright.

President and Mrs. Kennedy have given every indication that they are sincere in the support of the $35,000,000 fund raising effort for Washington's National Cultural Center. Latest steps are Mrs. Kennedy's agreement to permit two of her watercolor drawings to be made into Christmas cards by Hallmark, with all proceeds going to the Center, and the President ordering a solicitation of all federal employes for the Center fund.

Impressario Patrick Hayes says that the support of the Kennedys for culture (bringing celebrated artists into the White House, staging youth concerts on the mansion's lawn, promoting the Cultural Center, etc.) have hypoed the local longhair box office.

But the most significant development, Hayes said, while noting that it should also apply in other cities, is the increased number of artists, both foreign and domestic, worthy of concert presentation. The cultural exchange program, especially, has been a boom in dollars, he related.

Princeton

Continued from page 73

"Beyond the Fringe" and "Black Nativity."

Besides Lithgow, the resident staff at the McCarter includes Mrs. Herbert McAneny, general manager; Gilbert V. Hemsley Jr. and W. W. Lockwood Jr., associate producers (Lockwood is also booking director); Stephen Arnold and Susan Osterberg, press associates; Charles Norton, production manager; William Roberts, resident designer; Gail Fuller, wardrobe mistress; Salma Cann, treasurer; Leslie McAneny, property manager, and Charlowa Wyman, schools administrator.

Australian Shows

(Week Ending Sept. 28)

(Figures denote opening dates)

MELBOURNE

Devil's Disciple, Union.
How to Succeed, Her Majesty's.
Irregular Verb to Love, St. Martin's.
Mary, Mary, Comedy.
Merry Widow, Tivoli.
Wildcat, Princes.
Opera Season, Princess

SYDNEY

Do You Mind, Phillip.
Goodnight Puffin, Royal.
King and I, Tivoli.
Oh Dad, Poor Dad, Independent.
Sail Away, Majesty's.
Typest & Tiger, Ensemble.

'Succeed' Huge $104,258, Pasadena; 'Ear' 21½G, Hub; 'Park' $20,750, N.H.; 'Woolf' $35,225, 'Libel' $14,248, Philly

It apparently takes more than a heatwave to crimp business for "How to Succeed in Business Without Really Trying," the top-grosser last week with a take of over $100,000 in sweltering Pasadena. Also continuing in the powerhouse groove were the Broadway-bound musicals "Here's Love," "Jennie," "110 in the Shade" and "Zenda."

Of the straight play tryouts, "Barefoot in the Park" got off to smart start last week in New Haven; while receipts were so-so for "The Private Ear" and "The Public Eye" double-bill in Boston, lean for "A Case of Libel" in Philadelphia and meagre for "A Rainy Day in Newark" in Baltimore.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BALTIMORE

Rainy Day in Newark, Ford's (C-T) ($4.88; 1,819; $51,132) (Eddie Mayehoff, Dody Goodman, Zachary Scott, Mary McCarthy).

Opened here Sept. 24 to two qualified approvals (Childress, News-Post; Pantell, Evening Sun) and one unfavorable review (Gardner, Morning Sun).

Last week, $4,986 for seven performances.

BOSTON

110 in the Shade, Shubert (MC-T) (3d wk) ($6.50-$7; 1,727; $59,000) (Robert Horton, Inga Swenson, Stephen Douglass). Previous week, $60,558 with Theatre Guild-American Theatre Society subscription.

Last week, $62,212 with Show of the Month Club patronage.

Private Ear and Public Eye, Wilbur (D-T) (1st wk) ($4.95-$5.50; 1,241; $36,699) (Geraldine McEwan, Barry Foster, Brian Bedford, Moray Watson). Previous week, $3,530 for four performances, Playhouse, Wilmington.

Opened here Sept. 23 to unanimous approval (Guidry, Monitor; Hughes, Herald; Kelly, Globe; Maloney, Traveler; Norton, Record American).

Last week, $21,505 with TG-ATS subscription.

CHICAGO

Man for All Seasons, Blackstone (D-RS) ($5.50-$5.95; 1,447; $42,500) (William Roderick, George Rose, Bruce Gordon). Previous week, $24,880 with TG-ATS subscription, Orpheum, St. Paul.

Opened here Sept. 23 to two favorable notices (Harris, Daily News; Kean, Sun-Times), one qualified approval (Willis, Tribune) and one pan (Dettmer, American).

Last week, $28,364 with TG-ATS subscription.

CINCINNATI

Sound of Music, Shubert (MD-RS) (Barbara Meister, John Myhers). Previous week, $44,006, Hanna, Cleveland.

Last week, $45,265.

DETROIT

Jennie, Fisher (MC-T) (3d wk) $6.50-$7.50; 2,081; $84,480) (Mary Martin). Previous week, $82,715 with Fisher Playgoer subscription.

Last week, $82,972 with Fisher Playgoer subscription.

My Fair Lady, Shubert (MC-BT) (2d wk) (Leland Howard, Gaylea Byrne). Previous week, $16,890.

Last week, $26,725.

LOS ANGELES

Mary, Mary, Hartford (C-BT) (3d wk) ($4.95-$6; 1,032; $32,000) (Mindy Carson, Jeffrey Lynn, Pirie MacDonald). Previous week, $15,589.

Last week, $14,441.

Zenda, Philharmonic (MC-T) (1st wk) ($6.25-$7; 2,670; $85,000) (Alfred Drake, Anne Rogers, Chita Rivera). Previous week, about $65,300 with Civic Light Opera Assn. subscription, Curran, San Francisco.

Last week, about $74,800 with CLO subscription.

MINNEAPOLIS

Beyond the Fringe, Orpheum (R-RS) ($4.95-$5.50; 2,800; $76,783). Previous week, $28,862, Geary, San Francisco.

Last week, $34,855 with TG-ATS subscription.

NEW HAVEN

Barefoot in the Park, Shubert (C-T) ($4.80; 1,650; $27,300) (Elizabeth Ashley, Robert Redford, Mildred Natwick, Kurt Kasznar).

Opened here last Wednesday night (25) to one rave (Leeney, Register) and one favorable notice (Taylor, Journal-Courier).

Last week, $20,750 for five performances.

PASADENA

How to Succeed in Business Without Really Trying, Civic (MC-RS). Previous week, $84,043, Philharmonic, Los Angeles.

Last week, $104,258.

PHILADELPHIA

Case of Libel, Walnut (D-T) (1st wk) ($4.80-$5.40; 1,378; $41,000) (Van Heflin, Sidney Blackmer, Larry Gates).

Opened here Sept. 24 to three affirmative notices (Gaghan, News; Murdock, Inquirer; Schier, Bulletin).

Last week, $14,248 for seven performances.

Here's Love, Shubert (MC-T) (2d wk) ($6.60-$7.50; 1,907; $74,235). Previous week, $70,019.

Last week, $73,822 with John Wanamaker Theatre Club patronage.

Who's Afraid of Virginia Woolf? Forrest (D-RS) (1st wk) ($5.40-$6; 1,766; $52,000) (Nancy Kelly, Sheppard Strudwick) (matinee company costars Michaele Myers, Kendall Clark). Previous week, $49,782, Colonial, Boston.

Opened here Sept. 23 to three affirmative notices (Gaghan, News; Murdick, Inquirer; Schier, Bulletin).

Last week, $35,225 with TG-ATS subscription.

ST. LOUIS

No Strings, American (MC-RS) (1st wk) ($6.50; 1,863; $66,000) (Howard Keel, Barbara McNair). Previous week, $55,655, Taft, Cincinnati.

Last week, $37,754 with TG-ATS subscription. Beverly Todd is subbing for Miss McNair who underwent an emergency operation in this city last week for an undisclosed ailment.

TORONTO

Never Too Late, Royal Alexandra (C-RS) (3d wk) ($6; 1,497; $43,326) (William Bendix, Nancy Carroll, Will Hutchins). Previous week, $30,515.

Last week $28,593.

WASHINGTON

Thousand Clowns, National (C-RS) (2d wk) ($4.50-$5.95; 1,673; $47,787) (Dane Clark, Margaret O'Brien). Previous week, $32,519 with TG-ATS subscription.

Last week, $36,365 with TG-ATS subscription.

SPLIT WEEKS

Camelot (MC-RS) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, $52,663, Music Hall, Kansas City.

Last week, $44,024 for seven-performance split.

Stop the World—I Want to Get Off (MC-RS) (Joel Grey, Julie Newman). Previous week, $37,020 with TG-ATS subscription, Nixon, Pittsburgh.

Last week, $34,705 for eight-performance split.

John Dutra has withdrawn from the cast of the upcoming off-Broadway production of "Penny Change" to take on an assignment in the film, "The Life of Daniel." A recent addition to the "Penny Change" cast is **Marilyn Raphael.**

Shakespeare Production For '64 Edinburgh Fest

Edinburgh, Oct. 1.

A major Shakespeare production is being planned for the 1964 International Festival here. It will link up with national plans to celebrate the 400th anniversary of the birth of the English dramatist. Other plans for the 1964 junket include a visit by the Prague National Opera, doing operas of the Czech Repertory, including works of Janacek.

Berlioz, whose music figured conspicuously in this year's Festival, will be heard again at the opening concert next year, when the Orchestre National de la Radiodiffusion - Television Francaise (RTF) will perform his "Grand Messe des Morts" under, it is hoped, Charles Munch. Negotiations are also proceeding for ballet programs for the 1964 Festival.

The 1964 Festival may be minus one historic theatre. Plans are going ahead to raze the Lyceum Theatre, leading legit house, as a preliminary to building an opera house for the city.

BARD FEST'S $40,058 ENDS ONTARIO SEASON

Stratford, Ont., Oct. 1.

The Stratford Shakespearean Festival ended its season here last week with a $40,058 take for the frame, a drop from the previous stanza's gross of $46,842. The final fortnight of performances, nine each week, were mainly for student audience with regular box-office activity limited to the Wednesday and Saturday night showings. Because of special student rates, the potential capacity for each of the two weeks was $51,955.

"Timon of Athens" was dropped from the final fortnight's repertory, which comprised "Troilus and Cressida," "Cyrano de Bergerac" and "The Comedy of Errors."

Canadian Opera $95,214 First Week in Toronto

Toronto, Oct. 1.

The Canadian Opera Co. grossed $95,214 last week in the first of three stanzas at the O'Keefe Centre here. Tickets at the 3,211-seater were scaled to a $6 top for a potential capacity gross of $110,022.

The eight-performance session comprised performances of "Aida," "Rosencavalier," "La Boheme" and "Don Giovanni."

Off-Broadway Shows

(Figures denote opening dates)

Best Foot, Stage 73 (4-2-63).
Blacks, St. Marks (5-4-61).
Boys Syracuse, Theatre 4 (4-15-63).
Brig, Living Theatre (5-15-63).
Cages, York (6-13-63).
Color of Darkness, Writers Stg. (9-30-63).
Desire Under Elms, Circle (1-8-63).
Fantasticks, Sullivan St. (5-3-60).
Ionesco Plays, Gate (9-17-63).
Pinter Plays, Provincetown (11-26-62).
Political Party, 41st St. (9-26-63).
Premise, Premise (11-22-60).
Riverwind, Actors Playhouse (12-12-62)
Six Characters, Martinique (3-8-63).
Spots of Leopard, Wash. Sq. (9-24-63).

CLOSED

Albee plays, Cherry Lane (5-28-63); closed last Sunday night (29) after 143 performances.

SCHEDULED OPENINGS

Cromwell Plays, East End (10-2-63).
Morning Sun, Phoenix (10-6-63).
Corruption, Cherry Lane (10-8-63).
Ballad Bimshire, Mayfair (10-15-63).
Penny Change, Players (10-16-63).
Mr. Simian, Astor Pl. (10-21-63).
Walk in Darkness, Mews (10-28-63).
God, Man, You Baby, Midway (10-29-63).
[illegible] of Peretz, Gate (wk. 11-4-63).
Journey to Day, de Lys (11-6-63).
[illegible] Ashes, Jan Hus (11-5-63).
Shakespeare, Carnegie Hall (12-4-63).
Mother Courage, de Lys (1-15-64).

SCHEDULED B'WAY PREEMS

Here's Love, Shubert (10-3-63).
Semi-Detached, Music Box (10-7-63).
Private Ear, Morosco (10-9-63).
Case of Libel, Longacre (10-10-63).
Advocate, ANTA (10-14-63).
Jennie, Majestic (10-17-63).
Marie Bell Co., Atkinson (10-20-63).
Tender Heel, Lyceum (10-21-63).
Rainy Day, Belasco (10-22-63).
Barefoot in Park, Biltmore (10-23-63).
110 in Shade, Broadhurst (10-24-63).
Ballad Sad Cafe, Beck (10-30-63).
Tambourines, Little Theatre (11-2-63).
Arturo Ui, Lunt-Fontanne (11-11-63).
Man and Boy, Atkinson (11-12-63).
Golden Age, Lyceum (11-13-63).
Cuckoo's Nest, Cort (11-14-63).
Marathon '33, Actors Studio (11-21-63).
Zenda, Hellinger (11-26-63).
Time of Barracudas, ANTA (12-2-63)
Girl Came to Supper, B'way (12-5-63).
Love & Kisses, Music Box (12-18-63).
Dolly, St. James (1-16-64).
Dylan, Plymouth (1-21-64).
After Fall, ANTA-Wash. Sq. (1-23-64).
Habimah, Little Theatre (2-1-64).
What Makes Sammy, 54th St. (2-4-64).
Funny Girl, Winter Garden (2-13-64).
Marco, ANTA-Wash. Sq. (2-20-64).
Charlie, ANTA-Wash. Sq. (3-12-64).
Girl to Remember, Hellinger (5-26-64).

B'way Blah, But 'Luther' $32,342 (6); 'Rehearsal' $21,480, 'Verb' $27,500; 'Bicycle' Drops 85G in Fast Fold

Broadway was clobbered last week, but the current session looks better. The new season continues to gain momentum with the addition this week of four entries. The semester's first casualty, one of three shows which debuted last week, was "Bicycle Ride to Nevada." It closed after a single performance. Last week's two other newcomers were "Rehearsal" and "Luther," with business moderate for the former and strong for the latter.

Holding as the sole sellout last week was "How to Succeed in Business Without Really Trying." The Jewish observance of Yom Kippur from sundown Friday (27) to sundown of the following day is figured to have contributed to the overall decline in receipts.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net; i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Beyond the Fringe, Golden (R) (49th wk; 389 p) ($7.50; 773; $34,073). Previous week, $23,081.

Last week, $18,152.

Enter Laughing, Miller's (C) (29th wk; 229 p) ($6.90-$7.50; 940; $30,200) (Sylvia Sidney, Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, $18,820.

Last week, $15,379.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (73d wk; 583 p) ($8.60-$9.40; 1,334; $65,096) (Zero Mostel). Previous week, $48,546.

Last week, $44,000.

How to Succeed in Business Without Really Trying, 46th St. (MC) (103d wk; 817 p) ($9.60; 1,342; $66,615). Previous week, $67,480.

Last week, $67,449.

Irregular Verb to Love, Barrymore (C) (2d wk; 13 p) ($6.90-$7.50; 1,607; $42,000) (Claudette Colbert, Cyril Ritchard). Previous week, $30,986 for five performances and two previews.

Last week, $27,500.

Luther, St. James (D) (1st wk; 5 p) ($6.90-$7.50; 1,609; $61,095) (Albert Finney, Kenneth J. Warren, John Moffat, Peter Bull, Glyn Owen, Frank Shelley).

Opened last Wednesday night (25) to six enthusiastic notices (Chapman, News; Coleman, Mirror; McClain, Journal-American; Nadel, World-Telegram; Taubman, Times; Watts, Post) and one yes-no appraisal (Kerr, Herald Tribune).

Last week, $32,342 for five performances and one preview.

Mary, Mary, Hayes (C) (134th wk; 1,068 p) ($6.90-$7.50; 1,339; $43,380) (Biff McGuire, Patricia Smith, Michael Evans). Previous week, $24,130.

Last week, $21,309.

Never Too Late, Playhouse (C) (44th wk; 351 p) ($6.90-$7.50; 944; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $36,596.

Last week, $36,788.

Oh Dad, Poor Dad, Morosco (C) (5th wk; 39 p) ($6.90; 999; $40,000) (Hermione Gingold). Previous week, $15,301.

Last week, $9,739. Closes next Saturday (5).

Oliver, Imperial (MD) (38th wk; 305 p) ($9.30; 1,428; $69,000) (Clive Revill, Georgia Brown). Previous week, $53,172.

Last week, $46,363.

Rehearsal, Royale (D) (1st wk; 8 p) ($6.90-$7.50; 1,050; $42,000) (Keith Michell, Coral Browne, Alan Badel, Adrienne Corri, Jennifer Hilary).

Opened Sept. 23 to three affirmative reviews (Kerr, Herald Tribune; Taubman, Times; Watts, Post), one qualified approval (McClain, Journal-American) and three negative notices (Chapman, News; Coleman, Mirror; Nadel, World-Telegram).

Last week, $21,480.

She Loves Me, O'Neill (MC) (23d wk; 183 p) ($8.60; 1,047; $53,700) (Barbara Cook, Daniel Massey, Barbara Baxley). Previous week, $36,715.

Last week, $33,567.

Stop the World—I Want to Get Off, Ambassador (MC) (52d wk; 413 p) ($8.60; 1,461; $46,000) (Anthony Newley). Previous week, $31,336.

Last week, $26,804.

Tovarich, Majestic (MC) (28th wk; 224 p) ($9.20; 1,616; $80,000) (Vivien Leigh, Jean Pierre Aumont). Previous week, $43,947.

Last week, $39,176. Standby Joan Copeland substituted last Saturday night (28) for Miss Leigh who was carried on a stretcher the following evening (Sun.) to International Airport and put aboard a BOAC jetliner which flew to London. The British actress, reportedly suffering from "nervous exhaustion," is expected to return to the production next Monday (7) when it resumes at the Winter Garden Theatre after a layoff this week which had been previously scheduled so that Miss Leigh and Aumont could vacation.

Who's Afraid of Virginia Woolf? Rose (D) (51st wk; 402 p) ($6.90-$7.50; $46,845) (Uta Hagen, Arthur Hill, Ben Piazza) (matinee company costars Haila Stoddard, Donald Davis). Previous week, $23,122.

Last week, $22,914.

CLOSED LAST WEEK

Bicycle Ride to Nevada, Cort (D) (1st wk; 1 p) ($6.90-$7.50; 1,100; $43,323) (Franchot Tone).

Opened Sept. 24 to a unanimous thumb-down (Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Nadel, World-Telegram; Taubman, Times; Watts, Post).

Last week, $2,758 for one performance. Closed immediately after the opening at an estimated $85,000 loss on a $100,000 investment.

OPENING THIS WEEK

Spoon River Anthology, Booth (DR) ($6.90-$7.50; 766; $34,500) (Betty Garrett, Robert Elston, Joyce Van Patten, Charles Aidman). Joseph Cates' presentation of the Edgar Lee Masters classic as conceived by Charles Aidman with original songs written by him and Naomi Caryl Hirshhorn; opened last Sunday night (29) to six endorsements (Chapman, News; Coleman, Mirror; McClain, Journal-American; Nadel, World-Telegram; Taubman, Times; Watts, Post) and one yes-no review (Kerr, Herald Tribune).

Student Gypsy or The Prince of Liederkranz, 54th St. (MC) ($8.80-$9.40; 1,434; $65,000). Sandy Farber presentation of musical with book, music and lyrics by Rick Besoyan; opened last Monday night (30).

Chips With Everything, Plymouth (D) ($6.90-$7.50; 1,084; $43,000). Morton Gottlieb and Helen Bonfils presentation of the Royal Court Theatre and Bob Swash production of a play by Arnold Wesker; opened last night (Tues.).

Here's Love, Shubert (MC) ($9.60; 1,453; $63,000). Stuart Ostrow presentation of musical, based on the film, "Miracle on 34th Street," with book, music and lyrics by Meredith Willson; opens tomorrow night (Thurs.).

OTHER THEATRES

ANTA, Atkinson, Beck, Belasco, Biltmore, Broadhurst, Broadway, Hellinger, Hudson, Little, Longacre, Lunt - Fontanne, Lyceum, Music Box, Winter Garden, Ziegfeld.

Flexible Capacity at Barrault's Odeon; Can Black Out Balcony, Boxes

By WOLFE KAUFMAN

Paris, Oct. 1.

On the theory that different types of plays need different sized audiences, Jean Louis Barrault and his architects have worked out a scheme for deliberately cutting the seating capacity of his Odeon Theatre two or three nights a week. Scheme goes into effect for the first time towards the end of October with the opening of the new Becket play, now in rehearsal. For this opening, and for all performances of this play, a new ceiling has been built (movable) which comes down sufficiently to cut out all the balconies and boxes, thus reducing the house capacity by 500 seats.

Sticking rigidly to his idea of repertory, Barrault plans to run the play at least two performances per week for as long as it draws. Although all normally "cheap" seats will thus disappear, he will retain the normal price range (80c to $3, approx.) by splitting the floor into various price categories. Thus, his take will be seriously affected, which doesn't seem to worry the actor-director-manager.

"Our job is to produce plays in the best way we can," he hold VARIETY. "That is what we must strive for, first. With the aid of the government, I don't have to worry as much about showing a 'profit' as normal commercial enterprises do. This is fortunate, because, in my opinion, certain plays are best with reduced audiences. This, I believe, is such a play. Madeleine Reynault, in this play, is all alone onstage a great deal of the time. For her, all alone, to face the entire large theatre (1,200 seats) is too much. It can be done, of course, but all three, the actor, the play, and the audience, lose out. In a smaller frame, all three are better off."

It is Barrault's theory that a "true repertory theatre" must run the gamut, from classics to "avant guarde" and it is this which he wants to ensure with his new scheme. With the movable ceiling, plus a shrunk stage, theatre will still have approximately 680 seats.

Several years ago, when Barrault and his company were installed at the Marigny Theatre, they had a small 200-seat house in the rear which he occasionally used for "experimental" plays.

While Barrault has been working out details of his two theatres in here, the Comedie Francaise and one, both other subsidized troupes the T.N.P., have been mulling the situation and screaming for "a second house." Maurice Escande, chief exec of the Comedie, last week sent an official plea to Andre Malraux, Minister of Culture, asking for a second house. The Comedie previously ran its own Theatre Francaise as well as the Odeon, which was called the Salle Luxembourg until a few years ago, when Malraux took it away from them and turned it over to Barrault. Escande, in his current plea, reminds Malraux that the Comedie "needs" a second house in which to try out new plays and new players, although he does not mention "experimental plays," which is Barrault's chief worry.

This latter is also the chief worry of Georges Wilson, the new head of the T.N.P. The Palais de Chaillot, where his troupe is housed in Paris, is too large, he feels, for plays which need more intimate audiences. (The Chaillot has 2,700 seats.) He wants to stay there, but wants a second, smaller, house in which to stage certain productions. Inside is that this same plea for a smaller, second house, was one of the things that Jean Vilar, recently resigned head of the T.N.P. kept fighting for. Cold turndown by the government was one of the alleged reasons for his resignation, though he did operate the Recamier, a small Left Bank house, on a dual basis a few seasons ago.

David Atkinson is subbing in the Broadway production of "A Funny Thing Happened on the Way to the Forum" for **Ronald Holgate** who's been given a month's lead to audition for operatic assignments in West Germany. A recent cast change in the production was the takeover by **Eric Rhodes** of the role previously played by **John Carradine.**

Off-B'way Reviews

A Political Party

Arch Lustberg presentation of a musical revue in two acts, with sketches and songs by Daniel Ruslander, Kurt Moss, C. D. Bryan, Owen Gibson Schwartz, Sidney Schwartz, Jean Anne, Pierce Rollins, Herschel Horowitz, Shirley Grossman, Richard Lingeman, Tony Matarrese and Bob Vigoda. Staged by Arch Lustberg; musical director, Daniel Ruslander; costumes, Jean Anne. Opened Sept. 26, '63, at the 41st St. Theatre, N.Y.; $3.95 top weeknights, $4.95 weekends.

Cast: Jean Anne, Bill Holter, Arch Lustberg, Daniel Ruslander.

The first sketch in "A Political Party," a new revue imported from Washington, featured this gem of a gag: "There's the Washington Monument, named for President Washington. And there's the National Gallery, named for Mr. National." That's the average level of humor in this uninspired, tedious show.

The satire is all predictable, ranging from the Kennedy boys to Happy and Rocky, from Mississippi Univ. to Jackie's voice and love of things French. But the material all seems tired, and the occasional good idea is poorly executed. Although current events are handled, there is little wit and little taste in the treatment.

The four performers try unsuccessfully to add sparkle to the evening. Opening night was picketed by Actors Equity since the cast is non-union. Considering the quality of the revue, that seems academic.

The Bald Soprano and The Lesson

Second Co. presentation of two one-act plays by Eugene Ionesco, translated by Donald M. Allen. Staged by James Nisbet Clark. Opened Sept. 17, '63, at the Gate Theatre, N.Y.; $2.50 top weeknights, $3.90 weekends.

Cast: Ronald Weyland, Thea Ruth, Fran Malis, Gerald E. McGonagill, Jane Cronin, George Reinholt, William V. Metzo.

Filled with amusing non-sequiturs and barbed absurdities, "The Bald Soprano" and "The Lesson" makes an intriguing, though not completely satisfying, double-bill. The two pieces by Romanian playwright Eugene Ionesco are competently acted at the Gate Theatre, and should attract devotees of the avant-garde drama.

In "The Bald Soprano," Ionesco ridicules the British, using repetition, pointless dialog, and countless cliches to satirize banality and self-importance. The play has many amusing moments and many tiresome ones. Fran Malis and Gerald McGonagil, Thea Ruth and George Reinholt do nicely as married couples who are, to say the least, confused. Jane Cronin as a maid and William V. Metze as a fireman are also entertaining.

"The Lesson" seems the better of the two plays. It begins delightfully with a professor trying to teach arithmetic to a dense pupil who "has a tendancy to add" but can't subtract. The play grows fascinating as the teacher turns to philosophy, and works himself up into a sexual-frenzy while lecturing. The ending, however, is unsuccessful, with Ionesco seeming to impose political implications on the play.

Ronald Weyland performs expertly as the professor, and Thea Ruth is good as the pupil, a role essayed by Jean Plowright in the 1958 production at the Phoenix Theatre.

Kenn.

'Oh Dad' to Westport

Following the conclusion next Saturday (5) of its Broadway engagement, "Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad" will move to the Westport (Conn.) Country Playhouse to launch the first fall theatrical season at the spot with a one-week engagement starting Tuesday night (8). **Betsy Palmer** in "The Innocents" will the theatre's second offering Oct. 15-20.

CULTURE BREAKS OUT

Queens Wants Arts Center After N.Y. World's Fair Runs Course

A meeting of civic personages on Long Island was held last week under the prod of Councilman Seymour Boyers. His idea is to establish a "Queens Cultural Center" in Flushing Meadow Park once the New York World's Fair has run its course in 1964, 1965 and, possibly, 1966.

Philip Schapiro of the Stony Brook Music Festival, Peter Mesney and Edith Mugdan of the North Shore Friends of Opera, Elizabeth Ross of the Eastern Queens Concert Assn. were among the cultural and educational reps who foregathered to exchange views on the proposal.

Shows Out of Town

Continued from page 72

A Case of Libel

blend of arrogance and fatuous self-intoxication as the columnist, a nervy rampaging journalistic warhorse that must be brought to a stop. Sidney Blackmer acts the defendant's corporation counsel, a suave representative of the interests with far too much class for his client. Philip Bourneuf has a showy bit as a Scot colonel who testifies to the correspondent's courage under fire. John Randolph is explosive and belligerent as the libeled reporter. The femme players make only incidental contributions.

Gagh.

A Rainy Day in Newark

Baltimore, Sept. 25.

Roger L. Stevens presentation of comedy in prolog, two acts and epilog, by Howard Teichmann. Staged by Albert Marre; scenery, costumes and lighting, Ed Wittstein. Stars Eddie Mayehoff, Dody Goodman, Zachary Scott, Mary McCarthy; features John McMartin, Ivor Francis, Gene Hackman, Tom Ahearne. Opened Sept. 24, '63, at Ford's Theatre, Baltimore; $488 top.

Sidney Rice	Gene Hackman
Harry Untermeyer	Tom Ahearne
Edward L. Voorhees	John McMartin
John T. Kodiak	Eddie Mayehoff
Brewster	Mary McCarthy
Elizabeth Lamb	Dody Goodman
Maurice Endicott	Ivor Francis
Reporter	Milo Boulton
Technician	Don Lochner
Henry Cotton	Zachary Scott
Lionel Davis	Thomas J. Halligan

Most of the laughs in "Rainy Day in Newark," the new comedy by Howard Teichmann, are in the first act, so the playwright will have to hypo the second act to the laugh level of the first. As it stands now two-act comedy is an up and down thing, up in the first and down in the second with most of the laughs going to Eddie Mayehoff and Dody Goodman.

The show's basic premise may be a single fairly predictable joke but it is promising, though comedy about labor vs management may not be everybody's paycheck. Mayehoff plays a recognizable labor leader who wants to negotiate a 12-hour work week with a not so profitable clock factory in New Jersey. The owner, acted by Miss Goodman, talks him into buying it, then takes over as plant manager for the labor leader who is now also a capitalist.

The lines, at least in the first act, are funny in themselves and get great assist from both Miss Goodman and Mayehoff, the latter using all his mannerisms, the moronic laugh, fluttering eyelids, lowered belt and garbled speech. He gets results in the process, though he is sometimes difficult to understand even at close range. Miss Goodman brings her special kind of inflection into play and she, too, is successful in doing her stuff a la the old Jack Paar television show.

Mary McCarty as Miss Goodman's secretary is less successful, but this can be blamed on the part, which is no standout. The same is true of Zachary Scott as a Federal agent investigating the labor leader's activities. The part just doesn't weigh.

A standout in the supporting cast is Sidney Rich as a labor henchman, and worth special mention are the sets, which change while lights are down and curtain is up. The direction, for most part, is good.

Luce.

Inside Stuff—Legit

Theatro Olimpico, built in 1581 and a unique edifice in the little town of Vicenza, Italy, on the road to Venice, has recently presented an Italian company doing Sophocles' "Oedipus Rex". Alexis Minotis, Greek actor-director, staged production assisted by Katina Paxinou for the music, Yannis Tsarouchis for costumes and Maria Horses for choreography.

Max Gordon's Memoirs

Continued from page 2

George Burns (& Allen) bemoans because "there's no place left where actors can stink"].

Millie

The real-life, great romance between the Baptist-born girl who, too, essayed the stage as Raye Dean, born Mildred Bartlett, and Mechel Salpeter, who became Max Gordon, because his famed vaudevillian-brother Cliff Gordon had assumed that billing, is one of the better known Broadway sagas. Max and Millie have been a permanent partnership for four decades. It is as legendary as Gordon's dedication to having breakfast every morning with his orthodox Jewish mother, abetted by the understanding Millie.

His show biz credits in "Max Gordon Presents" reads like a who's who of Equity, ASCAP and the Dramatists Guild out of the Rockefellers, Bernard Baruch, General Sarnoff, Bill Paley, Frank Stanton et al. But the prime appeal of this personal document is not the Alger saga, nor the marquee names, nor the b.o., but the ascendency of an average guy, secure and yet insecure, tortured, tormented and uncertain on the one hand and sure-footed, decisive and show biz savvy on the other.

Gordon frankly quotes Oscar Hammerstein 2d's definition of a producer — "a rare paradoxical genius, hard-headed, soft-hearted, cautious, reckless, a hopeful innocent in fair weather, a stern pilot in stormy weather, a mathematician who prefers to ignore the laws of mathematics and trust intuition, an idealist, a realist, a practical dreamer, a sophisticated gambler, a stage-struck child"— because all these things fitted him.

'Who's Going to Write the Jokes?'

Underlying everything, however, was Gordon's laconic credo, "But who's going to write the jokes?"

Shakespeare called it "the play's the thing"; latterday authors have recourse to biblical recall that "first came the words" (a popular alibi, year after year, as shows return to storage despite lustrous marquee names and costly investiture because somebody forgot to write the jokes).

(Gordon had a penchant for these earthy homilies and it is presumed Funke didn't have space for too many. Some are as much of the Broadway legend as Jolson's knee or Bernhardt's pieces-of-gold payoff. Speaking of Jolson's comeback, for example, Gordon summed it up, "Al proves you should never close up the store." On the subject of anti-Semitism, Gordon once told FDR, Eddie Dowling and Robert E. Sherwood during a wartime visit to the White House, "I guess it's because Jews refuse to sit in the balcony!")

Funke's paraphrase of Gordon, however, is sagacious and authoritative. There are so many values that it's inevitable many incidents become sacrificed by reason of space.

Lewis & Gordon to West End

From the struggling poverty of New York's lower east side into more immediate focus comes Gordon's closeups on his long association with Al Lewis (& Gordon), playwright Aaron Hoffman, his affection for brother Cliff Gordon, who died alone in a Chicago hotel room at the age of 32. Still later his ties are with Jerome Kern, Sam Harris, Moss Hart, George S. Kaufman, Noel Coward and a who's who of Sardi's and Tin Pan Alley. Gordon's personalities and projects range from Hollywood & Vine to the Savoy Grill.

No deliberate iconoclast, Gordon speaks his mind, his views and his attitudes in unequivocal manner. He is no respecter of persons. He evidences having had his hurts and he pays back in kind. If there is coloration there appears to be logic and substance to his captiousness.

By the same token he is overboard on Millie (naturally), his orthodox family, brother Cliff, Moss Hart, Bernard Baruch, John J. Murdock, Sam H. Harris, Sime Silverman, Sam Katz, Harpo and Groucho Marx, Ben Boyer, George Jessel, Bobby North, Eddie Sobel, Bob Milford.

George S. Kaufman was a special breed. The dour, lank and laconic, brittle and brilliant playwright was a creative pillar to Gordon, before, during and after his peaks, yet he was never really Gordon's warm associate. In retrospect, Kaufman was truly a chameleon character and Gordon highlights all the hues in a most revealing chapter entirely devoted to one of the true geniuses of the American theatre, circa 20th century.

Glamour That Was

In all the coloration and caustic comeuppance any veteran component, such as Gordon, can endow the dramatic personae of his personal life's drama, there emerges one thing—there was a special color that glittered and endowed Broadway with its own special sheen in those 1920s, '30s, '40s. There was a particular verve and vibrancy to its artists and artisans, or at least Gordon makes it so appear. Historians a decade hence will undoubtedly look back on the more sophisticated show biz mores of the frenetic '50s and sexy '60s with the same stars in their typewriters.

But there is no denying the Gordon that glittered when he had four hits on Broadway—"Her Master's Voice," "Roberta," "The Shining Hour" and "Dodsworth." Only a year before he wanted to jump out the window. And years later the same uncertainties gripped him, and once again staunch friends and the tender ministrations of Millie succored him.

"My Sister Eileen" was the milestone of his second cycle, and yet after this physical and financial recovery he overextended himself and Max Gordon Plays & Pictures incurred a $300,000 personal note and $100,000 long overdue to Uncle Sam for taxes, this was one time when he didn't flinch.

"Born Yesterday," which was to become the eighth longest running Broadway hit, milestoned Gordon's permanent financial security. The film rights went for $1,000,000, spread over 10 years, Baruch had guided his investments to financial stability, and Gordon harkened to the call of that newfangled invention called television.

Aborted in Radio City and Madison Ave. he still produced another smash, "The Solid Gold Cadillac," and in between kept counsel with himself—as he counseled Sarnoff, Paley, Stanton et al.—"who's going to write the jokes?" Thus, until the "right" script—the jokes—happens along, Gordon and Funke have written one good manuscript in "Max Gordon Presents," a panorama of glamour and worthwhile theatre, generous friends and erratic talents (but talents they were and are) which takes its place with Moss Hart's "Act I" and kindred tiptop tales of the one Main Street that really counts in the passing show of a showman's life.

Touring Shows

(Figures cover Sept. 30-Oct. 12)

Barefoot in the Park (tryout)—National, Wash. (Sept. 30-Oct. 12).

Beyond the Fringe (2d Co.)—Pabst, Milwaukee (Sept. 30-Oct. 5); Studebaker, Chi (Oct. 7-12).

Camelot—KRNT, Des Moines (Sept. 30-Oct. 5); American, St. L. (Oct. 7-12).

Camelot (bus-truck)—Masonic, Scranton, Pa. (Oct. 3-5); Palace, Danbury, Conn. (Oct. 7); Bushnell, Hartford (Oct. 8-12).

Cast of Libel (tryout)—Walnut, Philly (Sept. 30-Oct. 5, moves to N.Y.).

Girl Who Came to Supper (tryout)—Colonial, Boston (Sept. 30-Oct. 12).

How to Succeed in Business Without Really Trying (2d Co.)— Civic, Pasadena (Sept. 30-Oct. 1); State Fair Music Hall, Dallas (Oct. 4-12).

Jennie (tryout)—Fisher, Det. (Sept. 30-Oct. 5, moves to N.Y.).

Man for All Seasons—Blackstone, Chi (Sept. 30-Oct. 12).

Man for All Seasons (bus-truck)—Masonic, Rochester (Oct. 3-5); Split-week stands (Oct. 7-12).

Mary, Mary (bus-truck—Hartford, L.A. (Sept. 30-Oct. 12).

My Fair Lady (bus-truck)—Shubert, Det. (Sept. 30-Oct. 12).

National Repertory Theatre—Univ. of North Carolina, Greensboro (Oct. 10-11).

Never Too Late (2d Co.)—Royal Alexandra, Toronto (Sept. 30-Oct. 5); Hanna, Cleve. (Oct. 7-12).

No Strings—American, St. L. (Sept. 30-Oct. 5); Music Hall, K.C. (Oct. 7-12).

110 in the Shade (tryout)—Shubert, Philly (Oct. 1-12).

Private Ear and Public Eye (tryout)—Wilbur, Boston (Sept. 30-Oct. 5, moves to N.Y.).

Rainy Day in Newark (tryout)—Shubert, New Haven (Sept. 30-Oct. 5); Walnut, Philly (Oct. 7-12).

Seidman and Son—Locust, Philly (Oct. 7-12).

Sound of Music—Nixon, Pitt. (Sept. 30-Oct. 5); Fisher, Det. (Oct. 7-12).

Stop the World—I Want to Get Off (2d Co.)—Playhouse, Wilmington (Sept. 30-Oct. 5); Ford's, Balto (Oct. 7-12).

Tender Heel (tryout)—Curran, S.F. (Sept 30-Oct. 12).

Thousand Clowns—Ford's Balto (Sept. 30-Oct. 5); Shubert, New Haven (Oct. 7-12).

Thousand Clowns (bus-truck)—Split-week stands (Sept. 30-Oct. 12).

Who's Afraid of Virginia Woolf? (2d Co.)—Forrest, Philly (Sept. 30-Oct. 12).

Zenda (tryout) — Philharmonic, L.A. (Sept. 30-Oct. 12).

50th Anniversary

Shubert Alley

an evening in the theatre is a lifetime memory

"THE COHAN REVUE 1916" Charles Dillingham
"DADDY LONG-LEGS" "HELLO, BROADWAY!" Irving Berlin
Ethel Barrymore Otis Skinner "THE SONG OF SONGS" David Wayne
"THE BUBBLE" F. Ray Comstock Oliver Morosco Charles Frohman "TONIGHT'S THE NIGHT" Winthrop Ames
Mr. Louis Mann Al Jolson Rudolf Friml "STOP! LOOK! LISTEN" Gaby Deslys Lionel Barrymore
Jeanne Eagles Grace George Otto Harbach Ernest Truex John Cort "PEG O' MY HEART" Frederic March
Walter Hampden Harry Lauder David Belasco "HOBSON'S CHOICE" Tammy Grimes Marilyn Miller "OH, BOY!"
"JUST A WOMAN" "A LADY'S NAME" "ALONE AT LAST" Franz Lehar Tallulah Bankhead "CARNIVAL"
Marie Tempest Sir Herbert Tree George M. Cohan Ethel Merman
Montague Love Irene Fenwick "PAY-DAY" Alfred Lunt Agnes DeMille "SINBAD"
"ROBINSON CRUSOE, JR." "BOMBO" Lew Fields "THE LARK" Mary Martin
Florenz Ziegfeld Ina Claire William Gillette "GYPSY"
"ZIEGFELD FOLLIES" "NOT SO LONG AGO" Alice Brady Sir Cedric Hardwicke
Holbrook Blinn Anna Pavlowa Judith Anderson "THE CO-RESPONDENT" Edna Ferber
"AUNTIE MAME" Ruth Gordon "THE BOY FRIEND" "39 EAST"
"KISMET" "DULCY" "A RAISIN IN THE SUN" William Faversham "MISS LULU BETT" "OUTWARD BOUND" Lionel Atwill
Laurette Taylor Eddie Cantor Lenore Ulric Pauline Lord
Max Reinhardt Eddie Foy "PASSING SHOW OF 1916" "FLOWER DRUM SONG" "ANNA CHRISTIE" "LONG DAY'S JOURNEY"
"IRMA LA DOUCE" Dorothy Stickney "BE CALM, CAMILLA" "FIORELLO!"
"THE GOLD DIGGERS" "SKIN OF OUR TEETH" Brian Aherne "CHU CHIN CHOW" "DODSWORTH"
"CLARENCE" John Drew Raymond Massey "THE MERRY WIDOW" "INHERIT THE WIND" Elia Kazan
"THE CLAW" "THE LODGER" Jane Cowl "THE PERFECT FOOL" Jackie Gleason Henry Fonda
Eva LeGallienne "LILAC TIME" "AWAKE & SING" Philip Merivale "GREEN PASTURES" "WINTERSET"
"CAMELOT" "FLORADORA" Oscar Hammerstein Yvette Guilbert Anna Christie Fred Stone
John L. Golden William Collier George Arliss "KIKI" Katherine Cornell "SALLY"
"DECLASSEE" Joseph Cotten "HAVE A HEART" Leslie Howard John Barrymore Barry Fitzgerald
Weber and Fields Otto Kruger Gladys Cooper "AH, WILDERNESS!"
"THE MUSIC MAN" "TIGER ROSE" Ruth Chatterton Margaret Leighton "WAITING FOR GODOT" "HIGH TOP"
"MRS. FISKE" Blanche Yurka "PETRIFIED FORREST" Walter Huston George S. Kaufman
Ed Wynn "STEP THIS WAY" "DEAD END" "STAGE DOOR" Billie Burke Philip Merivale
"AMPHITRYON '38" "TOVARICH" Roland Young "MAMMA'S AFFAIRE" "HOKEY POKEY"
Douglas Fairbanks Oscar Hammerstein Ilka Chase Elmer Rice Eddie Dowling
"BLOSSOM TIME" "FANCY FREE" "KISMET" "J.B." "SEVENTH HEAVEN" "OKLAHOMA"
"NAUGHTY MARIETTA" Margalo Gillmore Jerome Kern Basil Rathbone "CRAIG'S WIFE" Robert Preston "EILEEN"
"SMILIN' THROUGH" Anthony Quinn Madge Evans "MAIDS OF ATHENS" Dorothy Gish "BUS STOP"
Gilbert Miller Victor Herbert "THE PERPLEXED HUSBAND" "WEST SIDE STORY" "YOU'RE IN LOVE"
Joe Weber "GOLDEN BOY" "THE MOST HAPPY FELLA"
Lynne Fontanne "YOU CAN'T TAKE IT WITH YOU" "MY FAIR LADY" "THE STUDENT PRINCE" Moss Hart
Helen Menken "THE BIRD OF PARADISE" W. C. Fields Booth Tarkington
"THURBER CARNIVAL" "OUR TOWN" "POLLY WITH A PAST" "THE SOUND OF MUSIC" Leon Errol
"TOO MANY COOKS" "AS A MAN THINKS" Sarah Bernhardt "DEAR BRUTUS" "MAYTIME" Bert Lahr
"THE RETURN OF PETER GRIMM" David Warfield "REDEMPTION" Peggy Wood "KITCHY KOO 1918" Robert E. Sherwood "LILIOM"
"SPRINGTIME OF YOUTH" "THE SHOW-OFF" "GOOD MORNING, DEARIE" Richard Rodgers "SOME TIME" Gilbert Miller Helen Hayes
Philip Barry "SEVEN KEYS TO BALDPATE" "LOOK HOMEWARD, ANGEL" "OF THEE I SING" Earl Carroll
Noel Coward "THE EMPEROR JONES" "IRVING BERLIN'S MUSIC BOX REVUE" Lillian Gish Lou Holtz
"PRINCE AND THE PAUPER" "THE GREEN GODDESS" Will Rogers "RAIN"
"GEORGE WHITE'S SCANDALS OF 1920" William Hampden "BLUE BONNET" "BEYOND THE HORIZON" "SEVENTEEN"
Marjorie Rambeau "THE COPPERHEAD" "A BILL OF DIVORCEMENT" Vicki Baum "A CONNECTICUT YANKEE"
"THE LITTLE FOXES" "SIX CYLINDER LOVE" Laurette Taylor "THE TENTH MAN"
"DINNER AT EIGHT" Sam H. Harris "LEAVE IT TO JANE" "THE KISS BURGLAR" "GRAND HOTEL"
Leo Ditrichstein "ROSE MARIE" Monty Woolley Irene Bordoni "ONCE IN A LIFETIME"
Katherine Hepburn "THE COUNTRY COUSIN" "DISRAELI"
Burgess Meredith "A STREETCAR NAMED DESIRE" Jessica Tandy "MEN IN WHITE"
"LIFE WITH FATHER" "HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING" "THE BAT"
Florence Eldridge Howard Lindsay "ARSENIC & OLD LACE"
"THE DIARY OF ANNE FRANK" Paul Muni Judy Holliday
"THE GREAT SEBASTIANS" "MAJOR BARBARA"

The New York Times.

SUNDAY, SEPTEMBER 22, 1963.

NEW LOOK AT TOP

Shubert Chiefs Molding Fresh Stage Policy

By HOWARD TAUBMAN

NOTICE is herewith served to all and sundry, whether skeptical or credulous by nature, that this morning's column is going to read like a mad optimist's hallucinations. For it offers the glad and momentous tidings that the Shubert organization has committed itself to a fresh and sustained program for the reinvigoration and improvement of the theater.

Skip this column or turn the page, if you are cynical enough to insist that the leopard cannot change his spots. Does the heathen convert himself? Would the money-changers depart from the temple under their own steam? Why should a commercial outfit—historically the embodiment of all that's tough and mercenary on the stage—suddenly abjure profits and profess the higher faith of art?

Whoa! Let's get this straight. The Shubert organization is not turning eleemosynary. It remains a business—the biggest in America's theater. It intends to function like a business. The great difference is that it now believes that good business requires a forceful, progressive policy.

Talk to three of the men who have been making the new policy in recent months and you come away convinced that they are in enthusiastic earnest. Lawrence Shubert Lawrence Jr., who took over as directing chief after John Shubert's death, and his advisers, Alvin Cooperman and Howard Teichmann, do not sound like purveyors of a glossy corporate image.

The Aim

They clearly mean what they say. Deeds have preceded words. No attempt has been made to draw publicity capital from some significant decisions carried out.

Short-term and long-range plans have a common goal—to restore the excitement and appeal of live theater. For if the theater as whole thrives, how can the Shubert interests fail to prosper? With their 17 houses along Broadway and with their holdings in other cities, who has more to gain from a challenging, humming theater than the Shuberts?

Could anything be more elementary? Yet stage people are so accustomed to dreaming that two plus two somehow will add up to 400 that what would be prudent practice in most businesses seems in the theater like an inspiration of highest mathematics.

Begin with the man or woman who buys the ticket—the obvious, indispensable object of the entire business. The new Shubert policy is determined to do all it can to attract the customer, including such idiosyncratic notions as treating him with courtesy, giving him a fair shake and trying to make him feel pleased to be in a theater.

The Shubert houses in New York and out of it are to be refurbished and brightened as soon as feasible. Work is being rushed in several theaters to have them ready for openings this month and next. If it is impossible to complete every item of renovation for this season, the task will be resumed next summer, or at the earliest opportunity. Theaters not freshened this year with a coat of paint, new seats and carpets and other improvements will have their turn next year.

Box-Office Remedies

The Shubert organization has launched a scheme to sell tickets for all the attractions in its houses on a nationwide basis. It is aware of the modern revolution in communications and thinks it is ridiculous to expect the customer to conduct wearying personal surveys when he seeks to discover which play or musical has a ticket to sell.

The Shubert chain is setting up its own central ticket office. By cooperating with airlines, railroads, travel agencies, department stores and other services, it hopes to build a national network for the swift, cheerful sale of tickets.

Talk of Nirvana? The new Shubert bosses are instructing their box-office employes that the customers must always be treated with respect, patience and politeness. That's what the men said—*always*.

Don't hesitate to complain if you are brushed off or treated insolently at a Shubert box office. But please, not to me. Write direct to Mr. Lawrence and his aides. They want you to.

The new Shubert policy intends to cultivate the theatergoer of the future. It recognizes that our youngsters, particularly in New York, center of the American stage, have been left to pursue their addiction to films and television with little or no competition from the live theater.

Energetic steps have been taken recently to bring high-school boys and girls into the Broadway houses to see shows suitable for them. Further plans are in the making in discussions with the Board of Education.

Why should seats be left empty if they can be filled constructively? Why shouldn't theaters be used much more than the normal eight performances a week? Couldn't something be done in the way of special matinees for students—either with regular casts or understudies?

Now we come to the product. What, if anything, has the new Shubert orientation in mind for the plays and musicals that enjoy the hospitality of the organization's stages?

Since it remains by heritage and conviction a bulwark of the commercial theater, the Shubert office would adore a succession of productions sufficiently diversified to appeal to all sorts of patrons. But it will no longer wait inertly for the product to be delivered.

Script Screening

The intention is to make the booking policy more dynamic than at any time in decades. No producer, however solid his record, automatically gets a house. Every script must be read, every musical auditioned. An ambitious project from the atelier of an established producer was turned down recently, while a young chap with an interesting idea received not only a house but also help in financing.

The Shubert office intends to join in backing productions it believes in, and it is prepared to undertake its own productions. It realizes that what appears sure-fire has a way of flopping and what looks uncommercial becomes a moneymaker. It declares that it wants to make room for the new, the experimental and the imaginative. Through the growing Shubert Foundation it plans to increase the scope of its assistance to young creative talent. It even contemplates the use of its facilities for Sunday-night tryouts of new works with professional talent.

Heard enough? Is your head swimming like mine? Are we really on the road to Utopia? All I can tell you is that the Shubert brass talks as if it means business, and I have a hunch that it will do the most business if it proceeds uncompromisingly with what hard-nosed oldtimers will denounce, as an un-Shubertian, unbusinesslike policy.

Reprinted through courtesy of the N.Y. Times

Shubert Alley Shorts

Is producer David Merrick giving Cheryl Crawford a royalty for the use of her picture on the cover of the Playbill for "Luther?" . . ."First Citizen," by Hungarian-born American playwright Victor Clement, will have its first production Nov. 8 in Berlin, under the title "Der Ehrenbuerger." Other works by the same author previously done in Germany include "Marseillaise," "Bad Angel" and "Scandal at the Savoy". . ."G.B.S. and the Lunatic," an account of the correspondence between Shaw and Lawrence Langner regarding the Theatre Guild's production of the former's plays, is due for publication Oct. 23 by Atheneum.

Alexander H. Cohen, perhaps the champ globe-jetter in his activities as a Broadway producer, is outdoing himself during the next two weeks. His itinerary, subject to additional side-trips, natch, includes the following: At home in Pound Ridge, N.Y., last Saturday (28); Milwaukee, last Sunday morning (29), and Chicago, Sunday afternoon and Monday morning (30) for interviews and tv appearances to ballyhoo his touring edition of "Beyond the Fringe"; New York, Monday night for dinner with his wife, actress **Hildy Parks;** London, yesterday (Tues.) for various confabs and the opening tonight (Wed.) of "Drop Another Hat," at the Haymarket Theatre.

More confabs in London through next Friday (4), then to Paris for a lunch-conference Sunday (6) with **Maurice Chevalier** for another proposed solo show by the star in New York next spring; Rome next Monday (7) to confer with actress **Judith Evelyn** about a Broadway show; Milan, Oct. 8-10 to see "Ruggantino," which Cohen will bring to Broadway this season; London, Oct. 11; New York, Oct. 12-15; Mexico City, Oct. 16, to huddle with **Richard Burton** about the latter's scheduled appearance on Broadway in "Hamlet"; Oct. 17, New York.

Shows On Broadway

Continued from page 72

The Student Gypsy

at least audible, portion of the premiere audience seemed enraptured by the show probably reflects the loyalty of selected first-nighters.

There's one cheerful aspect of a depressing evening like "The Student Gypsy"—things are bound to improve. *Hobe.*

Spoon River Anthology

Joseph Cates presentation of dramatic revue, based on the poems of Edgar Lee Masters, conceived and staged by Charles Aidman, with music by Naomi Caryl Hirshhorn, lyrics by Charles Aidman. Lighting, Jules Fisher; production supervisor, Robert Weiner. Stars Betty Garrett, Robert Elston, Joyce Van Patten, Charles Aidman; features Naomi Caryl Hirshhorn, Hal Lynch. Opened Sept. 29, '63, at the Booth Theatre, N.Y.; $6.90 top weeknights, $7.50 Friday-Saturday nights.

Dramatic readings of poetry are apt to be a special dish, a treat for a limited following and a shoulder-shrug for the general theatrical public. "Spoon River Anthology," which opened last Sunday night (29) at the Booth Theatre, is probably no exception.

Based on the salty, folksy verses of the late Edgar Lee Masters, this two-hour show offers many interesting moments in its catalogue of rural Illinois character vignettes, with a number of routine bits and a few touches of intense emotion. It suffers seriously from lack of story or even continuity thread. Because of its small investment and low break-even, it may get by on what's likely to be a modest run.

The show, first done as a studio project on the Coast and them by the UCLA Theatre Group, suggests something of Norman Corwin's "World of Carl Sandburg" and even of Thornton Wilder's "Our Town" in its elegy to country life in the America of an almost-forgotten generation. Masters was, of course, a perceptive, shrewd, sympathetic and frequently caustic observer of smalltown people, and this version of his poems has passages resembling gold.

Corwin's Sandburg show and to some extent the Dylan Thomas verse drama, "Under Milk Wood," have exploited this field, however, and "Spoon River" thus suffers from seeming something of an oft-told tale. The one substantially successful dramatized poetry reading that comes to mind at the moment is "John Brown's Body," and perhaps significantly that had a fairly well defined story, with a Civil War background, no less, and had Tyrone Power and Judith Anderson (later Anne Baxter) as leads.

But though this "Spoon River" cast is obviously handicapped by the lack of boxoffice names, it is skillfully and winningly done by the same players who did it in its Coast launching. They include Betty Garrett, Robert Elston, Joyce Van Patten and Charles Aidman, with Naomi Caryl Hirshhorn and Hal Lynch providing vocal and guitar (in his case, occasionally banjo) interludes.

"Spoon River Anthology" won't set Broadway on fire, which is not to its discredit, but it may do well enough long enough to make a few bucks for young producer Joseph Cates. *Hobe.*

Bicycle Ride to Nevada

Rober L. Stevens & Herman Shumlin (in association with Nelson Morris & Randolph Hale) presentation of drama in three acts (five scenes), by Robert Thom, based on the novel "Dangerfield," by Barnaby Conrad. Staged by Herman Shumlin; scenery and lighting, Howard Bay; costumes, Edith Lutyens Bel Geddes. Stars Franchot Tone; features Lois Smith, Richard Jordan, Paul McGrath, Barbara Mostel, Peona Powers, Ron Leibman, John Marriott, Violet Dunn. Opened Sept. 24, '63, at the Cort Theatre, N.Y.; $6.90 top weeknights, $7.50 Friday-Saturday nights.

Austin	John Marriott
Lucha Moreno	Lois Smith
Winston Sawyer	Franchot Tone
Phoebe Fletcher	Leona Powers
Victor	Paul McGrath
Elizabeth	Lulamae Hubbard
Basil	Leslie Redford
Sally Dawn	Barbara Mostel
Bentley	John Boruff
Chandler	Guy Repp
David Sawyer	Richard Jordan
Rip Calabria	Ron Leibman
Mrs. Tiggy-Winkle	Violet Dunn

Sinclair Lewis, it turns out, was an angry old man. He was also, in his feeble, final phase, a raging egomaniac, an artist obsessed by the fact that he had outlived his ability and even his reputation, a hopeless alcoholic, a rampaging, abusive, exasperating caricature of a famous man.

That, at any rate, is the portrait of the Nobel Prize novelist as presented in "Bicycle Ride to Nevada," a harrowing drama by Robert Thom, based on the Barnaby Conrad novel, "Dangerfield." Since Conrad was at one time Lewis's secretary, there's no question of the identity of the unsavory, pitiful central figure of the play, especially as several of the betterknown Lewis novels are mentioned by name.

"Bicycle Ride," which was presented by Roger L. Stevens and Herman Shumlin last week at the Cort Theatre, is an uneven play unevenly done. It has several strong scenes and several powerful performances, but its unvarying tone of shrill, searing invective becomes tiresome, and the general effect tends to be progressively unpleasant. It seems a dubious bet for general popularity and, therefore, of Broadway success.

There's a little of the flavor of "Long Day's Journey Into Night" and even of "Who's Afraid of Virginia Woolf?" in this three-act tirade of an embittered has-been against his pathologically vengeful son, his devoted young mistress and, indeed everyone within sight or sound, including strangers. Out of his frustration and despair and terror, the tormented wreck spares not even himself in his frenzy to inflict pain on everyone else.

Under the generally understanding and taut, but spotty direction of co-producer Shumlin, there are several remarkable performances. Franchot Tone, as the disintegrating old writer, gives one of the outstanding portrayals of his career, an impressively defined and detailed study, with amazing discipline, vitality and drive.

As the virtually paronoic son, a role that seemingly got beyond the playwright's control and tends to dominate the drama, Richard Jordan manages to avoid exageration and achieves considerable variation and credibility. Lois Smith seems painfully stilted as the young mistress, and Paul McGrath gives another of his effortlessly plausible portrayals as an old friend who isn't intimidated by the novelist's abuse.

Howard Bay has designed a striking single setting of bookshelf-covered walls to represent the writer's Santa Barbara retreat. Incidentally, according to Broadway scuttlebutt, Thom's dramatization takes considerable liberties with the "Dangerfield" novel, and Conrad is reputedly disgusted at the result.

Be that as it may, "Bicycle Ride" is a creditable work, but hardly a dish for average entertainment-seekers. *Hobe.*

(Closed Sept. 24, after a single performance.)

ATPAM Starts Picketing 2 More Off-B'way Shows

The Assn. of Theatrical Press-agents & Managers is extending its picketing of off-Broadway productions to two more entries, both on this week's list of openings. They're "Color of Darkness," which preemed last Monday night (30) at the Writers Stage Theatre, and the double-bill debuting tonight (Wed.) at the East End Theatre of "Opening Night" and "A Matter of Like Life and Death."

Picketing of the double-bill of "The Bald Soprano" and "The Lesson" at the Gate Theatre, and "A Political Party" at the 41st St. Theatre, is being continued by the union in its campaign for the off-Broadway employment of ATPAM members as company managers. The union is restricting its pickets to new off-Broadway productions and only those of managements that resist its demand for the hiring of company managers in addition to union pressagents. The latter have been working off-Broadway for some time.

N.Y. LEGIT CRIX NIX RADIO-TV REVIEWERS

The New York Drama Critics Circle isn't opening up to radio and television reviewers. A motion by Tom Dash for their admission into the organization was made yesterday (Tues.) at the Circle's meeting in Manhattan. Dash, former critic for Women's Wear Daily, who now has emeritus standing in the Circle, was unable to get anyone to second his recommendation.

All officers were reelected to second terms: Howard Taubman (N. Y. Times), president; Ted E. Kalen (Time mag), vicepresident, Ethel Colby (Journal of Commerce), treasurer and chairman of the membership committee; and George Freedley, curator of the legit department of the N. Y. Public Library, recording secretary.

The Circle reaffirmed its decision of last season to give only one award to the best theatrical work of the semester. However, allowance has also been made for the presentation of citations to other selections.

APA to Do 4-Play Fest This Fall at Mich. Univ.

The Assn. of Producing Artists, the resident repertory company for the Professional Theatre Program at the Univ. of Michigan, Ann Arbor, will present Fall Festival of four plays Oct. 10-Dec. 15 in the Trueblood Theatre at the College. The opening entry will be "Much Ado About Nothing," to be followed by a double-bill of "Scapin" and "A Phoenix Too Frequent," then "Right You Are If You Think You Are" and in the fourth spot, "The Lower Depths."

APA will also tour Michigan with the repertory program Thanksgiving week, when classes at the university are suspended and after the conclusion of the festival. Among APA newcomers for the fall series are actresses Nancy Marchand, Joanna Roos and Jan Farrand. Ellis Rabb is the company's artistic director and Robert C. Schnitzer is executive director of the Professional Theatre Program. Schnitzer's wife, Marcella Cisney, is press contact for the project.

'Unto These Hills' Is Still Champ; Outdoor Show Drew 132,114 Payees

Greensboro, N. C., Oct. 1.

"Unto These Hills," the Cherokee Indian drama presented every summer at Cherokee, N. C., continues to lead the nation's outdoor historical productions in attendance. The Kermit Hunter drama had 132,114 paid admissions for 60 performances this year, up 2.2% from last year. That was almost three times the number attracted by its closest competitor and ran the total attendance of "Unto These Hills" to 1,789,966 since opening in 1950.

"The Lost Colony" at Manteo, N. C., with the best season since 1951, unseated "The Common Glory" at Williamsburg, Va., for second place in the attendance race. Up 14% over last season, "The Lost Colony" played to 49,720 customers. "The Common Glory," down 13% from 1962, ended the season with a total of 47,842 paid admissions.

The biggest increase was made by "Honey in the Rock," another Kermit Hunter drama, at Beckley, W. Va. This season's attendance was 36,228, as compared to 28,693 last year. "The Stephen Foster Story" at Bardstown, Ky., had an attendance of 34,695, a drop of 4,000 from the previous season. "Horn in the West" at Boone, N. C. moved up to sixth place with 31,203 admissions as compared to 25,071 in 1962.

The newest of the Hunter dramas, "Stars in my Crown," in its initial season at Murray, Ky., drew slightly less than 30,000 persons. "Home is the Hunter" at Harrodsburg, Ky., also in its first season, showed to 18,805 persons. "The Book of Job" at Pineville, Ky., reported its most successful season, but officials declined to reveal attendance figures.

In retaining its attendance crown, "Unto These Hills" had its best season since 1954, when it played to 150,966 paying customers. That was despite a July when rain fell on 20 of the first 30 performance dates. No performance was rained out, but attendance was cut and refunds were made.

Rain also affected attendance at several of the other dramas. "Honey in the Rock" had two performances rained out. But with the exceptions of "The Common Glory" and "The Stephen Foster Story," the open air dramas had the best season in years.

Catholic Teacher Group Pledges 'Deputy' Boycott

Bielefeld, Germany, Oct. 1.

A scheduled local production of the Rolf Hochhuth drama, "Der Stellvertreter" ("The Deputy") has drawn threats of a permanent boycott of the municipal theatre by members of a Catholic teacher group in the neighboring village of Bueren. About 40 have signed a pledge to maintain the boycott, on the ground that "Every German must be ashamed to buy a ticket to the play."

The protesting members belong to the Catholic Teachers of Germany. They usually come regularly by bus to Bielefeld to attend the theatre, bringing students with them, but say they will no longer do so if the Hochhuth play is presented.

"The Deputy," which deals with the alleged failure of the late Pope Pius XII to use maximum influence in behalf of the Jews during the Nazi regime, has been widely produced in Germany, occasioning considerable criticism.

Dance Review

Shanto Rao Co.

(Kaufman Hall N.Y.)

Miss Rao from South India was in Manhattan once before, in 1957, in an over-elaborate, over-produced, badly-advised, Rockefeller-subsidized company of 20 which played the ANTA Theatre. That forced downtown engagement at $6.60 did not hide the dancer's remarkable attainments as an artist, but it is the present, sensibly simplified, vividly alive, seven-person troupe (four musicians) that her virtuosity is not only wonderfully obvious but unencumbered by the kind of tedious Hindu temple dances or war lord interludes which export to western audiences with difficulty only.

Now touring U.S. and Canadian dates, Shanta Rao is most of her own show. Which is proper. Saucy herself when the choreography calls for it she is supplemented by two girl dancers Chandramati and Padma, who are very saucy indeed. Thus the atmosphere is electric with personality as well as superb ethnic artistry.

Booked by Isadora Bennett of the Asia Society Performing Arts Program the Shanta Rao visit is certain to delight discriminating audiences everywhere. It was a sellout at Kaufman with standees on both floors. *Land.*

London Shows

(Figures denote opening dates)

Afternoon Men, New Arts (8-22-63).
Alfie, Duchess (7-22-63).
Angels Fear Tread, St. Martins (6-6-63).
At Drop Hat, Haymarket (10-2-63).
Bed Sitting Room, Comedy (3-20-63).
Behan Bein' Behan, P. Charles (9-23-63).
Beyond Fringe, Fortune (5-10-61).
Boeing-Boeing, Apollo 12-20-63).
Brecht Season, Mermaid (7-18-62).
Cambridge Circus, Lyric (8-14-63).
Double Bill, New Arts (9-18-63).
Exit the King, Royal Court (9-12-63).
Half a Sixpence, Cambridge (3-21-63).
House of Cards, Phoenix (10-2-63).
How to Succeed, Shafteshury (3-28-63)
Ides of March, Haymarket (8-8-63).
Lock Daughters, Her Majesty's (5-17-62)
Man and Boy, Queen's (4-9-53).
Mary, Mary, Queens (2-27-63).
Masters, Piccadilly (5-9-63).
Minstrels, Vic. Palace (5-25-62).
Mousetrap, Ambassador (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Never Too Late, Prince Wales (9-24-63).
Oh, What Lovely, Wyndham's (3-19-63)
Oliver, New (6-30-60).
One for the Pot, Whitehall (8-2-61).
Pickwick, Saville (7-4-63).
Power of Persuasion, Garrick (9-19-63).
Private Lives, Duke York's (7-3-63).
Repertory, Aldwych (12-15-60).
Severed Head, Criterion (6-27-63).
Six Characters, May Fair (6-17-63).
Six of One, Adelphi (9-26-63).
So Much Remember, [illegible] (9-17-63).
Sound of Music, Palace (3-18-61).
Swing Along, Palladium (5-17-63).
Through Wall, Westminster (3-20-63).
What Goes Up, Royal E. (9-17-63).

CLOSED

Oxford Revue, Phoenix (9-16-63); closed last Saturday (28) after limited engagement of 14 performances.

SCHEDULED OPENINGS

Funny Thing Happened, Strand (10-3-63).
Cockade, New Arts (10-16-63).
Repertory, Old Vic (10-22-63).
Possessed, Mermaid (10-23-63).
Portrait of Murder, Savoy (10-24-63).
Out of the Crocodile, Phoenix (10-29-63).
Milk Train Doesn't Stop Here Anymore, Royal Court (11-6-63).
Boys Syracuse, Drury Lane (11-7-63).

William Morris Agency Expands Stock Section To Year-Around Status

The William Morris Agency is taking a bullish view of stock activity in a year-round perspective. Charles Baker, executive in charge of the agency's legit division, cites stock as a major arm of his department's overall operation. He attributes it primarily to the substantial gross potential for stock productions and to the increasing expansion of stock activity beyond the traditional three-month June-August summer session.

Baker points to a growing number of summer showcases which have been stretching their schedules to include the late spring and early fall and to other spots which have gone to year-around operation. He believes that stock warrants more specialized handling and has appointed Ed Robbins to head the agency's stock section.

The stock operation, under Robbins, will be a fulltime year-around activity to match, Baker says, "the growth of new theatres in suburbia and their extended playing schedules." Robbins stresses that stock receipts this summer have been "extremely satisfying," and he regards as significant the continued enthusiastic reception accorded television names in stock appearances.

Working with Robbins in New York are Ed Bondy, Leonard Olsheim and Lee Salomon. Handling stock in Chicago for the agency are Sid Epstein and Tony Fantozzi, while in the Beverly Hills office its Jules Sharr assisted by Fred Apollo and Mike Alvarado.

Mureen Drew is appearing in the off-Broadway production of "The Spots of the Leopard" in the role for which **Mary Boylan** was originally set.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Any Wednesday" (C). Producers, George W. George & Frank Granat (c/o Casting Consultants, 444 Madison Ave., N.Y.). Available parts: male lead, late 40s or early 50s, attractive, charming; male, mid or late 30s, attractive raffish charm, likeable, good sense of humor; femme, late 30s or early 40s, attractive, a lady, stylish, bright. Accepting photos and resumes c/o above address. Do not phone or visit.

"Good Good Friends" (C). Producers, Robert Fryer & Lawrence Carr, in association with John Herman (234 W. 44th St., N.Y.; LA 4-8347). Available parts: femme, Hollywood musical star, Alice Faye, Betty Grable type; femme, Hollywood dramatic star, clothes horse, Joan Crawford type; male, attractive, New York legit director; male, fat, adorable; femme, tall, well built; male, young, innocent, innovuous; femme, Hollywood columnist, worldly, tough; male, zany, a Mischa Auer-Danny Kaye combination; femme, Gypsy fortune-teller; femme, secretary; girl six years old, a mass of curls; male, agent, male, publicity man. Accepting photos and resumes also from agents c/o above address.

"High Spirits" (MC). Producers, Lester Osterman, Robert Fletcher & Richard Horner (1650 Broadway, N. Y.). Audition for Equity dancers Oct. 10: men at 10 a.m. and femmes at 2 p.m. Open call dancers Oct. 15: men at 10 a.m. and femmes at 2 p.m.—all at the 46th St. Theatre (226 W. 46th St. N. Y.).

"What Makes Sammy Run" (MC). Producer, Joseph Cates (1,000 Park Ave., N. Y.). Audition for femme dancers tomorrow (Thurs.) at 12 noon. Open call dancers this Fri. (4): men at 10 a.m. and femmes at 2 p.m. Equity male singers next (Tues. (8) at 10 a.m. Femmes Oct. 9 at 10 a.m. Open call singers Oct. 10: men at 10 a.m. and femmes at 12 noon—all at the Belasco Theatre (111 W. 44th St., N. Y.).

"Side Show" (M). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). Available parts: Character femme, 30s-40s, strong personality, sings well; male lead 30s-40s, romantic, intelligent, must sing; femme, early 20s, sexy, sings well; male, W. C. Fields type; male, tall, gawky, chief of police, sings; male, funny little man, snoop; male, 60, bald, sings; girl, 7 or 8, sing or dance; femme, hysterical mother type. Mail photos and resumes c/o Casting Consultants (444 Madison Ave., N.Y.). Do not phone or visit.

OFF-BROADWAY

"Burn Me to Ashes" (D). Producer, Bari & Bennett Productions (17 W. 67th St., N. Y.). Available parts: male, old, experienced, powerful actor; male, barbaric, wide acting range; male, White or Negro, 20-25, barbaric, huge, strong. Mail photos and resumes, and through agents c/o above address. Do not phone or visit.

"But For the Grace" (M). Producer, Radmos Productions (161 Lexington Ave., N.Y.). Available parts: male, mature, good pop voice; femme, attractive, redhead; male, juvenile, adept at comedy; femme, petite ingenue, coleen type; male, west-Indian, calypso type singer; femme, attractive, good "blues" voice; male, shabby, lovable. Accepting photos and resumes c/o above address. Do not phone or visit.

"Circle of Sparrows" (D). Producers, Parard Productions (24 W. 76th St., N.Y.) Available parts: Equity only. Boys, 12-16; femme, 15, attractive; male, early 30s, social worker, femme, late 20s, attractive; character male, 35-43; male, early 50s, Ed Begley type; male, early 50s, legit German accent; male, mid-20s, brotherly, energetic. Mail photos and resumes c/o above address. Do not phone or visit.

"Kismet" (MC). Producer, Equity Library Theatre (226 W. 47th St., N. Y.). Auditions being held this week for Male & Femme actors, singers and dancers. Those interested should apply in person on the ninth floor c/o above adrress.

"Lady be Good" (MC). Producers, Keith Holzman, Robert Kreis, Richard Pohlers, (161 W. 54th St., N. Y.). Available parts: male, juvenile, Astaire type; male, leading man 20-30, singer; male, 30-40, comedian must sing; male, middle-aged; Adele Astaire type; femme, must sing and dance; femme, 20's, sing and dance; femme dancer-singer, chorus girls and boys, 20's. Mail resume and photos to Jack Levin c/o above address. Do not write or visit.

"Once In a Lifetime" (C). Producer, Peter Bogdanovich (210 Riverside Drive, N. Y. RI 9-4056). Available parts: leading man, 30s, fast-talking con man; femme, late 30s, sweet, phony; femme, 45-50, Billie Burke type; male, middle-aged, German film director; femme, 20s, dark beauty; young men and femmes, 18-26, good-looking; Auditions being held; appointments through agents only.

"The Caretaker" (D). Producers, Weems, Buccolo, Mathews Productions (667 Madison Ave., N.Y.). All roles open. Janie Lee is accepting photos and resumes through agents only c/o above address. Script available at Drama Book Shop (150 W. 52d St., N.Y.).

"You the People" (MC). Producers, S.S.A. Productions (c/o Harvey Flaxman, 498 West End Ave., N.Y.). Available parts: femme, 30, Nancy Walker type; male, early 30s, Buddy Hacket type; male, early 30s, second Banana type; femme, early 20s, soprano; male, middle 50s, successful business man; femme, about 45, contralto or Mezzo; male, early 20s; male, late 20s, comic lead; male and femme oriental types, with comic ability. Mail photos and resumes to Harvey Flaxman, c/o above address. Do not phone or visit.

TOURING

"The Establishment" (R). Producers, Peter Cook & John Krimsky (154 E. 54th St., N.Y.). Available parts: three actors, 23-30, British accents; two actresses; one actress-singer, 23-26, British accents. Accepting photos and resumes c/o above address. Do not phone or visit.

Cabaret

"Kiss Me Kate." Available parts for AGVA members only: Kate soprano; male, 20s-early 30s,, sings, dances. Call Jean Leslie at LO 4-3250 for audition appointment. This package will tour.

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Casting Consultants. Michael Shurtleff and Alan Shayne are accepting photos and resumes from Italian male and femme character actors, for their files. Also seeking male & femme AFTRA members for extra work on the "Dupont Show of the Week." Mail to Diane Schatten at Casting Consultants (444 Madison Ave., N.Y.).

"Peyton Place" (D). Producer, 20th Century-Fox (444 W. 56th St., N.Y.; CO 5-3320). Available parts: femme, 17, vibrant, vital; male, middle-age, doctor; male, 39, virile, sensitive; femme, 17, a girl of great substance. Harvey Mann, is accepting photos and resumes c/o above address from male and femme actors, all ages. Do not phone or visit.

Ballet

Radio City Music Hall Ballet. Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.) Open call auditions for femme ballet dancers will be held Tuesdays at 2:30 p.m. at the Music Hall stage entrance (44 W. 51st St., N.Y.).

Miscellaneous

"An Evening With Jake La Motta." Producer, Philip Nolan (1697 Broadway, N. Y.). Available parts for Equity members only: femme lead, attractive; male lead, handsome; femme, sexy, voluptuous; femme, young, plain looking; femme, fiery Latin type; femme, late 30s, slovenly. Call Philip Nolan at JU 2-6497 for audition appointment.

Dell Publications. (750 Third Ave., N. Y.; YU 6-6300). Joan Fenold is accepting photos and resumes c/o above address from male and femme actors for magazine illustration work. Do not phone or visit.

Frank Loesser Options London 'House of Cards'

London, Oct. 1.

Frank Loesser has bought U. S. rights to the music of "House of Cards," a new tuner which opens at the Phoenix tomorrow (Wed.) for a limited four-week booking, though it is anticipated the show will subsequently transfer to another West End situation. The musical is being presented by Players Ventures.

Apart from this deal, Loesser has also signed the composer, Peter Greenwell, for two additional shows.

SAY PHILLY PAIR HAS HARTMAN IN COLUMBUS

Columbus, Oct. 1.

A Philadelphia couple has reportedly purchased the Hartman legit theatre and adjacent office building for a sum in excess of $900,000. The anonymous buyers are understood planning to continue to the house as a legiter, but there is some question whether bookings can be arranged for the 1963-64 seasong. Plans call for a complete renovation of the 52-year-old house.

Mrs. Lydia Boda recently resigned as manager of the Hartman.

'Rugantino' Sweeps All 'Bests' of Rome Season

Rome, Oct. 1.

"Rugantino," the Garinei-Giovannini musical which Alexander H. Cohen will take to Broadway next spring, has scored a clean sweep of Italy's "Silver Masks" in its sector, as well as two I.D.I. legit awards given by the Italian Institute of Drama.

Recipients of the latter are Ornella Vanoni, as best legit actress (who takes over the "Rugantino" lead from Lea Massari this season), and Aldo Fabrizi, who shares "best actor in a musical" mask with Nino Manfredi. Authors Pietro Garinei and Sandro Giovannini get best musical awards, Bice Valori "best supporting actress" designation, with like recogntion to Giulio Coltellacci for "Rugantino" costumes, and Armando Trovajoli for best musical scoring of the year.

"Rugantino" plays Milan and Turin after its successful Rome run of last season, before heading the U.S.

Bill Fiore has taken over in the off-Broadway production of "The Living Premise" for **Calvin Ander**, who's on a leave of absence.

MARCIA KING

"A BRIGHT NEW STAR!"

"CARNIVAL" - LAMBERTVILLE MUSIC CIRCUS
"Even Broadway did not have a Lili more innocent, exuberant and beguilingly voiced than MARCIA KING."
NORMAN NADEL
New York World-Telegram

"CARNIVAL"
"MARCIA KING as Lili can sing and act. Her voice is good and she sings with feeling . . . her voice soared out and was strong in the difficult 'I Hate Him' number, which calls for equal parts of singing and acting." TONY MASTROINNI
Cleveland Press

"CARNIVAL"
"MARCIA KING as Lili, the woman with a child's heart, played her part to the ultimate, first evoking pathos and tenderness, then admiration for her coloratura soprano renditions." BOB KREINER
Palm Beach Daily News

"WEST SIDE STORY"
"MISS KING was a thrilling Maria opening night, fragile, winsome, in perfect voice . . . shining moments . . . 'Tonight' and 'One Hand, One Heart'."
ELSTON BROOKS
Fort Worth Star-Telegram

"CARNIVAL"
"MARCIA does her job brilliantly, triumphing with a surprisingly full voice, coming from such a small package." WEST PALM BEACH

"STUDENT PRINCE"
"Leading lady MARCIA KING, demonstrated her ability to react the peak of the music scale more than once and won vigorous applause from the audience . . . of special significance was the projection of Miss King's voice."
LYNN HOLGATE
Trenton Times

"CARNIVAL"
"As Lili, MARCIA KING is truly a new-found talent. Her singing is sweet and penetrating . . . Almost from the moment she steps into the big ring, black stockings, straw suitcase and all, she entwines herself into your heart and settles down there." Times Drama Critic
JOSH CRANE
Palm Beach

"We were fortunate to see the performance of a little girl who is bound to go a long way in show business. Tiny MARCIA KING, at 95 pounds, is sensational! She abounds with vivacity and not only is magnetic on stage but has a magnificent vocal quality."
PENNY LARSON
The Trentonian

"STUDENT PRINCE"
"STEALS SHOW.
"However, MARCIA KING as Kathie, stole the show with her strong beautiful voice, her poise, and her apparent enjoyment of her role."
W.M.B.
Daily News, Frenchtown, N. J.

Thank you Dear, we are very proud of you . .

RUTH WEBB AGENCY 1650 Broadway, New York 19 Tel.: CO 5-4311

WELLS RICHARDSON

An animal roar of laughter from every corner of the Belasco Theatre. And such a simple cause: A puff on a cigarette, a choking cough, a slow turn of the head, a baleful glare through a cloud of smoke at the plain, pursuing female from New Jersey: from these fragile ingredients, RICHARDSON had deliberately concocted a combination that never missed.

Joseph Schildkraut's later comment: "A charming actor with a definite gift for comedy." Elmer Rice would have agreed.

We want to the world to know we think JANE MORGAN is the loveliest ANNA of them all. Between an errant typesetter and myopic press agent, the wrong name was used in a recent Variety ad as having been the star of "The King and I". So Bill Rach and all the staff at the Melody Top in Chicago want to tell you that the quotes used were partly attributable to one of the nicest and most talented ladies in the theatre—JANE MORGAN.

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Legit Bits

Alvin Allen, bows tonight (Wed.) for four weeks in "Ten Little Indians" at the Drury Lane Theatre, Chicago.

Sarah Churchill has signed to do Edward Mabely's "Glad Tidings" at Drury Lane in Chicago, Nov. 28 to Dec. 22.

Nan Martin has the lead femme role in "Queen and the Rebels," opening a four-week stand tomorrow night (3) at the Alley Theatre, Houston.

Millie Slavin and **Helon Blount** have returned to the cast of the off-Broadway production of "Riverwind."

The William Morris Agency is hosting a luncheon tomorrow (3) at Dinty Moore's Restaurant, N. Y., in honor of **Abe Burrows** on his 25th anniversary in show business.

The American Shakespeare Festival, Stratford, Conn., ended its post-season series of student performances last Saturday night (28).

Darryl Hickman will make his Broadway debut next Monday (7) as successor to **Robert Morse** in "How to Succeed in Business Without Really Trying." Morse is going to Hollywood to make a film, "His and Hers." "Succeed" also underwent a cast change last Monday (30) with **Ralph Purdum** replacing **Charles Nelson Reilly.**

Lotte Lenya is to appear in the upcoming off-Broadway revival of "Mother Courage and Her Children" in the title role played on Main Stem last season by **Anne Bancroft.**

Norman Maibaum is general manager for "The Tender Heel," which began a pre-Broadway tryout last Monday night (30) at the Curran Theatre, San Francisco. **Nancy Levering** is associate producer for the **Miranda d'Ancona** presentation which has **Edward Julian** as stage manager and **Karl Bernstein** and **Ben Kornzweig** as pressagents.

The N. Y. Shakespeare Festival will open its production of "Twelfth Night" next Monday evening (7) at the Heckscher Theatre in Manhattan for three weeks of performances for students of the N. Y. City schools. The presentation, directed by festival producer **Joseph Papp,** will then tour city public high schools in cooperation with the N.Y. City Board of Education. **Bryarly Lee, Frank Schofield** and **Albert Quinton** have key roles.

The American Playwrights Forum opened its fourth season last Monday night (30) with a reading of Tom Oliver's "The Storm Cellar" at the Sheridan Square Playhouse, N. Y.

Jim Mishler has been in Paris conferring about a presentation of "Never Too Late" which he intends producing there with **Jerry Stevens.**

Gerald Chrone and **Dorothy Olim** begin their eighth series of lecture discussions on "How to Produce off-Broadway next Monday night (7) at the Drama Bookshop, N. Y.

Joseph Verner Reed, producer of the American Shakespeare Festival, Stratford, Conn., embarked recently on a month's visit to Italy and England. In Britain he'll confab with his Stratford-on-Avon opposite, **Fordham Flower,** on the possibility of Shakespeare's 400th anniversary next year being commemorated by a special celebration tieup between the Stratford festivals in America, Britain and Canada.

Equity Library Theatre begins its 20th season next Saturday (5) with a production of "Mr. Johnson," directed by **Tom Gruenwald,** at the Master Theatre, N. Y. The presentation, which ends its run with an Oct. 13 matinee, will be followed by an Oct. 26 opening of "The Vegetable" at the same house.

Frances Sternhagen has replaced **Janet Dowd** in "A Matter of Like Life and Death," which opens tonight (Wed.) at the East End Theatre, N. Y., on a twin bill with "Opening Night."

Jan Leighton was in the **Gloria Swanson**-starrer, "Just for Tonight," which closed last Sunday (29) at the Playhouse on the Mall, Bergen Mall, Paramus, N. J.

The staff for "Chips With Everything," which opened last night (Tues.) at the Plymouth Theatre, N. Y., includes **Richard Seader,** general manager; **Dorothy Ross,** general press rep; **Julian Oldfield,** production stage manager, and **Tom Trenkle,** press associate.

Alan Mowbray, currently costarring on Broadway "Enter Laughing," was "Lambasted" by The Lambs at their New York club yesterday (Tues.).

Productions of "Saint Joan" and "Uncle Vanya," which were in the Chichester festival theatre repertory this summer, will be included in the first season of the National Theatre at the Old Vic. The Shaw play will open Oct. 30 and the Checkhov work Nov. 19.

"Portrait of Murder," by **Robert Bloomfield,** being presented by **Bob Swash** and **Ben Kamsler,** opened a tryout tour at Nottingham yesterday (Mon.). The leads will be **Phyllis Calvert, George Baker, Renee Asherson** and **Jack Gwyllim,** with George Shdanoff staging.

"The Princess Pocahontas," being presented by **Stephen Mitchell** and **Michael Manuel,** with **Anita Gillettee** in the title role, opens a tryout Oct. 8 at the Alhambra, Glasgow.

Michael White, already presenting the Cambridge Univ. Footlights Revue, "Cambridge Circus" at the Lyric, launched the Oxford Theatre Group revue, "****," at the Phoenix week. It was a fringe presentation at the recent Edinburgh festival.

After a brief spell at the May Fair Theatre, manager **Sam Harbour** has moved over to the Shaftesbury.

Peter Bull, who has left for the U.S. to appear in "Luther," has been succeeded by **Brenden Barry** as Sergeant Buzfuz in "Pickwick" at the Saville.

Alan Nunn, an actor, has succeeded **Douglas Buck** as assistant house manager of the O'Keefe Centre, Toronto. Buck is with the Arena Stage, Washington, with actress-wife **Denise Ferguson,** on a Ford Foundation grant.

Bil & Cora Baird returned to New York following a tour of the Soviet Union, are seeking recruits for their permanent company of puppeteers.

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BERNARD DELFONT ORGANISATION LONDON

Times Ups Arthur Gelb

Arthur Gelb, formerly assistant cultural editor of the N.Y. Times, has been upped to assistant metropolitan editor in charge of assignments. The metropolitan desk on the Times corresponds to the city desk on most dailies, and Gelb's duties involve assigning staffers to stories. He'll be under Abraham M. Rosenthal, metropolitan editor.

Milton Esterow, a member of the Times drama staff, succeeds Gelb on the cultural desk, but with the slightly different title of assistant to the editor, Joseph Herzberg. Richard Shepard has also joined the cultural staff as a general reporter. Under the Times setup, the drama, film, tv and radio, dance, art and book departments are headed by the cultural editor.

Gelb and his wife, Barbara, several years ago coauthored "O'Neill," and they're currently working on a new book with a theatrical background.

Confirm John Denton

As VARIETY reported recently, John Denton has been confirmed as executive editor of the N.Y. Journal-American, effective later this month. He will work with longtime m.e. Paul Schoenstein. Coincidentally, Joe Kingsbury-Smith, publisher of the J-A, announced the resignation of John O'Connell, formerly editor of the Hearst-affillated American Weekly until it was scrapped, to become executive editor of This Week magazine. O'Connell had been brought into the J-A fold recently as "director of editorial enterprise" which intimated he was being groomed for a more permanent post. Instead, O'Connell has exited for the This Week mag berth.

Since Denton's resignation as editor of the N.Y. Herald Tribune two years ago, because of policy differences with publisher John Hay (Jock) Whitney, he became editor of the Los Angeles Herald-Examiner.

Bowater Awards

Five-man team of the Montreal Star's editorial side has been awarded first prize in one of three sections of the annual Bowater Awards for Journalism, considered the most prestigious competition for Fourth-Estaters in Canada.

Those who shared the $1,000 prize are William A. Wilson, chief of the Ottawa bureau; Peter Trueman, who is stationed in Washington and the United Nations; Charles Lazarus, editorial staffer in Montreal; Bernard Kaplan, who covers the French scene; and Boyce Richardson, London correspondent for VARIETY and the N.Y. Times in Montreal.

The award went for a series of 14 articles last year dealing with the impact of the common market on various European nations. Wilson, who coordinated the project, wrote on the Benelux group; Trueman's pieces dealt with Germany; Lazarus visited Italy for his series; Kaplan wrote on France; and Richardson toured the Scandinavian countries.

The Star team's prize came under "Commonwealth and International Affairs;" Bruce Hutchison, publisher of the Victoria (B.C.) Daily Times; placed first in "Social, Political and Economic Affairs;" and Lubor Zink of the Brandon (Manitoba) Sun was the winner in "Economic and Business Fields."

Stinnett's Signoff

When he was promo exec for all Curtis publications, Caskie Stinnett did a monthly gag sheet, "Speaking of Holiday" (another Curtis mag), that got wide intratrade attention but with his new duties as executive editor of Ladies' Home Journal (still another Curtis periodical) he published his valedictory of "signoff" edition.

Meantime Geis is bringing out all of Stinnett's essays in book form next month under title of "Back To Abnormal."

John Martin's Tome

John Martin, who retired last year as dance critic of the N.Y. Times, has a book coming out under the Tudor imprint, "John Martin's Book of the Dance" ($7.95), an expanded and extensively rewritten version of an earlier volume.

Along with 365 stage and action photos, the text treats the golden age of classic ballet (19th century), the innovations of Fokine and Diaghileff and the vanguard work of Massine, Nijinsky and Balanchine. Rise of dance in America is treated through the emergence of the N.Y. City Ballet, the American Ballet Theatre and the work of such choreographers as Tudor, deMille, Page, Robbins, Littlefield and Graham.

Publishing Stocks

(As of Oct. 1, closing)

Allyn & Bacon (OC)	26¼	
American Book (AS)	42½	— ½
Amer. Book Strat. (AS)	7	
American Heritage (OC)	6	— ¼
Book of Month (N.Y.)	20¾	+ ⅛
Conde Nast (N.Y.)	12⅛	— ⅜
Cowles (OC)	15	— ⅜
Crowell Collier (N.Y.)	23	+ ½
Curtis Pub. (N.Y.)	5⅝	+ ⅛
Ginn & Co. (N.Y.)	29	+ ¼
Grolier (OC)	54¼	—1
Grosset & Dunlap (OC)	9¼	— ¾
Harcourt Brace (N.Y.)	34¼	
Hayden Pub. (OC)	3	
Hearst (OC)	25	
Holt R & W (N.Y.)	29¾	—1
LA Times-Mirror (OC)	38	
Macfadden Bartel (AS)	4	
McCall (N.Y.)	31¼	+ ¾
McGraw-Hill (N.Y.)	30½	—1
Meredith Pub. Co. (OC)	23½	—1
Nat'l Per. Pub. (OC)	8⅛	
New Yorker (OC)	98	—1
Pocket Books (OC)	4¼	— ¼
Popular Library (OC)	2¼	
Prentice Hall (AS)	35½	+1
Rand'm House (N.Y.)	9⅞	— ⅝
Scott Foresman (OC)	27¾	— ⅝
H. W. Sams (OC)	28¼	
Time Inc. (OC)	89¼	—1
Universal Pub. Co.	4⅞	
Western Pub. Co.	20½	— ¾
World Pub.	16¾	— ⅝

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

Bill Hall, Ex-Columnist

Bill Hall, gossip columnist of Frisco Examiner who was pulled out of his spot during a vacation, returned to the Sunday department (which he formerly headed) as a writer. Hearst chain troubleshooter Jack Wallace is acting Sunday editor.

No column replacement yet.

"No Two Ways About It!"

Dale Evans Rogers, who has had a measure of success with her four previous booklets on spiritual faith, should continue the pattern with her latest 64-page collection of personal comments on "the pressures of everyday life." (Fleming H. Revell Co.; $1.50).

Although her statements and style are a bit too assertive for the more sophisticated reader, the sincerity of her remarks in "No Two Ways About It" is unimpeachable. She believes the most important "pressures," from an entertainment world angle, against which one should guard are success, money and sex. Who would argue? *Robe.*

Handel's Encore

For the fourth consecutive year, Benjamin K. Handel, magazine editor of the N.Y. Daily News, will conduct a course in picture editing under auspices of the Division of General Education of New York U. Classes will be held Wednesday evenings through Jan. 22.

Handel's course, combining lecplanned to assist those in communitures and workshop techniques, is cation fields to make most effective use of photos in their media.

CHATTER

Vet sportswriter Tim Cohane's memoirs of his calling, "Bypaths of Glory", will be published by Harpers next month, with foreword by Paul I. Wellman.

Harper & Row, which delayed publication of Sumner Locke Elliott's "Careful, He Might Hear You" from last spring to now, because Reader's Digest Book Club made it a selection, is finally bringing it out later this month. Meantime Joshua Logan has bought it for Hollywood, and Victor Gollancz for England. Elliott is author of the current Broadway hit, "Never Too Late".

A new magazine, Marine Dealer Digest, will start publication immediately, it was announced today by Joseph F. Kern, publisher of Popular Mechanics. It will appear three times a year.

Composers Guild

Continued from page 57

Leaves of Summer," a rare performance away from religious songs for the singer.

Andy Williams was heard in a medley of Oscar hits — "Moon River," by Henry Mancini and Johnny Mercer; "Love is a Many Splendored Thing," Sammy Fain and Webster; "Mona Lisa," Ray Evans-Jay Livingston; "Atchison, Topeka and the Santa Fe," Mercer and Harry Warren, and "All the Way," Sammy Cahn-Jimmy Van Heusen.

Mancini conducted for Williams, also presenting his own "Days of Wine and Roses," "Baby Elephant Walk" and "Theme From Peter Gunn," and Tiomkin backed Miss Jackson and also offered his own "High Noon."

It became evident there are similarities of style and discipline in filmscoring from spectacle writing to ballad style title tunes. Most graphic and stirring on the program, however, was the exciting "Captain From Castile," by Alfred Newman, with the eight-time Academy Award winner also conducting his prelude to "How the West Was Won."

In its rightful place, everything was striking, the program rounded out with Elmer Bernstein doing his "Magnificent Seven"; David Raksin, prexy of the Composers Guild, doing "Laura"; Leigh Stevens, founding prexy of the Guild and to whom the concert was dedicated, doing Green's "Raintree County"; Nelson Riddle, a group of television themes, including "Route 66," "Bonanza," "Perry Mason" and "Naked City"; Bernard Hermann, "Snows of Kilimanjaro" and "North By Northwest"; Alex North, "Cleopatra"; Miklos Rozsa, "Ben Hur"; Franz Waxman, "A Place in the Sun," featuring sax soloist Ted Nash.

Extra comedy attraction for the show came with Jack Benny, in his usual adept takeoff on a classical violin composition. Mahlon Merrick conducted — and played straight man.

Green conducted an Alexander Courage medley of film hits—"Wish Upon A Star," by Ned Washington and Leigh Harline; "Best Years of Our Lives," Hugo Friedhofer; "Picnic," Steve Allen and George Duning; "Exodus," Ernest Gold; "Around the World in 80 Days," Harold Abramson and Victor Young and "Hi Lili, Hi-Lo" Bronislau Kaper. Concert paid effective tribute to the late Young with a spotlighted, silent piano on stage.

Gross of the evening's performance, all talent donated with exception of the 92-piece orchestra, was $36,000, all to go to the Guild's non-profit treasury for future operations. Some 10,000 attended. *Dale.*

Series Booms Niteries

Continued from page 1

Copacabana, where Joe E. Lewis is headlining. He's big with sports followers because of many years' attendance at assorted racetracks and baseball fields around the country. He's expected to bring prosperity not only to the Copa main room, but to the lounge where he retires for some serious post-time following his regular shows.

Another spot that has always attracted the out-of-towners is the Latin Quarter, which also has a heavier than normal list of reservations. Other areas that usually cash in on the series are the hotel entertainment rooms. It's virtually axiomatic that the inns hypo their trade when rooms are SRO. The attractions are some help, but generally it matters little who's on the marquee when the town's jumping.

An exception, however, is the Americana, where the Tommy Dorsey Orch package, topped by Frank Sinatra Jr., has been doing turnaway business. They've gone over their guarantee and into percentage since opening at the room. They leave at the end of the week to be followed by Buddy Greco.

While sellouts are expected in many hotels, the New York Hotel Assn. feels that there will be enough rooms to accommodate all visitors. The organization will operate its referral service during the Series whereby hotels with vacancies will notify the bureau, and inns that cannot house guests will service the turnaways with guaranteed reservations at other hostels.

SCULLY'S SCRAPBOOK

By Frank Scully

Portland Ore.

The author who has a son or daughter who not only reads his books but now and then buys one must know the rarest pleasure this side of Paradise. (This may be an unhappy figure of speech because we have just visited Paradise in Mt. Rainier National Park, Washington, and if that's what Paradise is supposed to look like hell has been underdescribed.)

Back in 1955 I had a daughter who finished her last year at Smith College waiting on table. In fact her chore was lower than this seems to indicate because she was a waitress who waited on student waitresses.

"Cross My Heart" had just come out and she rushed into a Northhampton bookstore and put down five of her hard earned bucks for a copy. If she had waited I would have presented her with one, but I was touched that she thought so much of me as a writer that she would buy one of my books.

Five Stories Of Books In Portland?

Then this summer, now married to a Harvard lawyer and the mother of three children, living in this town that let the toss of a coin determine whether it should be called Boston or Portland, she happened to be browsing through a bookstore that is like a grain elevator of words. It is five stories high and all books.

There she fell upon a clean and undamaged second-hand copy of "Bernard Shaw" by Frank Harris, my second ghosting job for the buccaneer of belles lettres. Though published 30 years ago, the book was still holding up quite well in price. She had to pay $2 for it.

She allowed me to look at it, to handle it and, if I wanted, to read it. It ran 429 pages of nice big type, but lacked an index. I remember we made one but Simon & Schuster in the rush of meeting a publication day which was synchronized with the publication day of Gollancz in London couldn't wait to set the type and include the index.

Shaw Cleans Up Shaw's Language

I still laugh when I read Shaw's letter saying he would not have Harris write his life under any conditions, that Nellie Harris would write it better. "You made Shakespear (his spelling) a cross between a sailor in a melodrama and a French criminal invoking the memory of his sacred mother. What you would make of me not even God knows."

That was on Jan. 18, 1930. By Nov. 3, 1930 (Whoops, the day I was married!) he was writing, "I sent the letters back to you yesterday in a hurry. One of them contains, I regret to say, the improper expression, 'permanent whore.' Change the second word to 'mistress.' Our forecastle style will not do on the quarterdeck. I give you a free hand as to these letters."

Thus in 10 months Shaw went all the way from No to Yes. I strung the letters together and called them "Credentials." I sure was a mean widdle kid in those days.

He didn't make the change without a lot of browbeating. I wrote bludgeoning letters and brought them to Harris to sign. In them I told Shaw the biography was going to be written and though he might stop it in England, where the laws are rigged to protect the rich, such threats would get him nothing in America. I knew he was afraid of Harris and since I was afraid of neither of them, what did I have to lose by talking tough?

Shaw Pencils In His Sex Life

In fact, Shaw was so scared that Harris would go berserk in describing the Shavian sex life (what sex life?) that he sat down one Sunday and wrote his sex credo in longhand. And in pencil yet. I don't know what happened to that document. It must be a collector's item of great value.

It was prefaced with a coy letter Shaw wrote from Malvern on Sept. 18, 1930 which said in part:

"What an impossible chap you are! You want stories about actresses. Don't you know you must just as well ask a cardinal whose life you were writing to give you a few choice stories from the confessional as to ask a playwright to give you the secrets of rehearsal?"

He then proceeded to drop tidbits involving Ellen Terry, Mrs. Pat Campbell, Lady Colin Campbell and Edith Evans. "But only with one, long since dead and no great actress either, had I any Harrisian adventures . . . I am, and always have been, an incorrigible philanderer."

Not quite "always" for he adds, "You may count the women who have left me nothing to desire on less than the fingers of one hand."

He said he couldn't write like James Joyce. "My prudish hand would refuse to form the letters."

This Looks Like Good Guessing

Then he makes a prophecy: "For all we know," he wrote, "they may be peppered freely over the pages of the lady novelists 10 years hence and Frank Harris' autobiography may be on all the bookstalls."

He wasn't off by more than 20 years because Harris' long suppressed Life and Loves is due to hit the bookstores this fall.

I'm afraid the confessions will hit with all the dull thud of a small sandbag. There's a lot of interesting stuff in Harris' life but it isn't in his clinical reports of what goes on in the marriage bed.

As for Shaw's sex credo, it's too long to quote much of here but it is well worth reading, for he shows a vast amount of sense and in one place touches the secret of his desires.

Few kickbacks came from the wraith-writing. Maxime de Beix wrote a note in VARIETY's Literati that now that Harris was dead I remained as the sole author. Nellie Harris chased me all the way to London to plead that I deny I had anything to do with the writing of the book. "Otherwise it will kill sales and ruin Frank's reputation."

VARIETY doesn't wilfully print lies," I told her and I don't deny truths. "I'll say nothing now but may in my own good time."

So it was left at that.

A year later on the Blue Train between Cannes and Monte Carlo Alice and I rode with the Shaws who were about to embark on their first world tour.

Instructing The Master

He wanted to know who wrote what in the book.

I told him I did about 98% of the original but with his additions my part was cut back to 72%. "Harris wrote 2%."

"I don't see how you had the nerve to do it," he said. "Harris knew very little of my life and you didn't know any. But anbod wanting the authentic facts of my life and career will find them there."

Little Alice who wasn't et of age and was not used to geniuses who could contradict themselves—all in one sentence—remarked, "Then my husband must have known a lot about your life."

Shaw looked at this charming and tiny skijumper with the puzzled air of a king who couldn't believe his ears.

"Well," she continued, "if you say the facts in this book are correct anybody wanting to check on your life will find the truth there, then my husband must have known a lot about your life."

When Irish Eyes Are Snarling

Shaw grinned. Well, let's call it a grin. He was a tall well-built man but his eyebrows swished upward and when he smiled he looked like the devil snarling.

And he wasn't a devil either with women or when preaching his peculiar brand of parlor socialism in the parlors of the rich.

He thought he stood on Shakespeare's shoulders as a playwright. Poor man, tall as he was, they buried him deeper than Shakespeare and he lives today through the success of Loewe & Lerner's "My Fair Lady."

But it was fun knowing him.

Broadway

Paul Taylor dance group off to Berlin to appear there in its fall festival.

J. Walter Thompson's Carroll Caroll off to Ocho Rios, Jamaica, for 10 days.

Ruth O'Neill, treasurer-veep of Columbia Concerts, is retiring. Dates back there to 1930.

Vet actress Mary Boland back at her Essex House apartment after a stretch in the hosp.

Telemcee Clayton (Bud) Collyer's son, Michael Clayton, engaged to Mary Karen Machon.

Pianist Gary Graffman, a CAMI artist, flew out to Norway. Will also concertize in Britain and Holland.

Who's Who In The World Of Beauty Inc. authorized to compile data on beauty contests and models, and to conduct contests, with offices in New York.

Former RKO zone manager Charlie McDonald, now retired and living in Florida, slated to visit his old Manhattan haunts starting Saturday (5).

David M. Keiser stepped up to chairmanship of Philharmonic and the vacated presidency goes to Amyas Ames. Lot of work entailed in latter and Keiser begged off.

When Emperor of Ethiopia is feted at White House Oct. 1, Negro baritone William Warfield will attend as a guest. He holds Haile Selassie's gold medal from a 1956 tour.

Over $7,000 in furs and jewels were heisted from the Hotel Plaza suite of the Michael O'Sheas (Virginia Mayo) while they were appearing in Cedar Grove, N.J., stock.

Al Sicignano, assistant to Ed Hyman at AB-PT, became grandfather for second time last week when his daughter, Mrs. Francis Lombard, gave birth to a son in Bridgeport, Conn.

After the AMPA annual award luncheon tomorrow (Thurs.), Arthur L. Mayer offs to Spain to meet Andrew Marton who's directing "Thin Red Line," from the James Jones novel, for Philip Yordan (Bronston) Productions.

Katharine Dunham will choreograph opening night "Aida" at Met opera and Alicic Markova, new ballet director there, will stage the dance for "Manon". In addition, Zachary Solov will be back at Met to work on some seven ballets.

On the 700th anniversary of the wine & gourmet society known as the Anysetiers du Roy some 400 Gothamites attended a reception at the Waldorf last night (Tues.) marking the ancient ritual, founded in the reign of King Saint-Louis in 1263.

Patricia Adele Deutsch, daughter of Benay Venuta (now Mrs. Fred Clark, albeit estranged from the actor) and Armand Deutsch, the Hollywood film producer, engaged to Donald Frederick Hart. A Nov. 30 wedding in New York is scheduled.

Amateur ballroomologists who want to "shine" will be made part of a Thursday night "Dance Along With (Vincent) Lopez" contest, starting tomorrow at the Hotel Taft. Prizes include trophies and also interviews on the vet maestro's CBS radiocast that night.

Billy Reed teed off his "charity twist" galas, at $10-a-head, Monday (30) night for benefit of Girl's Town USA to Carl Holmes & The Commanders music, including free hot dogs and hamburgers as part of the pitch. Monday soirees will be for a different charity each week.

John L. Burns, ex-RCA prez and now consultant to the company elected to the boards of the General Battery & Ceramic Corp. and of Russell, Burdsall & Ward Bolt Nut Co. He is chairman of Rawlings Corp. and also a director of A&P, Oxford Paper, Worthington Co. and State National Bank of Connecticut.

Stamford (Conn.) townsfolk collabed on building the long-planned Ezio Pinza Theatre on the grounds of the Stamford Museum & Nature Center, named in honor of the late Met Opera and musicomedy singer who was a longtime Fairfield County resident. Only recently Mrs. Pinza sold their home there to move to the Coast.

New 23-story office structure at 135 West 50th St., on the site of the old Roxy Theatre, which Sommer Bros. is constructing, will be called the American Management Assn. Bldg. after its principal tenant. AMA long had the roofgarden of the Hotel Astor as its hq. New three-floor offices will include auditorium, tv studio and 41 meeting rooms.

Helen Straus, head of the William Morris agency's literary department, off to Europe for a month of business conferences. She will visit the offices of the Morris office in London and on the Continent. In Israel, she will meet with client James Michener, having recently sold his "Caravans" to Metro. In Spain, she will confer with author Frank Yerby.

Robert Whitehead elected new prez of Neighborhood Playhouse School of the Theatre. Vet legit producer, former prez of the League of N.Y. Theatres, is a co-director of the Lincoln Center Repertory Theatre. Paul Morrison was recently appointed director of the school, succeeding Mrs. Rita Wallach Morgenthau who retired having served since its founding in 1928.

Max Wilk back from the Coast where he scripted Bing Crosby's CBS special, with a Henry Jaffe pilot (for Cyril Ritchard) slated for this month. In winter he may go to London for the Walter Shenson Prods. filming of "Don't Raise The Bridge," his last novel, which he is also scripting. Wilk's newest, "Help! Help! Help!, Or Atrocity Tales From All Over," is a'so on Macmillan's list for this month.

Joel Schenker discussing dramatization of Doris Lilly's upcoming "How To Make Love in Five Languages" book which, as yet unpublished by Bobbs-Merrill, has been getting global translation interest, because of the title. Miss Lilly, former N.Y. Post columnist, authored "How To Marry A Millionaire" which 20th-Fox filmed some time back, and a pic deal is also being discussed for "Love."

Comedian Peter Lind Hayes working on "an informal memoir" which he calls "Child of Grace", refering to his mother, Grace Hayes, vaude headliner, in between prepping his Mr. & Mrs. WOR-Radio debut with his wife, Mary Healy. When they play the Shoreham, Washington, Oct. 15 for two weeks, they'll do their "breakfast chitchat" from D.C. Next winter (Jan. 3) they're set for four weeks at the Latin Quarter.

Donald Flamm hosted the departing Alfred and John Schlesinger, South African and London producers-realtors- insurance company owners, before latter returned to England. John Schlesinger placed his son, Jonathan, 18, in Harvard, from where he had graduated. Incidentally, another showman, Marion (and Rose) Jordan, Continental chief of Columbia Pictures, came here to place their son, Peter, in Yale.

NBC's general music director Sam Chatzinoff (he created the NBC Opera and influenced Toscanini to come out of retirement and form the NBC Symphony) has a new book upcoming, "A Little Night-Music," intimate conversations with Jascha Heifetz, Vladimir Horowitz, Gian-Carlo Menotti, Leontyne Price, Richard Rodgers, Artur Rubinstein and Andres Segovia. Harpers will publish. Drawings by Mme. Olga Koussevitzky.

Friends of French Opera will revive "La Juive" for concert version perforances at Carnegie Hall on March 12 and Brooklyn's Academy of Music on March 17, though St. Patrick's Day. Richard Tucker will sing the old Caruso lead. Others cast include Turkish soprano Leyla Gencer and Canadian soprano Micheline Tessier, both in N.Y. debuts. Robert Lawrence will direct. Hugh Ross to conduct 70 members of new American Symphony.

Gene Autry Hotel Corp. looms as new owner of the Mark Hopkins, Frisco, which ailing industrialist Louis R. Lurie bought last year for $12,000,000. Cowboy film star-turned-industrialist heads a group which also owns the L.A. Angels, and through associate Dan Reeves owns the L.A. Rams football club. Autry Corp. also recently acquired the new Sahara Inn, Chi, (which figured in a bomb blast last week) and hotels in L.A. and Palm Springs.

The Jimmy Durante 50th anni party Monday (30) was originally planned for the Golden Slipper, which is now a dime-a-dancery, because of the fact that it originally housed a cafe (the Silver Slipper) where Durante had a long run. However, the manager's fee was deemed too steep so the shindig shifted to the Gaslight Club, where the party took over two floors with Warner Bros. Records picking up the tab.

London

(HYDe Park 4561/2/3)

Cabaret artiste Lynne Bretton back after a long spell in the Antipodes.

Hugh Carleton Greene opened a BBC-TV exhibition at the Design Center last Monday (30).

Albert Finney has signed a new secretary, an attractive redhead named Rose Finney; his sister.

David Vigo joined the board of Luckwell Productions, the film and tv outfit headed by Bill Luckwell.

Tom Stathos, exec of the Alfa Studios of Athens, in for a quickie talk with British production toppers.

Cinerama's first Scottish outlet, the Coliseum, Glasgow, launched last week with "How West Was Won."

Columbia tossed a Sunday afternoon Dorchester reception for Jean Seberg, star of "In the French Style."

Mike Havas and Red Silverstein of Metro flew to New York on Friday (20) and thence to the Coast for biz talks.

Noel Dyson filling in as Mrs. Dale in the BBC's sound series, "Mrs. Dale's Diary," while Jessie Matthews recovers from a tooth infection.

Invites have already gone out for the Variety Club's Christmas lunch to the press, tv, radio and newsreel services. It will be at the Savoy, Dec. 17.

Arthur Haynes returned to starring spot in the Palladium revue, "Swing Along," after several weeks on sick list. Tony Hancock subbed during his absence.

The Mermaid grabs another "first." On Oct. 23 it will offer the British preem of "The Possessed," "Albert Camus' dramatization of Dostieovsky's novel.

Sidney L. Bernstein hosted a Ritz luncheon in honor of Don Harker who has left the Granada group to join the Rank Organization as chief information officer.

John Davis addressed 650 top members of the Rank Organization on the company's annual report, published a fortnight ago, which has been circulated to 41,000 employees.

C. J. Latta, Jim Carreras and Jack Goodlatte, all international Variety Club execs, will attend the mid-winter meeting of Variety Clubs International in New York, starting Oct. 9.

Sheila Hancock left for a vacation following a year's unbroken stint in "Rattle Of A Simple Man." She's going round the world. First week will be paid for by the theatre management as a "thank you."

Round and about town lately, Bette Davis, Count Basie, Sarah Vaughan, Meade Brunet, Manny Reiner, Jimmy Rushing, Dick Ross, Jim Backus, Mark Sulks, William B. Wililams, Walter Slezak, Ed Sullivan, Jean Seberg, Harry Essex, Louis Dreyfus and Chubby Checker.

Las Vegas

By Forrest Duke
(Dudley 4-4141)

Wilda Taylor's Trio a big click in Flamingo showroom.

Local drummer Frankie Hudec joined Harry James' crew at the Flamingo.

Friendly ex-enemies chatting in Flamingo lounge: Joe Louis and Billy Conn.

Shecky Greene being honored by Riviera execs—they've named a cocktail for him: "Shecky's Guffaw."

George Young revue, with Al & Jet Loring, pulling repeaters into the Riviera lounge, according to host Arturo Petterino.

A Las Vegas landmark is gone —the "Last Frontier Village" electrical sign next to the Silver Slipper has been dismantled.

Coin collectors Frankie Laine and Nan Grey examined over 50,000 silver dollars during his Dunes engagement—more than a ton and a half.

Tropicana entertainment chief Henry Dunn, out of hospital where he went with foot infection, huddling with Gaylord's for return gigs to lounge where they're SRO.

Morris Lansburgh off on eastern talent search—looking for acts for both Flamingo here and Deauville, Miami Beach. Lansburgh has set Fats Domino's return to Flamingo Oct. 17.

Upon completion of "Unsinkable Molly Brown," Debbie Reynolds returns to Riviera where she made nitery debut. This time she's set for four-framer starting in January.

Romi Yamada, the "picture bride" in the Thunderbird's "Flower Drum Song," returned to Tokyo to accept film and tv offers. She was replaced by Filipino beauty Monette Malvar.

Paris

By Gene Moskowitz
(80 *Ave. Neuilly-SAB* 07-12)

New late club, the Living Room, has Art Simmons on the ivories.

"Hud" (Par) getting good reviews generally and probably in for good biz, too.

Jean Seberg back in town after finishing her Yank film chore in "Lilith" (Col).

Lead rock-and-roll singers here, Johnny Hallyday and Sylvie Vartan, off to Mexico for a holiday.

Brigitte Bardot off to London where she will soon start her next pic, "A Ravishing Idiot," opposite Anthony Perkins. Edouard Molinaro directs.

Memphis Slim, Yank blues singer and pianist, bicycling between a new lounge room at the Grandes Severines the Mars Club and the Trois Mailletz.

Charles Trenet will give three recitals at the Olympia Music Hall, Nov. 28-30, before heading for Gotham and Mexican singing dates. One-man show here will mark his 25th year in show biz.

Norman Granz, Yank jazz impresario, moving his jazz recitals from the Olympia to the Salle Pleyel. He says it is mainly due to a misunderstanding with Olympia director Bruno Coquatrix.

Many-tiered nitery Les Grandes Severines, of Maurice Girodias, now featuring a Blues Bar with cheap drinks and relaxing atmosphere. Yank blues are sung by Mae Mercer, Curtis Jones and Memphis Slim.

Turning out to be a hit is young writer - director Jean - Pierre Mocky's fourth film, "Un Drole De Paroissien." Pic was originally called "Deo Gratias" and was an invited French pic at the Berlin Film Fest this year.

Philadelphia

By Jerry Gaghan
(319 North 18th St., LOcust 4-4848)

Harold Leventhal to present the first local appearance of Bob Dylan at Town Hall, Oct. 25.

Sherrill Roecker, daughter of vet vocalist and emcee Eddie Roecker, pacted by Chess Records.

Horace McMahon was guest at U.S. district confab of the Steel Workers Union at the Sheraton Hotel.

Pete Tyrell, managing director of the Arena, sent a note to Premier Khrushchev lauding the Moscow State Circus.

Joe Smith, Wagner's Ballroom manager, appointed chairman of the 1964 confab of the Ballroom Operators of America, to be held here.

John Crowley, general manager of Bucks County Playhouse for 13 years, will repeat the role of Captain Falcone which he played in New Hope tryout of "The Advocate" when it opens at Broadway's ANTA Theatre, Oct. 14.

Music Carnival producer Sidney Ted Loupus and Anchorage owner Charles Goldner launch a series of complete musicals as an after-dinner bonus at East River Drive cafe. Initialer is "Gypsy" presented alternately with "The Mikado."

San Francisco

By Jim Estes
(TH 3-7557)

"An Evening of British Rubbish" closed at the Little Fox which reopens this week with "Private Lives," starring John van Dreelen.

Don Steinberg ex-praiser in the East, free-lanced pieces for the National Observer—one on S.F. and one on Los Angeles Civil Light Opera.

Louis Lurie theatre (Curran, Geary) and real estate tycoon, leased the Mark Hopkins Hotel to an operating company headed by Gene Autry.

S.F. Opera which sells out nearly every performance each season, opened its annual fund drive—this time for $160,000. The SRO doesn't help enough.

Burglars ransacked office of Maury Schwartz' Bridge Theatre, taking a portable TV but ignoring a portable typewriter. Playing on screen was "Lavender Hill Mob."

Club singer Carol Brent filed candidacy for Frisco Board of Supervisors (council). Husband Lloyd Downton, sometime clue operator, withdrew his candidacy in her favor.

Hollywood

Rita Hayworth to Madrid for Samuel Bronston's "Circus World."

Clint Walker will topbill Mississippi State Fair Rodeo in Jackson, Oct. 7-12.

Joe Yocam succeeds Darryl Hickman as prexy of L.A. AFTRA Federal Credit Union.

Frank Stempel handles sales of teleproducer Artie Wayne's global travel series to networks.

Paul Weston to be guest lecturer at UCLA Oct. 31 on "Sources of Creativity in the Music Field."

Bea Benaderet's son, Jack Bannon, joins his mother in seg of her "Petticoat Junction" teleseries.

Dinah Shore & George Montgomery's 15-year-old Melissa injured in Palm Springs auto accident.

Rosalind Roberts named by International Press Photographers as their "Miss" for upcoming season.

Winter-Kafafian, locally, and Connie De Nava, N.Y., are affiliated to service respective clients in public relations.

Will (and Gladys) Ahern, vaude vet, makes his videbut Oct. 8 on "Steve Allen Show," after rep for show caught him in Hollywood Comedy Club caper.

Rhonda Fleming replaces Darryl Hickman on Screen Actors Guild directorate until November election, following thesp's bowout to join Gotham company of "How to Succeed."

Chicago

(DElaware 7-4984)

Theatre First is currently presenting "A Thurber Carnival" at the Athenaeum until Oct. 12.

Jackie Jocko's Duo has joined the Johnny Lewis Trio in the Celebrity Lounge of the Sahara Inn.

Phyllis Kirk opens tonight (Wed.) in "Ten Little Indians" at the Drury Lane Theatre for a two week stay.

Character actor Bill Munchow has signed for 20 weeks with the Alley Theatre, Houston, Texas, after completing 24 weeks with the Candlelight Dinner Playhouse in Summit, Ill.

Dick Graff, former Universal Pictures branch manager in Chi, will return Oct. 17 to be feted at a "King For A Day" luncheon by the Variety Club. Norm Levy, former Universal head booker in Gotham is now the country salesman out of Chicago.

Ex-Chicagoans Paul Sills and David Shephard have joined the staff of the new Compass School of Improvisation in New York. Sills was the longtime director of the Second City in Chi, and Shephard was one of the founders of the Compass Theatre there.

Item in Chi Chatter of Sept. 25 typoed the name of the late Frank Dane, who died June 29 at the age of 60 after a long career in Chi network soap operas. Quixotically, errored name was that of Frank Dare, who headed the Actor's Equity office here until his death a decade ago. His widow, Mrs Marge Dare, is now in charge of that office.

Adult Education Council of Greater Chicago annual awards for cultural contributions to the city are: The Arts, Ruth Page for her work in the dance; Drama, Bernard Sahlins for producing Playwrights at Second City; Letters, Chi Daily News publisher Marshall Field Jr. for the new Panorama supplement; Mass Media, Studs Terkel of WFMT; Public Affairs, Fairfax M. Cone of Foote, Cone & Belding; Science, Dr. William J. Beecher, Director of Chicago Academy of Sciences.

Brooklyn, N. Y.

By Jo Ranson

Brooklyn Heights, frequently dubbed the Left Bank of New York, now boasts two art galleries, both having re-opened for the fall season. They are the Hicks St. Gallery and the Brooklyn Arts Gallery.

Brooklyn newspapermen covering politics busy making rounds as participants in political panel discussions. Among them Owen Fitzgerald of N. Y. World-Telegram, Harold Harris of N. Y. Journal-American, and Michael O'Brien of N. Y. Daily News

Flock of top name bandleaders will be crossing the bridge to play for the 17 Brooklyn debutants making their bows this fall. Biggest of the events is the 45th annual Yuletide Ball Dec. 28 at the Hotel St. George. Event is regard-

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The Big 1963 TV 'Doublecross'

Continued from page 1

program" with 7-to-7:30 rerun "entertainment" shows, puts ABC-TV way way out front in the all-important, three-network contest from 7:30-to-8:30 each weekday night.

It is now clear, even this early in the season, as tv pros see it, that when CBS' Bill Paley and Frank Stanton ordered Dick Salant to match Bob Kintner's plans for a new half-hour Mon.-Fri. 7-7:30 Huntley-Brinkley strip with an identical Cronkite expansion and slotting (or vice versa), they put ABC right back in the Nielsen big-time, at least so far as the highly prized 7:30-to-8:30 hour on week nights is concerned. For as tv experts know, 7:30-to-8:30 is not an independent tv time period entity. It is the all-important extension of the 7-to-7:30 audience base.

While shrewd analysts of the just released 30-market Nielsen for the week ending Sept. 22 pay little heed to the big and inherently transitory ABC ratings opposite old, tired reruns, their eyes opened wide when they saw that the ABC affiliates, with locally originated off-network reruns (the "Have Guns," the "Bilkos," the "Riflemans," the "Dickens-Fensters," et al.), are out-rating news on both the NBC and CBS stations.

This dramatic reversal from ABC's last year's poor third rating status to audience primacy, Monday through Friday, before 7:30 p.m. (and thus in the immediately following 7:30 to 8:30 period) shapes up as the big competitive change of the new season. For while the generation-old Sarnoff-Paley war shifted to news and public affairs, a relative newcomer, Leonard Goldenson, who plays it the "entertainment" way, is picking up the crucial early evening Nielsen marbles.

Not that Huntley-Brinkley and Cronkite aren't garnering respectable ratings. They are. But, as Garry Steiner's "The People Look At Television" study certainly would indicate, the public will turn —in far larger numbers—to the sole entertainment show (even if it's poor quality) in preference to either of two fine news programs. That ABC is now thus proving the validity of the CBS-financed Steiner finding constitutes perhaps the bitterest irony of the unfolding season. For while news and information programs may be the tv plasma of public betterment, entertainment is the life blood of profit-producing Nielsens.

Thus the ABC planned slotting on its owned and affiliated stations of the nation's only 7-to-7:30 tv entertainment is paying handsome audience dividends to the Goldenson network. To make ABC's early evening audience prospects even more solid, those NBC or CBS affils which carry the half-hour network news in the 6:30-to-7 optional period (as does WCBS-TV in New York) typically program 7-to-7:30 with a half-hour of local news to which—under the prodding of the departed Newton Minow—they have allocated expense budgets of unprecedented size.

That's why ABC-TV prexy Tom Moore finds that, even though it's running a distant third on Saturday and Sunday nights (when CBS and NBC don't fly against the news headwinds but build up Nielsen speed from entertainment lead-ins such as "Mr. Ed" and "Lassie"), his network is "creaming" both the CBS and NBC new early evening shows from 7:30-to-8:30.

Cross-The-Board

The new ABC affiliate rating lead at 7-to-7:30 (NYT) carries right through, without exception, each weekday night from Monday through Friday. On Monday "Outer Limits" has soared to just that in the Nielsens, toplining both "To Tell the Truth" and "I've Got A Secret" (which used to dwell in or near the Top 15 zone), and handily defeating the NBC "Monday Night at the Movies." While CBS regains the audience lead at 8:30, the ratings of the General Foods comedies, which follow, are threatened with considerable Nielsen-erosion damage.

Likewise on Tuesday "Combat" at 7:30 runs away with the audience, according to the bellwether New York Nielsen, defeating even Red Skelton, formerly one of tv's highest rated programs, which starts at 8 o'clock. To make Skelton's "CBS dedication to the news" plight even more worrisome, CBS is now mulling replacing his "Matt Dillon" repeat lead-in with a half-hour of news at 7:30-to-8, thus giving Skelton a news lead-in of 90 (repeat 90) minutes.

And with a "Rifleman" repeat, for example, pitted against a Huntley-Brinkley on Wednesday 7-to-7:30, the die is thus cast for 13-year-old "Ozzie and Harriet," Patty Duke and "Price Is Right" to upset the "Virginian" from 7:30-to-9, as is shown in the 30-market Nielsen.

And so on, to Thursday, where the "Flintstones"-Donna Reed back-to-back duo outrates both NBC and CBS competition because of a decisive lead-in advantage. "Dickens-Fenster" happens to be the rerun program selection "independently" made by many key ABC affils to precede the ABC Thursday comedy bloc and to counter the NBC and CBS news.

Ditto Friday night when "77 Sunset Strip" rides a similar gravy train lead-in and thus inherits the audience tuned to tv's only entertainment in the preceding half-hour.

As one agency tv expert put it: "CBS and NBC in the early evening, this year, are going to have about as much opportunity as Joseph Valachi back in the Atlanta Penitentiary."

Observers believe ABC's overall ratings this season can be expected to be better than what an evaluation of its program quality would suggest. While many agree, for example, with the N.Y. Times' Jack Gould that ABC's 14 new programs are "little short of disastrous," they also perceive that the ABC "let me entertain you" early evening adroitness can compensate for what Gould calls its "sloppy and slipshod" programs.

Meantime at NBC and CBS, where there's an all too keen and painful awareness of the neatly exploited ABC major audience windfall, there's a growing feeling of being hoisted on the petard of their own broadcast service idealism.

While the Jim Aubreys, the Mike Danns, the Walter Scotts and Mort Werners find it distasteful to have their leadoff entertainment showmanship arms tied behind them, there is a realistic deference to the Kintner-Stanton policy postures which have pitted NBC and CBS forces against each other while ABC threatens to steal the entertainment horses from the barn.

One oldtimer points out that this season, in this respect, is a reprise of 10 years ago, when the ABC of that day dominated 7:30-to-8 with the "Lone Rangers," "Beulahs," etc., only because CBS scheduled a 15-minute news strip at 7:30 and NBC carried the Mon.-Fri. Camel News Caravan with John Cameron Swayze at 7:45. Even then, a mighty NBC and strong CBS bowed to the competitive pressures of an anemic ABC by rescheduling the news earlier in the evening.

New Acts

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as Duke Ellington's and Count Basie's, the joint rocks—as it did with "Don't Get Around Much Anymore" and the 17-min.-long Basie composition "Blues In Hoss' Flat," at show caught. Such switches as segueing into Claude Thornhill's "Snowfall" are equally effective.

Cavanaugh's vocalling is that of a musician, ideal for a jazz joint. He rides the notes and largely kids the lyrics. In sum-up, success of this idea indicates there are still many buffs around who cotton to big band sound throbs. As it grows increasingly impractical to field so many men for a full-fledged big band, there's place for such a combo as this that so subtly and successfully simulates the drive and excitement "of the old days." Such a new day well could dawn. *Was.*

VSEVOLOD KHERTS
Juggling Strongman
Moscow Circus, Madison Square Garden, N.Y.

Take notice of the description—"juggling strongman." This is a rare combination. Kherts, a huge man of magnificent physique, throws around 15-pound brass balls. That's for a starter. He works up to a variety of improbable tricks, one lifting 300 pounds from prone position; another, whirling around his legs, torso and head a knobbed bar with brass orbs, some 190 pounds. A ring assistant throws the 15-pounders up in rapid rotation and Kherts stops each one on the back of his neck. The slightest miscalculation would presumably brain him.

A stupendous performance. One of the great figures in circusy prowess of this generation. *Land.*

Ringling Circus

Continued from page 64

by 20 Trapeze Girls to build this into a stunning number.

Ellbano, Domis and Cesar each take a ring for smart somersaults and bounding on tightwires while Chaludis do notable trick cycle riding and the Dior Sisters mount large balls to foot them up inclined ramps.

Lothar & Silky contribute well coordinated acrobatic movements and headstands on high trapezes for solid applause. The Lalos and the Robertos do supple flying trapeze crossovers and somersault catches that give the big top feel to this fast paced show.

Fredonias are a risley troupe. An understander, with feet up, catches his flying partners as they bound over from high platforms. He then spins them about. Act is an audience pleasing entry. Fenis & Ferroni do a tango on a rola bola that is novel and expert while Caprice & Partners do hand-to-hand or bike arabesques that show well.

Binders have a man dropping on a teeterboard to send his femme partner up as he catches her with one hand. Clowns do some well proven routines that are still laugh getters. Desert Sons supply some fast pyramiding and acrobatics.

Necessary animal antics are supplied by the Stephenson Family with a group of clever canines who ride horsees, do acrobatics and cavort sagely with this family for a refreshing and popular number. Then 13 elephants dance with the Trapeze Girls.

Kossmeyer Mules are a risible bit as people try to ride the cantankerous animals. Roberto De Vasconcellos supplies some neat haute ecole dance steps with a well groomed horse.

Charles & Gena Moroski put a group of plumed horses through well worked out groupings and training routines. Production number key is an "Around the World in Eight Minutes" sequence. Practically the whole troupe parades in exotic costumes and on elegant floats with an Americana ending of a big bald eagle on top of the world, a golden globe.

A spirited musical backgrounding also helps as do the quick changes. There is no gainsaying the spectacle values of the three rings even if some audience members felt it was too much to watch and sometimes distracting. But others liked the eye choice and felt that it enhanced the main middle ring act overall.

If Paris circuses are down to two one-ringers, which have their troubles, there is still a large audience for unusual shows of this kind. The Moscow Circus did sock biz here last summer and Ringlings should follow suit.

It does not have the class of paring down to one ring of hand-picked unusual numbers, but makes up for it in its size, abundance of solid acts and its general flair and fluff.

This group is going to tour France and other European cities during the next few months. The costumes were made in France to make the show more economical and also easier to outfit since many acts were picked up from different Continental shows and sources.

General response opening night, with a who's who audience, was good. Early reviews sometimes felt the three rings obscured some attention and did not do justice to several acts.

But withal the Ringling Circus was thought to contain enough unusual numbers and movement and good natured production gloss to make it worthwhile. The show-conscious locals should respond.

Chatter

Continued from page 85

ed as one of the poshiest in American society.

Brooklyn Heights' literati aren't too happy about N. Y. City's Housing & Redevelopment Board's okay to build a vast middle-income co-op on Cadman Plaza site in downtown Brooklyn, a stone's throw from where Walt Whitman penned his "Leaves of Grass." Heighters want area to remain brownstonish and arty.

Equity Library Theatre productions at Brooklyn Academy of Music for '63-'65 season include "Kismet," "Candida," "Cyrano de Bergerac" and "Plain and Fancy." Touring company of American Academy of Dramatic Arts has scheduled "Green Grow the Lilacs," "Richard III," and "Shot in the Dark." Philip Hanson's Company of One also will present new production, "The Rebels."

Sam Levenson and Phil Foster, Brooklyn-born, have agreed to narrate portions of the Brooklyn Chamber of Commerce upcoming film, "What Happened to Brooklyn," a 27-minute color production designed to promote city of churches and industry. Howard Swain, chamber's executive veepee, also is thinking of getting a Times Square theatre to preem the "travelog" when it is ready for December release. Cost of film is figured at $35,000.

Coney Island Aquarium planning new exhibition hall and laboratory next year, with eye toward beefing up the exhibit for World's Fair patronage. Christopher Coates, Aquarium director, is also urging City Planning Commission to find more parking space for visitors, urging city officials to reopen hearing on large city-owned land across the street from Aquarium. Both Aquarium and Coney Island Chamber of Commerce believe this site is more advantageous than proposed parking lot 10 blocks from Aquarium.

Boston Symphony may call curtains on its concerts at the Brooklyn Academy of Music if attendance doesn't pick up next season Last season attendance for the five-concert deal fell off drastically to 1,200. Auditorium seats 2,207. Warning came in message to subscribers that the borough wouldn't get the concerts unless subscriptions increased considerably. Thomas D. Perry, manager of Boston Symph, said it costs from $12,000 to $14,000 to present each concert. There was an $8,000 deficit on each performance last year, according to Perry.

Australia

By Eric Gorrick
(Film House, Sydney)

Shelley Berman a major click at Chequers nightclub, Sydney.

"Oh, Dad . . ." solid click at Independent, North Sydney, for Doris Fritten.

"King & I" continues stout in 10th week at Tivoli, Sydney, for Garnet Carroll.

Rod Taylor back to U.S. after doing p.a. with "V.I.P.s" in Sydney and Melbourne for Metro.

J. C. Williamson Ltd. dickering with Sir Ralph Richardson for an Aussie-New Zealand tour.

Sammy Davis here for a quick Aussie runaround under sponsorship of Pan Productions.

Igor Oistrakh, Russian violinist, here on concert tour for the Australian Broadcasting Commission.

Berry Greenberg, Warner's rep here and the Far East, returns to N.Y. next March to head the tele division.

Lee Robinson, teevee producer for Waratah Productions, jets to N.Y. shortly to try and sell Aussie-made pix.

Rome

By Robert F. Hawkins
(Via Sardegna, 43; Tel. 479 316)

Eva Six to Hungary for visit.

Charlie Fawcett back from London TV stints.

Brett Halsey to Berlin to work in "Jack and Jenny."

Irina Demich recovered from minor cuts on outdoor "The Visit" set.

Frank Folsom and George Marek in for RCA's 10th anni of Italo operations.

Marco Ferreri took his "Ape Woman" (Ponti) troupe to Paris for windup locations.

Sean Flynn in Venice working on Andre Versini's "Voir Venise et Crever" (See Venice and Die).

Federico Fellini nixed offer to stage "Tales of Hoffmann" for Giancarlo Menotti 's 1964 Spoleto Festival.

"My Fair Lady" started rehearsing in Milan, and debuts at Cesena on Nov. 4 and Milan's Teatro Nuovo Nov. 8 in Italo version.

Alexander Cohen expected in Milan later this month for dress rehearsals of "Rugantino," the Garinei-Giovannini musical he takes to Broadway in spring.

In-and-out Felix DeVidas to Paris; Irving Allen in town; Sandro Pallavicini to U. S.; ditto Rod Steiger; Raoul Levy in town; Stanley and M[illegible]ls due for o.o. of Italo disk and music situation; Curt Loewens to U.S. after lengthy Italo stay; and Tonio Selwart off on European tour in "Brecht on Brecht."

Bermuda

By Chummy Zulil
(P.O. Box 601, Hamilton)

Bobby Ramson is current attraction at Inverurie. Ford & Reynolds will open at 40 Thieves shortly.

Murray the "K" (Kaufman), WINS disk jockey, was here recently with his wife to record vacations-sounds around Elbow Beach Surf Club. They also were out looking at houses they might buy.

The Talbot Brothers of Bermuda, currently touring the U.S., report enthusiastic reception everywhere. Early in the month they played for debut of Hester Ford Sargent and Jane Cheever, in Dover, Mass.

Portland, Ore.

By Ray Feves

Smothers Brothers Show due at Civic Auditorium Oct. 10.

"Holiday On Ice of 1964" at the Memorial Coliseum last week.

Arnold Marks, Journal drama editor, back at his desk after two weeks trip to Nevada and California.

Ockie Harris remodeling his Three Star Club to get a bigger stage and more seating capacity. Ockie now runs two acts and entertaining combos.

Broadway Theater League booked four shows for 1963-'64 season, including John Ireland in "A Thousand Clowns"; Robert Harris in "A Man For All Seasons"; "A Funny Thing Happened" and Anna Russell in "Lady Audley's Secret."

Palm Springs

By A. P. Scully
(Tel 324-1828)

Chi Chi using attractions Saturday nights only till biz picks up.

Phil Regan commuting between his new place in Cherry Valley and his Palm Springs estate.

Pass Players shelved Lillian Hellman's "The Little Foxes" when residents objected to the servile status of Negroes in the play.

Bing Crosby offering his modest hacienda as well as Jimmy Van Heusen's and five acres at Palm Desert for a whoppo $250,000. That's the house J.F.K. slept in.

Gloria Greer taking on society ed's job of new paper at Palm Desert, meanwhile holding on to her Riverside and Newsweek tie-ups but dropping Palm Springs Life.

Berlin

By Hans Hoehn
(760264)

Acker Bilk will give another local guest appearance in October.

Atlas-Film reissued Carol Reed's "Third Man" at Filmbuehne Wien.

Local reports say that Marlene Dietrich will guest in Poland this year.

Chubby Checker and Count Basie orch on local guest list this month.

To cash in on the current western wave in this country Teldec issued an EP series called "Western Jubilee."

Newly decorated Titania Palast opened with the operetta "Count of Luxembourg" with Rudolf Schock in the lead.

OBITUARIES

ARTHUR CHRISTIANSEN

Arthur Christiansen, editor of the London Daily Express for some 25 years until his retirement in 1957 because of health, died Sept. 27 in a tv studio in Norwich, at the age of 59. Since his "retirement," Christiansen turned film actor in several Val Gielgud films (usually playing the role of an editor), ditto in tv (he did a series in the same role) and as general freelance writer and commentator.

One of the most colorful newspapermen in Fleet St., he was equally renowned for his obvious ability to get along with the strongwilled Lord Beaverbrook, publisher of the London Daily Express. Upon retirement, Christiansen remained on the board of directors of the Beaverbrook Newspapers Ltd.

While supposedly divesting himself of the arduous day-to-day chores, he was none the less editorial advisor to ATV, the London commercial video outfit, and director of Independent TV News, its news arm, and ditto to the London American, the shortlived weekly designed to cater to Americans in London.

Christiansen brought the London Express from 1,786,415 to 4,119,585 circulation during his 24 years' tenure as editor. He was sometimes described as "the greatest editor in modern-day Fleet St. journalism."

"The Day The Earth Caught Fire," which Universal released in the Western Hemisphere, and wherin he appeared as an "editor" character, brought him to the U.S. a couple of years ago. U decided it would be a good stunt to attract newspaper space—an editor-turned-actor talking to Yank newsmen. He did. So much so that Universal extended the U. S. itinerary to the Coast, winding up with Christiansen powwowing with oldtime friend Alfred Hitchcock—by coincidence also a U producer-director.

"Chris," as he was colloquially called, was known to VARIETY readers as an Anniversary Number byliner, a stint he personally relished because of the freedom and scope this paper afforded him.

Mrs. Christiansen, the former Brenda Shepherd, was in the tv building when her husband collapsed. Two sons and two daughters also survive.

BILLY ECKSTEIN

"Billy" Eckstein, a legend in his day as a piano prodigy who grew up with show biz from the turn of the century, died last week in Montreal after a lengthy illness. He was in his early 70's.

Eckstein's death was particularly touching because, a few months ago, only hours after Montreal show biz paid him tribute in the last stage show to be presented at the Her Majesty's Theatre before it closed, he suffered a stroke and remained unconscious most of the time until his death.

Eckstein was known as "Mr. Fingers." The Montreal Gazette, in an editorial eulogizing him last week, quoted a 1906 VARIETY review which said, "Willie Eckstein, an infant wonder at the piano, is decidedly well-liked. The boy has a really phenomenal command of the keyboard."

The "boy" actually never grew up, maintaining an exhuberant and youthful approach to his work. He gained particular fame during the silent screen days, matching his repertoire with the action, and looking back at the crowd with a big grin, to see how he was registering.

Eckstein continued as a name pianist even after the talkies arrived. In recent years—before illness struck—he played in various niteries.

RICHARD OSWALD

Richard Oswald, 83, pioneer German film producer and one of the founders of UFA Studios, died last week in Dusseldorf, Germany, after a short illness. He launched his career as an actor in his native Vienna, turned film producer in Germany in 1914 when he formed his own company. Shortly after World War I he joined such names as Ernst Lubitsch and Erich Pommer in making UFA one of the most advanced filmmaking centres in Europe.

Prior to leaving Germany in 1933, a victim of Hitler's takeover of the German film industry which Oswald helped build, he had completed over 150 feature films, including "Lady Hamilton," "The Dreyfus Case" and "Captain of Kopenick."

His wife and son survive.

MRS. GEOFFREY PARSONS

Mrs. Carle Taylor Parsons, 86, widow of Geoffrey Parsons, chief editorial writer for the N.Y. Herald Tribune, died Sept. 23 at the Princeton (N.J.) Hospital after a long illness. She lived in Manhattan and had a summer home in East Dorset, Vt. Her father, the late James Hodge Taylor, was president of the N.Y. Coffee Exchange.

A daughter, three sons, seven grandchildren and three great-grandchildren survive. Two of the sons are w.k. in communications; one is Geoffrey Jr., of Paris (Herald Tribune), and David T. Parsons is the p.r. of PanAmerican Airways.

CHARLIE DAVIS

Charlie Davis, 67, a dancer who was in the original "Shuffle Along" in 1921, died Sept. 21 in Englewood, N. J. It was the first all-Negro musical to hit Broadway.

Davis also appeared in many theatres and niteries.

EDWARD C. JEWELL

Edward C. Jewell, 69, art director whose credits included Cecil B. DeMille's "King of Kings" and most recently Frank Ross' still-unreleased "The Norman Vincent Peale Story," died of cancer Sept. 25 in Hollywood.

He had been under contract at various studios, including Columbia Pictures, Paramount and Eagle Lion. He also was in charge of production for Wilding Pictures, Chicago, 1949-58.

His wife, son and daughter survive.

ROBERT WALDROP

Robert Waldrop, 54, WDOK announcer, died Sept. 25 in Cleveland after a heart attack. Born in San Francisco of an early California family, he went to New York where he announced the Metropolitan Opera Broadcasts, substituting, at times, for Milton Cross. He joined NBC in San Francisco in 1933 after serving his apprenticeship as a pianist and singer on radio shows. He also did the Toscanini NBC symphony as well as the NBC operas on tv.

He joined WDOK in 1962 as the announcer for "Album Time" and "Candlelight Concert." He also had written and narrated a series of shows for the U. S. Treasury. He narrated "The Ohio Story" for the Ohio Bell Telephone Co. for nine years.

A sister and brother survive.

BRUCE BARTON JR.

Bruce Barton Jr., 40, an associate editor of Time magazine in charge of news about art, died Sept. 29 in New York. He was the younger son of Bruce Barton, for many years a leading figure in the advertising world as a member of Batten, Barton, Durstine & Osborne, of which he is now honorary chairman. After serving as a Navy officer in World War II, Barton, Jr. joined Time in 1946. After writing about news in education, he was put in charge of news about art.

His father and brother survive.

ERNEST N. THWAITES

Ernest N. (Ernie) Thwaites, 59, longtime New Mexico radio executive, died Sept. 21 in a crash of his private plane about 25 miles east of Albuquerque. He was president and general manager of KFUN, Las Vegas, a station he built in 1941.

Thwaites was an organizer and charter member of the New Mexico Broadcasters Assn. and served as its president in 1961.

His wife and two sisters survive.

WILLIAM KARZAS

William Karzas, 73, builder and operator of the Aragon ballroom in Chicago, died Sept. 22 in that city. Built in 1926 for $1,750,000 the Aragon is a 20,000 square foot model of a Spanish rococo castle. Karzas and his late brother Andrew, operated both the Aragon and Trianon, Chi's major ballrooms, but sold the latter at auction in 1954. Both spots showcased many a name band.

He is survived by his wife, two daughters and a son.

LOUIS STEVENS

Louis Stevens, 63, longtime screenwriter and novelist who started his career as a title writer and first wrote scripts for the late producer Thomas H. Ince and John Barrymore, died Sept. 29 in Hollywood.

Stevens worked primarily at Paramount, Universal and RKO. He later went to Europe, where he toiled in Italian, German and British films. He had just completed an adaptation of his novel, "Days of Promise," for the screen.

His wife and son survive.

IVAN PETROFF

Ivan Petroff, 64, opera singer and vocal teacher, died of a cerebral hemorrhage Sept. 19 in Los Angles. The Bulgarian-born singer, a U.S. resident since 1937, was best known for his association with the San Francisco Opera Co.

Petroff also appeared with the New York City Opera Co. in "Rigoletto" in 1946. He made his recital debut at Town Hall, N.Y., in 1951.

Survived by wife and son.

GEORGE FRECHETTE

George Frechette, 57, v.p. of William F. Huffman Radio Inc., and general manager of WHFR, Wisconsin Rapids, died of pneumonia Sept. 24 in that city. He was also instrumental in founding the Wisconsin Valley Television Corp. at Wausau, operators of WSAU-TV and WSAU. At his death he was president of the firm.

Survived by wife and two children.

MAX SCHALL

Max Schall, 66, former manager of Buddy Rogers, Charlie Spivak and Mae West, among others, died Sept. 21 in New York. More recently he was with Cinerama Theatres, in Miami, Washington and Boston.

His wife, two brothers and two sisters survive.

HAROLD S. GENT

Harold S. Gent, 71, exhibitor, died recently in Sheffield, Eng. He was chairman of Sheffield Cinematograph Exhibitors' Assn. and was a director of the Coliseum, Spital Hill, and the Adelphi, Attercliffe.

He was a cinema pioneer in Sheffield and also served for years as a delegate to the CEA General Council.

Survived by his wife and son.

EDWARD U. CLAYTON

Edward U. Clayton, 78, retired vaudevillian, died Sept. 25 in Denville, N.J. He did an act with Clauda Hamilton Lennie for 18 years, billed as Clayton & Lennie. Prior to that, he played in stock companies. After leaving the stage, he operated a tavern in Lake Hopatcong, N.J. untill 1955 when he retired.

Survived by daughter.

ROBERT DIGBY

Robert Digby, 550, legit producer, died Sept. 14 at Colchester, England.

Digby left the Royal Academy of Dramatic Arts in 1937 and founded the Colchester Repertory Theatre, which has flourished ever since under his direction. Since 1952 he had been secretary and treasurer of the Council of Repertory Theatres.

BARNEY ROSE

Barney Rose, Universal Pictures regional sales manager headquartered in Frisco, died of a heart attack in Hollywood Sept. 25 while lunching in a restaurant. With U since 1923, he was Coast regional manager for 20 years.

Surviving are his wife, two sons, a daughter, twin brother, Lou, and six sisters.

MRS. DENNIS KING

Mrs. Edith King, formerly a British legit actress, and wife of actor Dennis King, died in a Denver hospital Sept. 26 at the age of 65.

King had recently closed in the Broadway legit, "Photo Finish." He and two sons survive, along with three grandchildren.

FRANK MERLOW

Frank Merlow, 41, longtime associate of playwright Tennessee Williams, died of cancer Sept. 20 in Memorial Hospital, N.Y. He assisted Williams since 1947 as liaison between the writer and the producers and directors of his plays.

Surviving are his mother, three sisters and a brother.

Karl M. Lindberg, 71, New York music critic before moving to Toledo 30 years ago, died of a heart ailment Sept. 6 in that city. He published and edited Toledo Playtime.

Mother, 96, of Warren P. Williamson Jr., president of WKBN, Youngstown, O., died Sept. 11 in that city.

Pat Rich McCullogh, 60, a still and motion picture cameraman, died Sept. 22 in New York. His brother and two sisters survive.

Poldi Long, 75, widow of Long Tack Sam, veteran vaudeville performer, died Sept. 6 in Vienna. Her son and two daughters survive.

Wife, of assistant director Lloyd Allen died of cancer Sept. 22 in Hollywood. Son and daughter also survive.

Father, 75, of actor Richard Egan, died of a heart attack Sept. 20 in San Francisco.

Seize AGVA Books

Continued from page 1

Further interest of the BLMR was evident last week when three reps of the Bureau attended the meeting of the New York local of AGVA at which nominations for local officers took place. This election will be conducted under Federal auspices.

Just what the BLMR is looking for hasn't been disclosed. However, it is known that AGVA has been having some difficulty with annual financial statements required by the BLMR under the Landrum-Griffin Disclosures Act. A statement which AGVA submitted for last year was returned on the ground it had been improperly signed. Statement was signatured by president Joey Adams and national administrative secretary Bobby Faye. Latter is ineligible to sign these reports since he is an appointed and not an elected official.

Issue of the annual reports may be settled next month at the AGVA national board meet slated for the Americana Hotel, New York, Oct. 14. Meantime, a new treasurer, Russell Swann, has been elected.

MARRIAGES

Brenda Sturgeon to Kelvin Jones, Ilford, Eng., Sept. 12. He's a Sadler's Wells Theatre chorister.

Betty Caywood to Dan Kibbie, St. Charles, Ill., Sept. 21. Bride is weather girl for WBKB-TV, Chicago; he's a floor manager there.

Gil Callow to Dr. Alistair Mackenzie, Manchester, recently. She is assistant casting director for Granada TV; he is a Manchester University lecturer.

Barbara Ehrlich to Ed Bondy, New York, Sept. 22. Both are with the William Morris Agency.

Kathy Copas to Marvin Hughes, Nashville, Sept. 29. Bride is daughter of the late Cowboy Copas, c&w singer; he's Capitol a&r man and manager in Nashville.

Ingaborg Wrobel to Marvin Moss, Las Vegas, Sept. 21. He's an exec at Artists Agency Corp.

Catherine Williams to John P. Sullivan Jr., Sept. 28, New York. She's a singer; he's an executive with Broadway Recording Studios, Inc.

Leslie Wright to John Haywood Sept. 6, Rockingham, N.C. She is with WBTV, in Charlotte, N.C.

Carol K. Wike to George Alan Smith, Sept. 21, Williamsburg, Va. Bride is the public relations coordinator for Bamberger's New Jersey; he's former off-Broadway reviewer (*Geor.*) for VARIETY and executive director of the American Theatre Wing, now with the Special Studies Project of the Rockefeller Fund.

Suzanne E. Brush to Richard G. Miller, Sept. 16, Elkton, Md. Bride is a commercial artist; he's a freelance pressagent, currently an assistant company manager with the touring "Camelot."

Mavis Chew to Dato Loke Wan Tho, London, Sept. 28. He is chairman of the Cathay Organization, operator of a theatre chain in Malaysia as well as studios in Hong Kong and Singapore.

Marlene Kleinman to Spiro Malas, Sept. 28, New York. Both are singers with N.Y. City Opera who were given a few hours off for the ceremony, returning to rehearsals afterward.

BIRTHS

Mr. and Mrs. John S. Clark, son, their second, Sept. 20, New York. Father is a copyright attorney associated with Julian T. Abeles.

Mr. and Mrs. John Matthew, son, New York, Sept. 24. Father is information editor for ABC advertising-promotion department.

Mr. and Mrs. Lawrence Turman, son, Hollywood, Sept 19. Father is partner of Millar-Turman Productions.

Mr. and Mrs. Jack Nicholson, daughter, Hollywood, Sept. 13. Mother is actress Sandra Kigut; father's an actor.

Mr. and Mrs. Jacques Aubuchon, daughter, Hollywood, Sept. 21. Father's an actor.

Mr. and Mrs. Richard Heckencamp, son, Hollywood, Sept 19. Mother is actress Kathy Nolan; father's a personal manager.

Mr. and Mrs. Andy Williams, daughter, Burbank, Cal., Sept. 24. Mother is actress Claudine Longet; father's the singer.

Mr. and Mrs. Wayne Weber, son, Sept. 23, Chicago. Father is operations director for WBBM-TV there.

Mr. and Mrs. Bill Hartman, son, Sept. 16, Chicago. Father is a director at WGN-TV there.

Mr. and Mrs. Neil Strawser, daughter, Washington, Sept. 27. Father is a CBS News correspondent.

Mr. and Mrs. Steve Yates, daughter, Hollywood, Sept. 25. Father is a William Morris motion picture dept. exec.

Mr. and Mrs. Joseph Keyes, daughter, Sept. 17, New York. Father is N. Y. promotion manager for TV-Guide.

Mr. and Mrs. Michael Beinner, daughter, Sept. 3, Orange, N.J. Father is with CBS-TV station clearance.

Mr. and Mrs. Hal Loman, daughter, Sept. 1, New York. Mother is dancer Barbara Maye; father is a dancer-choreographer.

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OCTOBER 4, 1961
Bill Eichler

ARTIE (Mr. Kitzel) AUERBACH
October 3, 1957

MARIO LANZA
October 7, 1959
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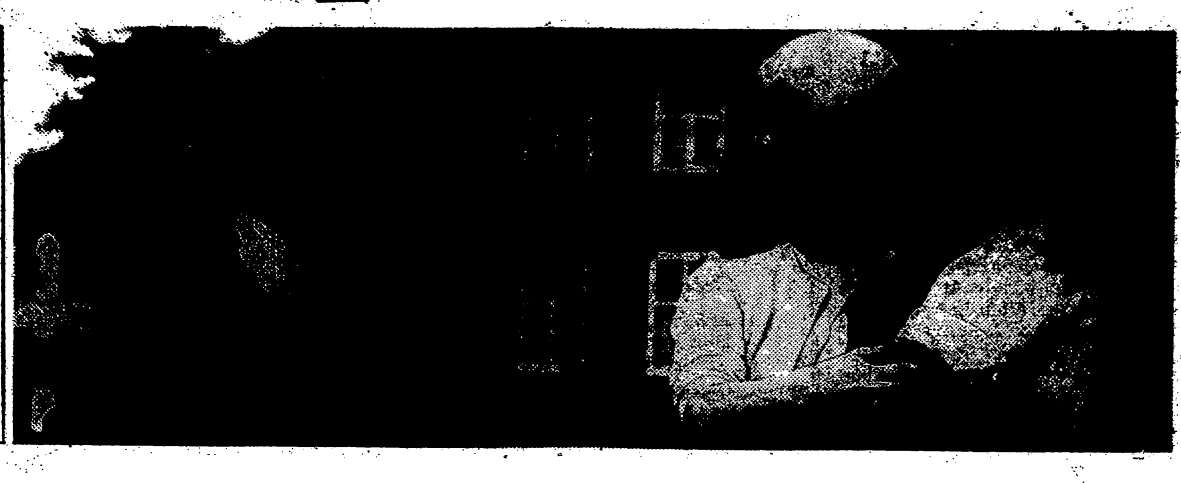

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CAPITALISTS IN GREASEPAINT

Television Films, in Italy and in U.S., Expand Levine's Production Activity

Joseph E. Levine's Embassy Pictures will soon embark on a major production program involving both television and features. Currently in preparation is the company's entrance into tv production, with three series in the works, as well as plans for the making of some features.

Embassy's evolution as a tv film producer has been in the think stage for some time and now becomes a reality via the production of three series to be made in Italy as coproductions with Italo producer Carlo Ponti. They will be lensed in English at Ponti's Pisa studios, with Yank stars and directors. Embassy will control their international distribution and is putting up the bulk of the financing for the project.

These Italo-made efforts are being mapped as the forerunner of a full-time production schedule of tv films. The company has what are described as "definite plans" for two more series, one to be made in New York and one to be made in California. These won't begin until after the Italo series are completed, in mid-1964.

The three series to be made with Ponti will be "Hercules," "D'Artagnan" and "Casanova." They are being planned as network shows rather than syndication series and will be sold as such. They will be lensed in the above order with "Hercules" beginning early in the coming year. Levine and his exec v.p. Lenny Lightstone planed to

(Continued on page 41)

Candid Buddhist

Tokyo, Oct. 8.

Far-out American tenor sax man Sonny Rollins, touring Nippon with his combo and thrush Betty Carter, told a gathering of Japanese pressmen on his arrival that he is a longtime follower of Zen Buddhism.

Thus cued, and knowing Rollins had been a recluse between 1959 and 1961 before returning to the jazz scene, a reporter asked him why he sports a Mohican haircut in addition to his brush of a beard.

"Because I think it's attractive," Rollins replied.

Spanish Films Spoofing Castro

Madrid, Oct. 8.

Cuba's Fidel Castro is beginning to crop up in film scripts as often as he does in newspaper headlines. Two U.S. production companies are hastening preparation for Castro starts this month on "Infidel" and "Operation Delilah."

Victor Mature is scouting locations in southern Spain with director Gene Wesson, and shooting with a cast headed by Mature, Ricardo Montalban, Gilbert Roland and Spanish coproducer-actor Spartaco Santoni is expected to begin within a fortnight. "Infidel" is reported to be a satiric takeoff on the Cuban ruler.

"Operation Delilah," on the other hand, indirectly spoofs Castro who becomes involved in the story line under the modern paraphrase of "For want of an elec-

(Continued on page 19)

Gloria Davy Ignores Snub Of 1957 and Will Sing For La Scala in 'Mahoganny'

Milan, Oct. 8.

Gloria Davy, American Negro soprano, and La Scala Opera here, have finally made up and she will sing there in the long pending "Mahoganny" of Kurt Weill and Bert Brecht. Giorgio Strehler will stage, Nino Sonzogno will conduct another American soprano, Gloria Lane, and Italian tenor Alvino Misciano will have the other parts.

Miss Davy never fully explained her tiff with La Scala. In 1957, after leaving the "Porgy and Bess" Company iin Venice following her great successes there, she gave a recital at the "Piccola Scala" (the smaller house in the same building) and was engaged as the first colored "Aida" in the history of Italian Opera. Every-

(Continued on page 62)

Valachi's 'Violin'

Washington, Oct. 8.

Latest gag around the Senate Crime Investigating Subcommittee headed by Sen. John L. McClellan (D.-Ark.):

Joseph Valachi's neighborhood was so tough that the kids who really took violin lessons carried their fiddles in paper sacks.

Mets Outrated Yanks Over Season—It Sez Here

In the midst of the World Series fever, WOR-TV, N.Y., issued a rating recaptitulation of another race, the rating race of the Mets, telecast on WOR-TV, and the N.Y Yanks, telecast on WPIX.

The last place Mets outpointed the N.Y. Yanks on the rating charts for the season just ended, according to both Arbitron and Nielsen, said WOR-TV. Station went on to say "Arbitron figures show the Mets with an average quarter-hour rating of 5.6 and a 15.1 share of audience against the Yanks 4.9 and 13.4 share of audience.

"Nielsen charts give the Mets an average quarter-hour rating of 8.5 and a 20.7 share of audience as opposed to the Yanks 6.6 and 16.5 share."

TALENTS' GOAL: KEEPABLE COIN

Behind the formal publicity handout last week in Hollywood revealing that actor Frank Sinatra would assume executive rank at Warner Bros. as "special assistant to president Jack L. Warner" lies a complex of angles, motives, capital gain setups, deferred compensations. He had earlier (August) become a "consultant" on theatrical and television films for the company coincidental with WB acquiring his Reprise Records for a reported $3,000,000 on a stock swap arrangement and merging it into Warner Bros. Records.

Sinatra's deal with Warners seems evident that the star is like almost anybody nowadays whose income is enormous but, under Federal tax brackets, partly illusory if handled as straight salary. The whole objective of modern tax counselling to an actor of Sinatra's status is to convert the productive years into retainable money, via stakes in corporations, assets which mature in years ahead, and so on.

That Sinatra, whether by legalistic circumstance or recognition of "when to quit while ahead," chose the entertainment pursuit over his avocational Nevada casino-hotel interests, is evidenced

(Continued on page 19)

No Nudes at N.Y. Fair? That's Good News for B'way

If the nudes can't play the New York World's Fair next season, they'll go to Broadway. This is indicated by the projected importation of the Folies Bergeres to a Stem theatre starting next May. Deal was made beween Robert Purdom & Stephen W. Sharmat and Folies impresario Paul Derval. Arthur Lesser negotiated the agreement on behalf of Purdom & Sharmat and will serve as coordinator between the producers and Derval.

Michael Gyermathy, who staged the Folies company now at the Tropicana Hotel, Las Vegas, will direct the Broadway edition. The Folies will have a Paris premiere before it departs for New York. A company of 50 is expected to be brought into the U. S. The Vegas edition is currently in its third year.

The absence of nudes at next year's Fair has caused showmen to think of bringing them to the Stem. One agency is trying to find a haven for Frederic Apcar's nude show which played at the Dunes as well as in the Lake Tahoe area. It had been trying to make a deal for the Starlight Roof, but now

(Continued on page 19)

Greenwich Village Becoming Top N.Y. Showcase for New Acts: Cafe Prop.

Greenwich Village is becoming a more important showcase for new talent than any other sector in New York, according to Herbert Jacoby, who recently relinquished his partnership in the Blue Angel, N. Y., to present owner Max Gordon.

Jacoby is putting his chips into the Village with two new spots. He plans to open a banjo-type room on the site of the late Nick's, former Village jazzery, and is negotiating for another site where he will open a cafe devoted exclusively to creating new talent.

The first Jacoby nitery, set to preem late this month or November, will be called the Red Garter. It's to be patterned after similar spots in San Francisco, Boston and Cape Cod. It'll be on a franchise basis from the original S. F. bistro and wiill have as its main basis the banjo music of a specially formed group. Red Garter will also feature other trappings such as singalongs and sundry festivities in which the customers may participate.

Jacoby feels that today's customers are no longer content to be sedentary in their cafe entertainment habits. They want to participate either actively while attending or get a sense of participation in the discovery of new talent. He plans to capitalize on both customer yens in the operation of the two spots.

The second site, unrevealed for publication by Jacoby, will be along coffee house lines, but probably with a liquor license for those who prefer the hard stuff. In this connection, Jacoby points

(Continued on page 48)

Easing the Tension

Glasgow, Oct. 8.

In front of a Moscow department store a queue of several thousand people recently waited patiently for the store to open in order to get 3,000 bottles of "Scotlandski Veeski,"—first Scotch sold in Russia since the war.

A Glasgow firm in turn ordered 3,000 bottles of vodka from Russia.

Rodgers & Bart In the Offing?

Richard Rodgers and Lionel Bart will probably collaborate on a new musical, with George Abbott as prospect to do the staging and possibly work on the book. The idea for the show is understood to be set, but hasn't been disclosed.

Rodgers will go to London in three weeks, not only to sit in on final preparations and attend the opening Nov. 7 of his and the late Lorenz Hart's 1938-39 hit, "The Boys from Syracuse," at the Drury Lane, but to huddle with Bart on plans for the new musical. Abbott returned from London last week after staging the West End edition of "A Funny Thing Happened on the Way to the Forum," which he originally directed for Broadway.

Since the abandonment some weeks ago of his and Alan Jay Lerner's projected musical, "I Picked a Daisy," Rodgers has been looking for a new idea for a show, and was understood considering doing not only the music and lyrics, but also the book for it. The venture with Bart apparently indicates he's dropped it as a solo project. Meanwhile, Lerner has recruited Burton Lane for the "Daisy" tuner, which Cy Feuer & Ernest H. Martin are to produce under a different title. It's tentatively slated for Broadway next spring.

Rodgers collaborated with Hart

(Continued on page 58)

Controversial 'Deputy' Set for German Radio

Frankfurt, Oct. 8.

Rolf Hochhuth's provocative drama, "The Deputy," which has probably caused more international chaos than any German play written since the end of World War II, will be offered to the German radio audiences this month.

For the first time, the play will be given two subsequent performances, one on Oct. 21 on the First Program and then repeated on Oct. 30 in the Second Program of the local radio outlet here, Hessicher Rundfunk.

'Brotherhood of Man' Themes 'World-Vision' '64 Marconi TV Award

Rome, Oct. 8.

A jury of television critics of top European publications will be called on to award a newly-instituted "Mondovisione" ("world-vision") prize to be voted next year during the 1964 Guglielmo Marconi video award sessions held in Grosseto, Italy.

Prize, to go to the best program telecast over an international link — such as Eurovision, Intervision, or Relay satellite — is aimed at a "brotherhood of man" theme. A preliminary meeting will be held in Grosseto in June, 1964, to set

(Continued on page 36)

Sandy Koufax Series

Hollywood, Oct. 8.

Sandy Koufax joins his Dodgers teammates in a new teleseries tabbed "Thrilling Moments in Sports With Sandy Koufax." Century Productions will produce.

Show will be a combination of film clips and personal interviews with sports figures. Production started immediately after close of the series.

Music and Book Publishers to Fight Proposed Change in Copyright Act

The music publishing industry and the book publishing biz were at odds over proposed plans for copyright revision but decided on joint opposition to the amendments.

The difference of opinion came up last week in New York at a meeting of copyright experts at the office of Edward A. Sargoy. Those attending were attorneys Joseph S. Dubin of Universal, and Sol Rittenberg, who appeared with Thomas J. Robinson on behalf of Metro; Horace S. Manges for the American Book Publishers Council; Julian T. Abeles for the Music Publishers' Protective Assn.; Irwin Karp, for the Authors' League of America; Bernard Korman for the American Society of Composers, Authors & Publishers. John Schulman acted as chairman of the meet.

The session was called to discuss the provisions in the subsequent Preliminary Draft of the Register's Office of June 4, 1963, whereby the term of copyright was to be for the period of 50 years after the death of the author, provided that in the case of a work other than for hire, a transfer by the author after the effective date of the Copyright Act, otherwise than by will, of copyright or of any exclusive right under a copyright shall be effective for no more than 25

(Continued on page 46)

UK Train Robbery Cues Distribs With Similar Pix Capers To Get Busy

London, Oct. 8.

With the trial of those arrested in connection with the great (Britain) Train Robbery now under way and therefore in the public eye, show biz is reacting appropriately. Miracle Films has advance its Brazilian film, "The Train Robbers," from its intended late winter berth to a current showing at the Continentale, Tottenham Court Road, London.

And, at least two film titles have been registered appertaining to the recent $8,000,000 robbery. They are "The Mail Train Robbery—1963" to which Sir Michael Balson has staked his claim, and 20th-Fox's title, "The Great Train Robbery."

Though no one is publicly beating their gums about it, Metro's "How the West Was Won" Cinerama spec, is not losing out because of its Great Train Robbery (Western style) segment is in the show.

On the disk front, even, there has been some activity to snatch some of the headlines with train robbery gimmicks. For example, Pye Records has waxed a disk with Joe Brady (who plays Jock Weir, a cop in the lauded BBC-TV cop series "Z Cars") called "The Great Train Robbery."

Nippon Show Biz Names Combat Fan Mag Falsities

Tokyo, Oct. 8.

Some 10,000,000 Nipponese stage and screen players formed an organization to protect themselves from false and unfair reporting.

The new organization, called Society to Protect Human Rights, was the result of frequent liberties taken with stories about celebrities, particularly those in show biz, in Nipponese mags.

The weeklies, especially those slanted for femme readers, have been most notorious. Specific complaints by offended parties have brought apologies, but hitherto no change of policy.

Valachi Trailerizes Return Bookings For Gangland Film Cycle

Joseph Valachi, star witness of the McClellan Committee hearings, isn't only being helpful to the Dept. of Justice. The picture biz has been quick to pick up on the Cosa Nostra and its implications. The hefty tv-press coverage given Valachi and the investigation has meant new life for at least two pix and has provided the peg for the campaign of yet another.

Allied Artists has two catalog items which are getting lotsa renewed interest on the par of exhibs. They are "Al Capone" and "Pay or Die," both involving activities being discussed in the

(Continued on page 19)

Aachen Theatre Cancels Harlan's Holland Tour

Aachen, Oct. 8.

The Aachen Border Theatre has reconsidered its project of sending "Jud Suess" film director Veit Harlan on a tour of Holland with his production of Strindberg's "Dream Play," starring his wife, German actress Kristina Soederbaum.

The Aachen Theatre has been receiving many protests from German and Dutch papers about the projected tour of the production by the man who turned out the most notorious piece of film propaganda for Nazi henchman Josef Goebbels, and has decided to cancel the tour.

Even the Dutch Parliament raised an objection to the tour, noting that the Harlan couple were "not wanted people" in Holland, suggesting that they not be given permission to cross the borders.

Harlan's report to the press was, "I was never a Nazi," and he added his usual comment that people should finally leave him in peace.

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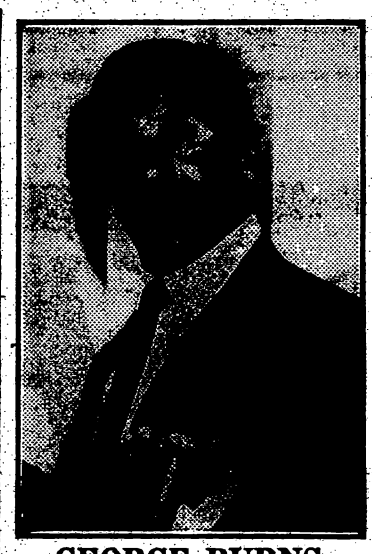

GEORGE BURNS

Famous Raconteur, says:

"PAUL ANKA, so young, has the inherent qualities of a real pro.

"Best of the new crop he is already established as an International headliner.

"At 22, PAUL ANKA has the poise and popularity of Jack Benny at 39 (omitting hot summers)."

GOP Into Groove For '64 Campaign

Althought the next Presidential election is still more than a year away, the Republicans have started a disk campaign rolling with a package featuring four of their top politicos—Dwight Eisenhower, Richard N. Nixon, Barry Goldwater and Nelson Rockefeller. The album, issued by Heritage Records, is titled "Mr. Lincoln's Party Today—A Declaration of Republican Belief."

In the package, the quartet of GOP'ers each delivers his own specially-prepared message describing the principles of the Republican Party of 1963. The speeches were recorded exclusively for the album which was produced by Heritage in cooperation with the Republican National Committee.

The album is emceed by film star Ronald Regan. The disk, which is priced at $5.95, will be used in fundraising and educational programs of Republican organizations throughout the country and will be placed in schools and new citizen groups.

BRITISH CAN'T GET ENOUGH OF GARBO

London, Oct. 8.

Garbo revival, which made big impact at the Empire, Leicester Square, a couple of months back, is now gradually spreading through the country. The news that some of the pix have been selected to play one of Sir Alexander B. King's key Scottish theatres, is followed by the report of a four weeks run at Bristol, starting yesterday (Mon.).

The Bristol season, which teed off with "Ninotchka," will be followed by "Queen Christina," "Camille," and "Marie Walewska." Each of the films is in for a week's engagement.

The Bristol press campaign was hypoed by a special press screening for West of England newsmen, to which 200 teenagers were invited and interviewed after the show.

'TRIO OF LYRICAL TREATS'

Tiptop Memoirs By Edna Ferber, Rose Franken, Jean Dalrymple

By ROBERT DOWNING

Three ladies vitally concerned with the contemporary American stage have produced their memoirs within the span of a few weeks of one another. For show biz readers, this distaff collection is the kind of literary sampling Dorothy Parker might have referred to as "a trio of lyrical treats."

Edna Ferber has written "A Kind of Magic" (Doubleday; $5.75); Rose Franken's entry is entitled "When All Is Said and Done" (Doubleday; $5.75); and Jean Dalrymple is represented with "September Child" (Dodd, Mead; $4.95).

Miss Ferber's is the most formidable entry, and deals not only

(Continued on page 58)

A Flea Market On Wheels In a Drive-In Of a Sunday Afternoon Proves Hit

Kansas City, Oct. 8.

The 1,500-car Heart Drive-In's Sunday afternoon Shop-and-Swap market, inaugurated in May, is becoming a big business. The last Sunday in September 1,703 cars were clocked on the premises. Admission price to vendors is now $1 per car, though it started out as free and then was jumped to 50c. Browsers still get in for nothing.

The Shop-and-Swap idea was presented to Heart owners Brooks Noah and Richard Wiles early this year by H. H. Wigman. The "market" is open from 1-5 p.m. on Sundays, during which time patrons bring in everything from antiques of questionable authenticity to livestock to sell or trade (ponies have been very popular).

Heavy advertising, particularly on radio, has made the tab a weighty one, but Wigman is not discouraged. The concessions building runs full tilt during the shopping melee, with an 11-minute taped "goodies spiel" being played repeatedly.

Expensive, but also productive of word-of-mouth and larger crowds, have been the extra gimmicks employed. One Sunday Wigman presented balloonist Don Piccard in an "ascension;" another time he furnished free helicopter rides for the kids. Vendors now are beginning to show up as early as seven a.m. on Sundays to be sure of good "display" space.

While the tab is hefty, the drive-in's owners and Wigman feel the publicity alone is worth it. Boxoffice for film attractions has not exactly been hurt. Venture represents one of the most ambitious ad-pub efforts under taken by any drive-in operators in these parts.

Shorts, Stretch Pants And Shirts Make You a Bum

Fort Wayne, Ind., Oct. 8.

You can't come to any dances at the $3,000,000 Allen County Coliseum if you wear short, stretch pants, or shirtsleeves, under a new regulation by the board of trustees, who were told that dignity disintegrates with such apparel.

Another rule enacted was to have one couple to chaperon each 100 persons attending dances. The facility is rented out to private groups which at times have failed as to chaperonage.

Dallas' Tony Zoppi To Help Raise Loot For '64 Olympic Fund

Dallas, Oct. 8.

Tony Zoppi, night club editor of the Dallas Morning News, has been named a special consultant and chairman of a statewide entertainment committee by the U.S. Olympic Committee in New York.

A former sports writer and for the past 10 years in his present position, Zoppi will head a panel of entertainment and show biz personalities drawn from throughout Texas. Various Olympics benefits will be staged in Texas cities, to be climaxed by an Olympic Ball in 1964.

The Zoppi appointment was announced by J. Lyman Bingham, executive director of the U.S. Olympics Committee. Bingham said the appointment was in keeping with U.S. Olympics' current drive "to inform all Americans, in various walks of life, the importance of American athletes excelling in Olympic Games of 1964 to be held in Tokyo."

In his newly created position, Zoppi will coordinate plans for shows and dances which will help raise funds for the American Olympics team.

AGITATION IN LONDON OVER 'REPRESENTATIVE'

London, Oct. 8.

There has been mounting controversial reaction to the Royal Shakespeare Co. presentation of "The Representative" at the Aldwych Theatre. Posters outside the theatre have been defaced and the actor who portrays Adolf Eichmann on stage has been threatened with beating.

Over one of the theatre posters someone wrote, "This play is a slander against a good man, who cannot answer back," while someone else scrawled, "The Aldwych opens its doors to Marxist, twisted propaganda."

The actor who has received threatening messages is Michael Williams, and as a result a police officer has been put on duty at the stage door. The theatre management has also had a number of complaints from Roman Catholics and a message from a spiritualist.

The play, by the young German writer Rolf Hochhuth, which suggests that Pope Pius XII refused to intercede on behalf of the Jews during Hitler's reign of error, has been doing capacity biz since its opening Sept. 25.

Depends On the Loot If Peerce Plays Paris Op

Paris, Oct. 8.

Talks are on for Jan Peerce to sing a half dozen performances at the Paris Opera, probably in "Faust" and "Rigoletto." Peerce did a highly successful recital at the Salle Pleyel last week, this being the first time the American tenor has ever sung in Paris. Several Opera officials, who were present at the concert, started talking deal immediately.

Whether date (and that ole debbil, money) can be coordinated will be decided when Peerce returns from Vienna, where he does two concerts next year.

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (Act of October 23, 1962; Section 4369, Title 39, United States Code).

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I certify that the statements made by me above are correct and complete.

Harold Erichs
(Business Manager)

ANYONE FOR COLUMBIA STUDIO?

Jayne Makes Nudes Review-Worthy

But While Scripps-Howard Trib Bows To Leer-Art, County Seeks Stricter Censorship Ordinance

Albuquerque, Oct. 8.

Scripps-Howard afternoon daily here, the Tribune, last week stated it would start reviewing nudie pix, along with other first-run films locally. It has for several years carried reviews of major first-run films only in the Albuquerque area.

Trib reasoned that the film houses are starting to run nudies with "name stars" and "with a plot line." Newspaper also noted that more and more big prestige films are coming out with the heroine at her washing, interior or exterior.

Tribune, in a 650-word article, gave a big plug to Jayne Mansfield's "Promises, Promises" which opened here last week at Don Pancho's Art Theatre.

Trib quoted Tom Coleman, a co-owner of the Roxy Art Theatre here "It's almost a necessity to run nudies periodically to make up for losses we sustain on art films."

Meanwhile a new hassle has developed in the Albuquerque area over the exhibition of "offensive" pix in commercial film houses. There is agitation for the enactment of a new censorship ordinance by the Bernalillo County Commission (which includes Albuquerque).

A first reading of such an ordinance, requested by County Manager Harold Christ, was up this week. To become law, the ordinance has to be read at three commission meetings, and approved by the three-man board. That usually takes a minimum of six weeks.

The proposed law makes it "unlawful" to show, sell or exhibit obscene photos, motion pictures, books, publication or other printed matter. Television shows are also included in the regulation.

William Bingham, assistant district attorney, who drew up the proposed law for the county manager said the ordinance defines obscene, as "that which offends the contemporary community conscience by present-day standards."

Violation of the ordinance, if it passes, sets punishment upon conviction at 90 days imprisonment or $150 fine, or both.

Observers here believe the proposed ordinance came about as the result of showing of bare buttocks, burlesque and leer product at Carl Halberg's Esquire, located outside the city limits in the country. He had a run-in with officials of the Catholic Church locally, which banned the house to Catholics.

City of Albuquerque has had a similar law on the books since 1949, although it hasn't been strongly enforced.

Intellectual Types

Durham, N. C., Oct. 8.

Local 417 of the International Alliance of Theatrical Stage Employes asked and was granted permission by Maggie Dent's Rialto Theatre, the town's only art theatre, for the regular showing of a short trailer stating that the reels you have seen, or are about to see, are projected by union boothmen. North Carolina is one of 19 U. S. with right-to-work laws.

The audience shows the usual division of art house crowds. It boos, hisses, but also heartily applauds this intelligence.

Zanuck Declines AMPA Award And Poses an Issue

Associated Motion Picture Advertisers' first annual Hall of Fame award, which was due to be presented last week to 20th-Fox prez Darryl F. Zanuck, went instead into the "AMPA archives," chairman Arthur L. Mayer told the awards luncheon at the Americana in New York Thursday (3).

Mayer reported that Zanuck had declined the award on the grounds that he had already been named man of the year by the Motion Picture Pioneers and thought that "one such award a year is enough." And, commented Mayer, re AMPA's predicament, "a kiss once offered cannot be withdrawn."

Zanuck did not arrive back in New York until the day after the AMPA affair. In fact, no 20th reps were on hand for the lunch, which did draw ad-pub execs from most of the other major companies.

While AMPA execs were more than a little chagrined at the Zanuck turndown, a number of major company people, including some attending the lunch, privately applauded the prexy's action, reasoning that too often such awards are made simply to insure the attendance of big names, and thus to enhance the donor, rather than donee. There was also some irritation on the part of 20th execs because Zanuck had not been queried re the award before it was announced some weeks ago in the press.

The Zanuck Hall of Fame award was to be presented in the name of Herman Robbins, late chairman of National Screen Service. A plaque to this effect was presented to Robbins' son Burton, NSS prez. (Hall of Fame award is to be presented each year in the name of some recently deceased member of the industry.)

Ralph Hetzel, acting head of the Motion Picture Assn. of America, accepted a posthumous award to the late MPAA prez Eric Johnston. This award is to become an annual citation, going to the man who performs the greatest public relations service around the world for the film industry in that year.

Other awards presented at the luncheon included: exhibitor service award to American Broadcasting-Paramount Theatres veep Edward L. Hyman; outstanding showmanship award, Alfred Hitchcock, accepted by Universal's Paul Kamey; progress award, American International Pictures, accepted by AIP heads James Nicholson and Samuel Arkoff; best ad campaign, "Hud," accepted by Par ad-pub veep Martin Davis.

Luncheon was cochaired by Mayer and Mel Gold, AMPA prez.

State Dept. Helping As San Francisco Festival Readies Its 7th Year

San Francisco, Oct. 8.

Cyril Magnin, business man and civic leader who is also a member of the board of the annual San Francisco Film Festival, reports that this year, for the first time in the fest's seven-year history, State Dept. offices abroad are cooperating with the fest by distributing entry applications, posters and other relevant data. This year's fest is scheduled to be held Oct. 30-Nov. 12.

Program for the 1963 fest has not yet been set, but it's expected that 25 features will be in competition for the six top Golden Gate awards. In addition to the feature competition, the Frisco fest also spotlights art films, newsreels and shorts. Scene of this year's fest, as it has been in the past, is the Metro Theatre. Irving (Bud) Levine remains the fest director.

MIKE FRANKOVICH AS L.A. 'MAYBE'

Sol A. Schwartz, Hollywood production v.p. of Columbia, has been given a new job, that of senior vicepresident to work in New York, this to take effect within the next few weeks. The switch was formally made last week and, immediately, was regarded in the N. Y. trade as curious since no successor to Schwartz in production had been firmed.

Schwartz has a new and bigger title and, significantly, has given an extended employment contract. He has a wealth of experience in all departments and this will prove "invaluable" in his new global post, stated Col president Abe Schneider.

Leo Jaffe, exec v.p., commented that Schwartz will join Schneider, first v.p. Mike J. Frankovich and himself (Jaffe) in "supervising the activities of the company throughout the world."

As of the present some questions remained unanswered. Like why the sudden change and who's to take over at the Hollywood studio. Frankovich is the first in mind (among insiders) but there's a question as to whether he would want to move from his London base. Also a question as to whether his wife, actress nee Binnie Barnes, would resist such a change in venue, to use the British term.

From those within the two-way word as to Col's new production head is: "Maybe someone from inside or someone from outside." Frankovich, due in New York this week, presumably will have a lot to say about it.

It is expected that before Mike J. Frankovich, first vicepresident of Columbia Pictures, leaves for Hong-Kong and Camobodia with Richard Brooks to tee off the filmization of "Lord Jim" on location there, he will firm his taking over as production head of the Col studios in Hollywood. Meantime Sol A. Schwartz's timetable move back to New York as senior vicepresident (in the spot held by the late Abe Montague) is flexible. And until Frankovich and his wife, the former Binnie Barnes, herself a prominent actress before retirement, shift their headquarters from London to Hollywood, Schwartz can either stay on or commute from N.Y. to L.A. and thus continue supervising the studio.

Frankovich will probably take

(Continued on page 17)

10 Years of Buena Vista

Buena Vista will celebrate its 10th anniversary as the Walt Disney organization's distribution subsidiary with a sales convention at the Disney studio in Burbank Oct. 14-17.

Irving H. Ludwig, BV president, said reps from various parts of the domestic operation will be in attendance along with people from the expanded foreign setup, including those from Paris, Frankfurt and Tokyo.

Cristaldi Deal Gives Continental 8 Italo Films on '64 Total Sked Of 13; Reade Opening Rome Office

Finns Susceptible, Too

Helsinki, Oct. 8.

"Cleopatra," which had its European premiere July 31 in London, has its second European opening here Friday (11) at the Bristol Theatre.

The 20th-Fox spec has already been sold out for the first four nights. Additionally, tickets are selling four weeks in advance, an innovation in Finnish exhibition.

Walter Reade-Sterling, whose theatrical releasing arm (Continental Distributing) has heretofore concentrated on the importation of British and, to a lesser extent, French product, has just concluded a deal with Italo producer Franco Cristaldi for seven pix. These, in addition to its previously disclosed acquisition of Dino De Laurentiis' "The Devil," will mean that Continental's 1964 release lineup will include eight Italo films out of the presently set 1964 schedule of 13 films.

Revelation of the Cristaldi deal, said to involve between $1,500,000 and $2,000,000, came to a New York press luncheon Monday (7) by R-S chairman Walter Reade Jr. He also announced that R-S, which already has its own offices in London and Paris, will shortly open an office in Rome, for the overseeing of R-S production interests in Italy, as well as for the selling of its own pix in Italy and in Near and Far Eastern markets which can't be serviced out of New York.

Reade will supervise the setting up of the new Rome office on his upcoming trip abroad. The R-S chairman, along with Continental prexy Irving Wormser and indie producer Lester Cowan leave N.Y. Saturday (12) to go to Moscow to wind up preparations for "Meeting at A Far Meridian," the first Soviet-American coproduction, which Cowan is producing with R-S backing. According to Reade, that pic is now due to start production next May or June, with a 1965 release tentatively set.

Additionally, Reade, who was in Moscow this summer for the festival, revealed that his company is negotiating with the Russians re

(Continued on page 19)

Rumbles In Spain Hint Cut Coming On Dub Licenses

Madrid, Oct. 8.

Film observers are trying to determine whether full-fledged efforts are afoot to reduce the number of dubbing licences now conceded for foreign film imports.

Alert positions were taken when Farre de Calzadilla, chief of the Sindicato del Espectaculo — Spain's all-embracing entertainment union—went on record favoring restriction of dubbing privileges as one means of fostering public support and market benefits for native film product.

Stand taken by Sindicato chief is in contrast to government film authority sanction lifting Yank imports (for dubbed exploitation) from 88 last year to 105 for the current season, but it represents a significant first time that a leading authority—Sindicato or government—has publicly expressed a negative attitude toward dubbed film imports.

In his interview with film critic and commentator Garcia de la Puerta, the Sindicato topper also stated that government control to provide public information on cinema box office returns was indispensable to the best interests of the film industry and that such control was inevitably in the cards for the future.

IT'D SURPRISE BARNUM

Republic, Once Theatrical, Further Spreads to Water Heaters

Hollywood, Oct. 8.

Republic Corp., whose interests include Republic Pictures and Consolidated Film Industries as well as others in the commercial field, has acquired General Water Heater Co., and Pioneer Manufacturing Co., in further diversification of operations.

Firms will be operated as wholly-owned subsidiaries of Rep.

Minn. Evidence Cheers; Say Exhibitor Leaders: 'Got Television Licked'

Minneapolis, Oct. 8.

Unusual here for so many pictures to simultaneously achieve long runs at the moment the emotionally-variable exhibitor leaders gloat "we've licked television" and add increased entertainment competition, including big league baseball, "can't hold us down."

"How West Was Won" (MGM) is in its 32nd week, "Cleopatra" (20th) in its 16th, "Irma La Douce" in its 14th and "Thrill Of It All" (U) its 12th. One other holdover, "Great Escape" (UA), has moved from the loop to uptown to continue a firstrun into a ninth week.

It's being pointed out in local film circles that even in "the good old pre-television days" it was considered terrific if even a single screen attraction could hold up so long here as the aforementioned five are doing.

In this connection, too, it's further pointed out that the local public is showing itself perfectly willing to shell out larger amounts of money for pictures it wants to see—the admission scales are so much higher than in the pre-tv days. There's a $3.50 top for one current film, $2.50 for another and $1.50 otherwise.

Latest Film Fest: Ethnic Themes

Event in Florence to Include Expedition on Which Michael Rockefeller Died—Many U. S. Entries

Florence, Oct. 8.

An International Ethnological and Sociological Film Festival will take place in Florence next Jan. 20-26. Set to unreel as a world premiere is "Dead Birds," by Professor Gardner of the Film Study Center of Harvard. Footage was taken in Dutch New Guinea in 1961. Among the photographers of this group was Michael Rockefeller, late son of N.Y.'s Governor, who was lost there two months after completion of the film.

Other U. S. entries are Richard Leacock's "Pete and Johnnie," "Davy" and "Toby" as well as "Jane" in collaboration with Don Pennebacker and "Bernstein in Israel." "Crisis" deals with Alabama racism and incorporates a phone conversation between President Kennedy and Governor Wallace.

Belgium will present a series with the general title "Ce Pain Quotidien" (This Daily Bread) by Paul Meyers and France has decided upon "Le Monde Demain" (World Tomorrow) "La Croisee des Chemins" (Cross-roads).

FEATURE FILM ON DODGERS

Ex-Movietone's Arthur DeTitta As Producer

Hollywood, Oct. 8.

CinemaScope feature on the World Series between Dodgers and Yankees will be made for 20th's Movietonews Digest, with Arthur DeTitta, former Coast chief of Movietonews, handling producer reins.

Lensers Irby Koverman and Jess Kizis did Dodger Stadium footage here.

In the Know With Poe & Bikini Kids, AIP Needs No Other Line of Credit

By VINCENT CANBY

"Dear Edgar Allan Poe (wherever you are). There are a couple of guys out in California who'd like to make contact with you. They're interested in having you do an original script for them. They won't pay too much, but, let's face it, it'll be more than they paid you for past services. Right? Right.

"As they envision this story, it takes place on a beach where these cute, fresh-faced kids are all the time a-twistin' and a-surfin,' like southern California, and on a high bluff overlooking this beach there's a castle (a White Castle, perhaps), run by a mad doctor who looks like Vincent Price and his demented short order cook (who else, but Peter Lorre?)

"One afternoon, this terrible storm comes up and the kids w,ho have no place to change from their wet bikinis (into dry bikinis, of course), decide to go up to the castle. They knock on the door, and . . . well, you could take it from there . . ."

Anything Possible

American International Pictures prez Jim Nicholson and exec veep Sam Arkoff, who have a couple of money-making formulas going for them at the present time, haven't as yet tried to combine those formulas (the Poe cycle and the teenage surfside musical type), but it's not inconceivable it won't happen in the future.

In New York last week where they received the company progress award from the Associated Motion Picture Advertisers (see separate story), Nicholson and Arkoff indicated they knew when they had some good things and were not about to throw them away.

Giving a breakdown on their six Poe pix to date, they revealed the pix have grossed domestic rentals of approximately $8,000,000 on total negative investment of an estimated $3,000,000. In addition, the

(Continued on page 17)

Esthetics No Substitutes for Plot

Paris, Oct. 8.

This is sensational, coming from the onetime archdeacon of the "New Wave" movement. Says director Jean-Paul Melville:

The public insists upon understanding. Esthetics is no substitute for plot. Intellectual pretention is selfdeluding for directors or writers who expect to make a living by selling tickets to their experiments that only they and their coteries "understand" and can't even explain in the reviews they write about one another.

BLAKE EDWARDS MAKES LIKE DYNAMIC TYPE

Call Blake Edwards a very active producer-director. Having just completed a project, he has made two deals within the past few weeks and has yet another pic on back-burner. All to roll within the next few months.

Most of his activities are in connection with the Mirisch Co. for whom he completed "Pink Panther," curently being screened for exhibs and other tradesters. Edwards gets Mirisch original, "What Did You Do in the War, Daddy?" to handle. Then, last week he was called in by the same outfit to replace the ailing Anatole Litvak as producer-director of "Shot in the Dark." He's in London now preparing for the latter, which will star Sophia Loren, Peter Sellers and Walter Matthau.

Away from the Mirisch operation, Edwards has just finished "Soldier in the Rain" for Allied Artists. He is also skedded to make "The Great Race" for Warner Bros. early in 1964. "Shot" is due for the camera early in November and then he goes right into "Race," followed immediately by "Daddy." Put 'em all together and they spell lotsa activity for the young filmmaker.

Britain Soon May Get Co-Prod. Pix

London, Oct. 8.

At long last the British government is about to start negotiating coproduction treaties with major European film producing nations. The first treaty is likely to be with Italy, and a second with France is expected to follow shortly thereafter.

Several years have passed since Britain's two film producing associations got together to urge the government, through the Board of Trade, to give British filmmakers a chance to operate in the same way as those on the Continent. The intra-industry talks went on and on, with the unions demanding safeguards which the producers considered to be unreasonable.

At the beginning of the year the ball was passed to the BOT, and there have since been off-the-record discussions between the film experts in that department and the various sections of the industry who would be directly affected by the outcome.

The decision to begin government-to government negotiations this month is welcomed by the producers, even though it is expected the inital treaties will be for a trial run, with coproductions limited to just a handful of pictures a year.

From the producers' viewpoint, coproduction treaties have many obvious advantages, which are particularly attractive at a time when domestic production is faced with financial hazards, mainly caused through restriction of theatre outlets.

Films made on a partnership basis with another European company would have joint financing, which would limit the investment of the British partner, but would still qualify for the Film Quota in either country.

An Anglo-Italo film for example, would be eligible for Eady coin in Britain and for film aid in Italy, thus getting the best of both possible subsidies. It would also have the merit of making British performers better known across the Channel; and would, naturally, perform a similar function for Continental players.

Robert L. Joseph Readying A Second Pic in Britain

London, Oct. 8.

Robert L. Joseph, the Broadway impresario who made his first film with "The Third Secret," now completed in Britain for 20th-Fox, is planning a second feature, next a comedy, tentatively titled "The Man who Discovered Midnight." While supervising editing and dubbing of his first film, Joseph will be taking a number of quick trips out of London for background and atmosphere while he writes the new screenplay. The picture will have settings in Rome, Paris, London and New York.

N.Y. to L.A.

Louis Brandt
Frank Ford
Robert Goulet
Shelly Gross
Lee Guber
Irving P. Lazar
Robert Q. Lewis
Robert Morse
Mo Rothman
Mel Shavne
Johnny Tillotson
Meredith Willson

National Boxoffice Survey

Trade Still Lagging; 'V.I.P.s' Again on Top, 'Cleo' 2d, 'West' 3d, 'Cool' 4th, 'Irma' 5th

Lack of enough new, strong product to go around is putting the brakes on the boxoffice in key cities covered by VARIETY this session. Distraction of the World's Series also is rated a downbeat factor, with some hot Indian Summer readings not helpful.

Still in first place by a wide margin is **"V.I.P.s"** (MGM) (3d wk) for second week in a row. It is playing in some 24 keys. **"Cleopatra"** (20th) (16th wk) again is finishing second, as last week.

Again capturing third money is **"How West Was Won"** (43d wk), also third a week ago. **"Johnny Cool"** (UA) (2d wk), comparatively new, is winding up fourth.

"Irma La Douce" (UA) (18th wk) is copping fifth position. **"Lawrence of Arabia"** (Col) (39th wk) is taking sixth spot. **"In French Style"** (Col) (3d wk), which was sixth last round, will be seventh.

"Women of World" (Embassy) (15th wk) is finishing eighth although playing in few spots. **"The Leopard"** (20th) (8th wk) will be ninth while **"Lord of Flies"** (Cont) (4th wk) rounds out the Top 10 films.

"Wives and Lovers" (Par), "Sporting Life" (Cont), "Caretakers" (UA) and "Haunting" (MGM) are the runnerup pix in that sequence.

"New Kind of Love" (Par) shapes as a standout newcomer. It is lusty in Toronto, good in Detroit, lofty in L.A. and okay in Frisco. "Lillies of Field" (UA), also new, is big in N.Y. and socko in Denver. "Rampage" (WB), another newie, is rated okay in St. Louis.

"Wuthering Heights" (Cont), back for some additional playdates, looks great on its N.Y. firstrun engagement. "Promises, Promises" (Indie), another new entrant, looks big in Washington and great in Denver.

"Stolen Hours" (UA), okay in Cincy and Minneapolis, shapes hotsy in Boston. "20,000 Leagues Under Sea" (BV), back on reissue, looms lusty in Detroit, brisk in Chi and okay in Hub.

"Haunted Palace" (AI) is rated good in Frisco. "Condemned of Altona" (20th) has some six or seven playdates this week but most of them are fair to mild or lightweight.

"8½" (Embassy) is adding several profitable playdates this round though in only three cities. "Love or Money" (U), okay in Hub, looks big in Chi.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases.

(Complete Boxoffice Reports on Pages 8-9-11).

It's Seventh Inning for Mirisches; Stretching for Plenty of Product

File 'Cosa Nostra' Tag

Hollywood, Oct. 8.

Mirisch Co. has registered "Cosa Nostra" with the MPAA Title Registration Bureau and has started development of theme for a feature to roll next year

Subject will be based on revelations made before the Justice Dept. in Washington, D.C., by Joseph Valachi, currently singing on operations of the underworld org.

U.S. to Europe

Jackie Bright
John Dexter
Sid Feinberg
Erroll Garner
Jacob Gerstein
Ilya Lopert
Donald Madden
Dick Manning
Jim Manceri
Walter Matthau
Munio Podhorzer
Carlo Ponti
Ken Rives
Max Von Sydow

L.A. to N.Y.

Eddie Albert
Robert Aldrich
Shelley Berman
Ira Bernstein
Herman Cohen
Ossie Davis
Blake Edwards
Mike J. Frankovich
Janet Gaynor
Arthur U. Gregory
Paul Gregory
Jean Harvey
Leo Jaffe
Carol Lawrence
Jeff Livingston
Groucho Marx
Walter Mirisch
Art K. Moss
Edward Muhl
Gena Rowlands
Tom Sheils
George Sidney
Glenn Stensel
Nick Thomas
Helen Traubel
Teresa Wright

Europe to U. S.

George Abbott
Elkan Allan
Marie Bell & Co.
Dick Button
Rod Colbin
Paul Feigay
Carl Fisher
Carl Foreman
Harold Prince
Darryl F. Zanuck

This October starts the seventh year of operation for the Mirisches. Indie company is heading into the new term with six films skedded for the next six months with a combined budget estimated at over $17,000,000. This climaxes production activity in the company's short history.

During the first six years, the Mirisch Co. made a total of 23 pix, all for United Artists release. The combined cost of these films was $55,000,000, with projected world gross expected of close to $170,000,000 on their initial theatrical releases. Included in output have been two "best picture" Oscar winners, "The Apartment" and "West Side Story."

In addition to the six films ready to roll, there are seven further properties in pre-production stages, skedded for lensing late in 1964 and into 1965. Also, four films are currently being scored and edited with release planned within the next few months and the company currently has three items making the rounds in "Irma La Douce," "The Great Escape" and "Toys in the Attic."

The six which are about to start include "Shot in the Dark," "The Satan Bug," "Bandoola," "The Confessor," "Dazzling Hour" and "Return From the Ashes." Among the seven on the drawing boards are "The Hallelujah Train," "The Law and Tombstone," "What Did You Do in the War, Daddy?", "The Private Life of Sherlock Holmes," "A Rage to Live," "A Garden of Cucumbers" and "Hawaii." Completed and being readied for release are "Stolen Hours," "Kings of the Sun," "Pink Panther" and "633 Squadron."

Additionally, the Mirisch Corp. has pacts which will yield other product from such producer-directors as Billy Wilder, William Wyler, Fred Zinnemann, John Sturges, Robert Wise, Blake Edwards, John Frankenheimer, J. Lee Thompson, Ronald Neame and Richard Quine, many of whom are involved with the above projects. There are also pacts with writer-producer George Axelrod, directors George Roy Hill, Norman Jewison and Walter Grauman and numerous performers including Shirley MacLaine, 'Yul Brynner, James Garner, Geraldine Page, George Chakiris and Pamela Tiffin.

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Peace Film Festival at Los Alamos

A-Bomb Town's Enterprise—But Visitors Must Stay In Santa Fe, 30 Miles Away

By CHUCK MITTLESTADT

Albuquerque, Oct. 8.

This Thursday (10) is deadline entrie in the first International Peace Film Festival, skedded Nov. 9-11 in the New Mexico atomic city of Los Alamos. Such is the word from fest director Robert W. Kunce, who is also a theatre operator in Los Alamos, and dreamed the whole idea up last summer.

He reported that four films—three of them from foreign countries—have already been entered in the event, the first pix ever held in the state.

Kunce said no monetary prizes would be awarded, although a number of trophies will be awarded to top placers in the three-day peace pix parley. Top award will be the International Peace Grand Award. Lesser honors will go to top pic, actor, actress, etc.

Kunce convinced Los Alamos clubs and business leaders that the festival would be good for the community, and also for the cause of world peace. Especially so, and rather ironically, too, since Los Alamos was the birthplace of the first Atomic Bomb.

Community, however, is now steering most of its energy toward peaceful uses of atomic energy, and Kunce feels this festival ties in with that overall program.

Kunce, along with Kerry Holmes, assistant manager of a Los Alamos bank—and treasurer of the festival, set up a budget of $10,000 for the thing. He reports about 90% of that total has been raised through donations and pledges.

There's one catch to the whole thing, however. Los Alamos does not have facilities for large delegations, and visitors for the festival will have to stay in Santa Fe, (30 miles away) and commute daily to the events.

'TRAVELING LADY' UNIT INTO FOOTE'S BURG

Wharton, Tex., Oct. 8.

Cast and crew of the film "The Traveling Lady" are due here Oct. 21, begin shooting Oct. 28. This was stated here by Columbia Pictures. Script is by Horton Foote, a native of Wharton, whose family still lives here.

About 60 to 75% of the film will will be made here, the remainder in Columbus. Shooting is expected to take about 21 days.

Players include Lee Remick, Steve McQueen and Don Murray. Director is Robert Mulligan. He will use a number of Wharton Junior College and area high school students as extras.

Mulligan, assistant director Joe Kenny, art director Roland Anderson, cameraman Ernest Laszlo and construction crew foreman Ed Schanley are currently making arrangements. The art crew will arrive to begin work in about two weeks, Mulligan said. Feature will utilize the Wagon Wheel, a tavern, and the Pecan Garden, a small cafe outside the city limits.

Company will stay in the Caravan Motel in Bay City. McQueen has leased a house here for his family.

Brandon DeWilde's Mishap

Jeffersonville, Vt., Oct. 8.

Brandon DeWilde, now 22, with new Walt Disney film being filmed here, suffered some loosened teeth and a cracked knuckle in an automobile accident on the Mountain road. His stand-in, George Bishop, 25, of Lake Placid, N. Y., received knee and head bruises when he hit and broke the windshield of the car.

DeWilde and the Disney crew recently returned to this area for fall foliage scenes for the forthcoming full-length film. Earlier scenes were shot in the same locality last winter.

Re-Team Hudson & Day

Boxoffice team of Rock Hudson and Doris Day, which has clicked in the past with Universal's "Pillow Talk" and "Lover Come Back," is being reunited in U's "Send Me No Flowers," filmization of the Broadway comedy.

Harry Keller will produce and Martin Melcher will be exec producer. Julius Epstein has recently finished the screenplay, based on Norman Barasch and Carroll Moore's legiter. Production is slated to begin later this month.

UK Wins Edge Over Yanks In Pix Payments

London, Oct. 8.

Balance of payments between Britain and the U.S. for motion pictures is slightly in favor of the United Kingdom—on paper, at any rate. Latest returns for 1962 by the Board of Trade reveal that Britain collected $29,654,800 from the North American market and only paid out $27,879,600. Annual earnings of British pix in the U.S. market, however, were a mere $2,489,200.

The returns indicate a drastic drop in Yank earnings for British films, which, in 1961, amounted to $5,154,800 from North America alone, and $14,333,200 worldwide. This world figure for 1962 was down to $11,309,200.

Payments for foreign films in 1962 totalled $29,117,200, with the overwhelming majority going to North America, the U.S. share being $27,879,600. The only other sizeable earner was Western Europe, with $1,223,600. Latin-America collected a puny $2,800 and other non-sterling areas between them just $8,400.

Part of the money paid to the U.S. included earnings of British films financed by American companies. The total received from the U.S. included cash made available for production in Britain, though in many cases represents a bookkeeping transaction only between the British subsidiary and the American parent company.

According to the BOT statistics, Western Europe was the most important market for British films in 1962, yielding a total of $4,807,600 against $3,838,800 the previous year. The overseas sterling area was runnerup, with $2,567,600, a drop from the previous year; Latin-America yielded $680,400 and other non-sterling territories $764,400. The total of $1,223,600 paid out to Western Europe was somewhat inflated by including the cost of British location units sent to the Continent.

Kramer's Role in Promo

Local showings for Stanley Kramer's Cinerama comedy, "It's a Mad, Mad, Mad, Mad World," have been set for Chicago and Boston. Producer-director took part in special announcement promotions with press and radio-tv reps from those cities last Thursday (26).

"Mad World" will have its gala preems Nov. 19 at McVickers Cinerama, Chi, and the Boston Cinerama in that city. To focus on openings, special press conferences were held in each city, with telephone conference call hookups between the confabs and Kramer in Hollywood. In Boston, the session was held at the Ritz Carlton Hotel and in Chicago, special personal individual calls were set up between the producer-director and the press.

RIGID U. S. RULES VS. FRENCH TREND

With the exception of the Jerry Lewis films and an occasional sequence in a Billy Wilder production or a Doris Day comedy, Hollywood seems to have abandoned the old sight gag type of film in favor of the sophisticated dialog comedy.

Point was made in New York last week by French producer Paul Claudon, whose "The Suitor" (Le Soupirant), now in its U. S. preem engagement at the Beekman Theatre, won unanimous newspaper and national mag raves this side.

The film, written and directed by Pierre Etaix, who also stars in it, is in the tradition of Chaplin, Keaton, Lloyd, et al., as well as of such French contemporaries as Jacques Tati and Robert Dhery. To producer Claudon, it is ironic that Hollywood, which pioneered this kind of comedy, should have almost totally abandoned the field to the Johnny-come-lately French.

One problem acknowledged by the producer was the cost of making such comedies. Since so much depends on improvisation and/or the perfect timing of elaborate visual effects, such pix may require much longer shooting skeds than are needed for more conventional films. Tati, he noted, is a notoriously slow worker, and Etaix took 14 weeks to shoot "The Suitor," against the more usual eight-week sked.

Union Crimp

Without union cooperation, which allows for an extremely flexible hiring agreement, these comedies could not be made for reasonable budgets. As it was, reported Claudon, "The Suitor" came in for $200,000, which was "just about right." Etaix had also kept costs down by staying away from "name" talent. In fact, explained the producer, Etaix had not only stayed away from "names," but approximately half the cast was made up of non-pros.

This wasn't entirely due to a tight budget, however, Caludon added, since Etaix also feels that known actors might detract from the comic impact of the situations.

Although "The Suitor" is Etaix' first feature, he also made two shorts for the producer, the second of which, "Happy Anniversary," won an Oscar this year. "Anniversary," as well as "The Suitor" are being released in the U. S. by Wilshire International, which has just acquired U. S. rights to the first Etaix-Claudon short, "Rupture." Latter will not be put into release until "Suitor" has been given national release.

Claudon has a three-feature deal with Etaix, with the second pic now in preparation. A production start for next May is projected.

Producer recounted the difficulty in securing of financing for "The Suitor," because "it's practically impossible to visualize the finished film from a script outline." He finally supplemented the $50,000 advance he obtained from the government by $150,000 from private sources. It required a certain amount of faith on the part of the investors, since all they had to go on was the script outline, which wasn't terribly funny to read, and the knowledge of what Etaix and Claudon had done in their two short productions.

Investor faith was subsequently redeemed when pic turned into the third biggest French pic of the Parisian season (according to attendance statistics published by Film Francaise. Pic was in the black prior to its U. S. preem.

Reuben Kaufman's Colorama Role; Problems Not Yet Solved; Italians Interested, Also George F. Foley

By EDDIE KALISH

Reuben Kaufman of Jayark Films is herewith identified as the mystery party in the complicated fiscalities of Colorama Features Co. Could be that if the incredible maze of interests, angles and claims in this situation are untangled the man doing so will be Kaufman The prior chapters in the tangled tale have been set forth in a number of earlier issues of this periodical.

Kaufman says that he's "trying to be helpful." What this means apparently is that he's giving both advice and cash to the ailing operation because, as he puts it, "I don't want to see a company go down the drain and I don't see why Colorama should." For the present, however, he's not interest in taking over the company but that doesn't detract from the possibility of some future "relationship," as he puts it.

He expressed the opinion when contacted about the situation that the Colorama situation would get straightened out. In a statement which might turn out to mean more than it seems on the surface, he added: **"everybody will get what's coming to them."**

The interests of several parties are involved in the Colorama maze, including present and former execs of the company and a list of creditors ranging from individuals to laboratories to investment companies to others. The principals in the matter continue to be Herbert G. Stevenson whose Telac Ltd. of Canada still owns 51% of Colorama, Carroll Puciato former copartner in the operation who sold his interests to Stevenson and still has some coin coming on that deal, Jules Weill who was Puciato's partner and still owns 25% of the company although he resigned as prez a while back, new president

(Continued on page 19)

Sindlinger's L.A. Ears

Hollywood, Oct. 8.

Sindlinger & Co., in an expansion move, is opening a Coast office here.

Rex Sparger will be in charge when it debuts by Nov. 1. He was an investigator for the Rep. Oren Harris (D.-Ark.) committee when it investigated ratings services earlier this year. Sindlinger outpost is being opened here to service pix clients, get local radio reports, service web radio accounts and conduct economic studies.

U.S. & Europeans Oppose Mexican Lab Favoritism

Mexico City, Oct. 8.

Ortiz Mena, Mexico's Secretary of Commerce and Industry, issued an edict following settlement of the Producers-Technicians film strike requiring that all prints shown in Mexican film theatres would be processed in Mexican laboratories. Effect was to require a single negative being sent in, instead of multiple prints. Immediate result is a delay in processing as labs were closed for over a month by the strike.

Move has been made to hypo Mexico's crisis ridden and paralyzed film industry.

Reaction from foreign film companies was immediate and drastic. Claiming that the move was discriminatory they filed, through the Camera Cinemotografia, (Film Chamber of Commerce) sought a petition for a permanent injunction. Effect of the filing is to nullify the edict until court decision is rendered.

New York and European distributors state that they felt that the labs in their own countries would be justified in retaliating against Mexican product if the edict became effective. This would work to the ultimate detriment of industry here. U.S.A. rentals of Mexican features run to $3,000,000 (U. S.) annually.

Complaint is also heard against quality and independable deadlines of Mexican labs.

Never Heard of 'Freud'; Re-titled, U's Biopic of Headshrinker Does OK

Minneapolis, Oct. 8.

The local downtown two-week firstrun of "Freud" (U) proved to be such a boxoffice letdown that all the subsequent-run neighborhood houses here passed it up. Exhibs said that too many of their potential patrons were unacquainted with the discovery of psychoanalysis and the title was detrimental to business.

But it's a different story here now that its distributor smartly changed the title to "Secret Passion." The nabe houses have started to book it and, what's more, to their surprise it's drawing exceedingly well for them.

The picture came back first under its present name to the Uptown, local nabe, and earned such a nifty gross that similar nabe houses fell in line.

Needed Brodsky & Weiss

Washington, Oct. 8.

Washington Daily News dug up the statistics from someone.

The paper said that when President and Mrs. John F. Kennedy landed in Mexico City in June 1962, reporters filed 75,000 words describing it, but when Liz Taylor and Richard Burton arrived recently, correspondents sent out 92,000 words.

LIGHTSTONE BACK WITH MUCH EMBASSY PLAYOFF

Leonard Lightstone, recently back from a three-week trip abroad, bought distribution deals totaling $1,400,000 in minimum guarantees completed for the marketing of Embassy Pictures product in various foreign marts.

In Greece he closed a deal for the distribution of eight features. These include the Joe Levine-Carlo Ponti coproductions "Empty Canvas," "Ghost at Noon," "Yesterday, Today and Tomorrow" and "Casanova," as well as "Boccaccio '70," "Face in the Rain," "Light Fantastic" and "Stranger in the City."

Holland will be seeing the Ponti pix, "Bluebeard" (nee "Landru"), "Long Day's Journey Into Night," "Three Penny Opera" and "Conjugal Bed." A deal was also made in Germany for the distribution of the Ponti films, "Long Day's Journey," "Bluebeard," "Face," "Fantastic" and "Stranger."

Don't Be a Snob, Dear

In a letter to the N.Y. Times released recently, Ralph Hetzel, acting head of the Motion Picture Assn. of America, takes sharp exception to an editorial published in that paper Sept. 10 criticizing American films for their lack of artistry and intellectual content.

Hetzel declared the Times editorial expresses "a stereotype about American pictures which does not accord with the facts." Noting that we s[illegible] only the best of all foreign product in the U.S., he said that while there are many run-of-the-mill American features, our producers "turn out as high a percentage of quality films as any country in the world." Exec lists a number of titles and winds: "A few years ago there was a certain snob appeal in some circles when the remark was made, 'I never see American films.' Such a statement today can only reflect a narrow and uninformed criticism."

Under The Yum Yum Tree
(COLOR)

Jack Lemmon's tour-de-farce highlights one-joke sex story. Content meagre but has enough bait to insure b.o. success.

Hollywood, Sept. 26.

Columbia Pictures release of Frederick Brisson production. Stars Jack Lemmon, Carol Lynley, Dean Jones, Edie Adams; features Imogene Coca, Paul Lynde, Robert Lansing. Directed by David Swift. Screenplay, Lawrence Roman, Swift, based on Roman's play; camera (Eastman), Joseph Biroc; editor, Charles Nelson; music, Frank DeVol; asst. director, Carter De Haven. Reviewed at Westwood Village Theatre, Sept. 26, '63. Running time, 110 MINS.

Regan	Jack Lemmon
Robin	Carol Lynley
David	Dean Jones
Irene	Edie Adams
Derkus	Imogene Coca
Murphy	Paul Lynde
Charles	Robert Lansing
This Man	James Millhollin
Dolores	Pamela Curran
Cheryl	Asa Maynor
Liz	Jane Wald
Boy Track Team	Bill Bixby
Girl in class	Vera Stough
Teacher	Bill Erwin
Woman in Bus	Maryesther Denver

There are apt to be two basic types of reaction to Columbia's screen version of "Under the Yum Yum Tree." To the filmgoer who approaches the theatre as an emotional escape valve, it should seem an easy to enjoy and comfortably glamorous diversion. Sophisticated pick-and-choosers, on the other hand, are likely to regard it as an overextended and exaggerated one-joke farce obsessed with sex not as it is but in its ersatz screen state—where everyone talks about it and frets over it but no one is ever grown-up enough to do anything about it.

Although this mixed response won't bentfit, the Frederick Brisson production appears to be endowed with sufficient commercial horsepower to survive any negative onslaught and emerge a successful enterprise.

The Lawrence Roman-David Swift screen version of Roman's hit stage play is concerned with an experiment wherein two young people in love (Carol Lynley and Dean Jones) agree to determine their "character compatibility" prior to marriage by living together platonically. The project is complicated by the intrusion of the lecherous landlord (Jack Lemmon) of the apartment building in which they have chosen to reside. Virtue triumphs after a rather repetitious series of incidents in which the landlord, in hopes of eventually seducing his new female tenant just as he has her predecessors, pretends to aid her boy friend in his feverish attempts to keep the intimate relationship platonic.

As engineered by director Swift, the film's cardinal error is its lack of restraint. There is a tendency to embellish, out of all proportion, devices and situations that, kept simple, would have served the comic purposes far more effectively. For example, having every apartment in the building occupied by sexpots taxes the plausibility of Lemmon's preoccupation with his conquest of Miss Lynley.

Exaggeration has also spilled over into the areas of production design (Dale Hennesy) and set decoration (William Kiernan). Having Lemmon's apartment fully equipped for romantic pursuits is one thing, but some of the props, notably a pair of pop-up, mechanical violins, strain credulity more than the sight gags are worth, and are resorted to too frequently.

For Lemmon, the role of the amorous landlord is a tour-de-farce, and he plays it to the hilt, but after awhile the character begins to get a bit tedious in spite of Lemmon's comic exuberance. Miss Lynley is a visual asset and does a satisfactory job as the somewhat ingenuous ingenue. Jones, who played the rather gullible boy friend on Broadway, effectively repeats his characterization on screen.

Imogene Coca and Paul Lynde register in comedy support, and Edie Adams and Robert Lansing in straighter assignments. Balance of support is adequate. Perhaps the best performance in the film is contributed by the curious and acrobatic feline that follows Lemmon around. This cat should win the PATSY, paws down.

Joseph Biroc's camera work is proficient, as is Charles Nelson's editing. There is a sprightly score by Frank DeVol and a rather conventional but serviceable title ditty by Sammy Cahn and James Van Heusen that, sung by James Darren over the main titles, has to vie for the audience's attention with a bit of sexy choreography conceived by Robert Tucker.

Tube.

Johnny Cool

Gang butcher drama. Killing in variety of styles. Should get heavy play in action situations. Not for kids.

A United Artists release of a Chrislaw Production (Peter Lawford). Produced and directed by William Asher. Stars Henry Silva, Elizabeth Montgomery; guest stars Jim Backus, Joey Bishop, Brad Dexter, Hank Henry, Marc Lawrence, John McGiver, Gregory Morton, Mort Sahl, Telly Savalas, Sammy Davis Jr.; Screenplay by Joseph Landon, based on John McPartland's book, "The Kingdom of Johnny Cool"; camera, Sam Levitt; editor, Otto Ludwig; music, Billy May; asst. directors, Maxwell O'Henry, John Gaudioso. Reviewed at Samuel Goldwyn Studio, Sept. 24, '63. Running time, 103 MINS.

Johnny Cool	Henry Silva
Dare Guiness	Elizabeth Montgomery
Correspondent	Richard Anderson
Louis Murphy	Jim Backus
Used Car Salesman	Joey Bishop
Lennart Crandall	Brad Dexter
Miss Connolly	Wanda Hendrix
Bus Driver	Hank Henry
Johnny Colial	Marc Lawrence
Oby Hinds	John McGiver
Jerry March	Gregory Morton
Ben Morro	Mort Sahl
Mr. Santangelo	Telly Savalas
Suzy	Joan Staley
"Educated"	Sammy Davis Jr.
Mrs. Crandall	Katherine Bard
Kromlein	Steve Peck
F.B.I. Man	Douglas Henderson
Bill	Frank Albertson
Margaret Huntington	Mary Scott
Undertaker	Elisha Cook Jr.
"Cripple"	John Dierkes

"Johnny Cool" should be a hot property in the "butcher" market, where zippy action and beaucoup mayhem are the first requirements. Peter Lawford's indie production has enough of both to give UA an exploitable natural.

The heavy accent on violence and murder—and the only "way out" this one overlooks is old age—should please those filmgoers who dote on destruction, whereas more critical viewers may wish that a bit more care had been exercised in casting and writing. "Johnny Cool" is not the type of man that children (and a lot of adults) should meet—but they probably will.

Henry Silva, as a Sicilian-born assassin, is at home as the "delivery boy of death" for deported underworld kingpin Marc Lawrence. While his escapades would probably fall apart if analyzed, he puts such driving force into them that the viewer becomes too involved to dispute his actions. It's a pleasure to watch this actor move.

Elizabeth Montgomery, however, plays the emotionally and morally mixed-up heroine like a high school drama teacher demonstrating to her class how to play a nymphomaniac—10% sex, 90% self-consciousness.

Joseph Landon's script has more holes in it than a Swiss cheese but he stuffs most of them with action and director William Asher cuts the action in thick slices. Plot centers on Silva's doing a job for Lawrence which takes him from Sicily to Rome, then to N. Y., L. A. and Las Vegas before he's finished. When a doll comes into his life and gets worked over by some hoods, he adds revenge to his baser reasons for wiping out his assorted victims. They include Jim Backus, John McGiver, Mort Sahl, Brad Dexter and Telly Savalas, plus a pair of hoods who raped Miss Montgomery. Ironically, she's the one who puts the finger on him and pic ends with Savalas' gang making plans for Silva's future. But that's another story.

Excellent performances are turned in by Savalas, Gregory Morton, Lawrence and Backus. Sammy Davis Jr. has a first-rate vignette during a crap game sequence in which he throws some remarkable points with Silva's gun against his head. Joey Bishop eases the tension in a quick scene as a used-car salesman.

Sam Levitt's b & w photography does a good job of catching the many story backgrounds and unifying them. Otto Ludwig's intelligent editing is a big help in keeping the tale of vendetta sharp and exciting. The one big drawback in attracting the general market is the pic's high mortality rate and gruesome detailed violence.

Billy May's music has a pleasant, urbane style. Jimmy Van Heusen and Sammy Cahn's title tune, sung by Davis, is a swinging narrative of the "High Noon" school.

Robe.

10/9

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U.S. Legion-Type Cinema 'Pledges' Kayoed by Irish

Dublin, Oct. 8.

Proposed pledge to be exacted of parishioners here on lines of U. S. Legion of Decency pledge has been dropped. Project started in Limerick, spearheaded by priest, and pledged forms were prepared but the scheme has been quietly dropped without explanation.

Pledge would have bound signatories to abide by National Film Institute ratings although Institute's name was not mentioned.

Institute's ratings have sparked off a row in Clonmel, County Tipperary, where the town's cinemas, owned by Amalgamated Cinemas (Ireland), have withdrawn advertising from local newspaper "The Nationalist" because paper publishes ratings of current screenings each week. Newspaper has published exchange of correspondence with cinema owners and announced its intention of continuing to published ratings when available. Cinemas have also withdrawn orders for display bills from printinghouse associated with "The Nationalist."

Jack L. Warner, named "Man of the Year" by the Beverly Hills B'nai B'rith lodge, will receive the award in January at a testimonial dinner-dance.

New York Sound Track

Attorney General **Robert F. Kennedy** will be on the dais at **Joe Levine's** Americana Hotel bash during the upcoming Theatre Owners of America convention, presumably to say a few words to gathered exhibs . . . UA v.p. **James R. Velde** and the company's midwestern division manager **Al Fitter** will hold a two-day sales meeting in Dallas today (Wed.) and tomorrow . . . **John Downing**, Embassy exchange operations manager, in Los Angeles on biz . . . **Eugene Lourie** inked as art director for "Iron Kiss". . . **Penny Singleton** signed for "Best Man."

Success of **John Osborne's** legit "Luther" has apparently stimulated interest in a revival of the Louis de Rochemont Associates film production, "Martin Luther," which has been booked by two Reade-Sterling houses, the Little Neck, in Little Neck, and the Continental, in Forest Hills. Pic is now being distributed by Barney Pitkin Associates in conjunction with Lutheran Film Associates.

Gordon Hitchens, the film buff turned producer, was stricken in Africa with a case of meningitis just as he was about to fly back to U.S. after shooting a USIA film there. Resultantly he spent time first in a native hospital and then in New York Hospital and was delayed on his editing of the African footage. He is now at work again and leaves later this week for the shorts fest at Mannheim, Germany, to which he is a U.S. delegate.

Dino De Laurentiis opened an office on Fifth Ave., with **Ralph Serpe** as his rep and **Arthur Manson** as ad-pub director. Not yet firmed is the De Laurentiis deal with Columbia for "The Bible" multi-million dollar special. Col and the Italian producer have seen eye to eye so far, and have gotten along together in past . . . But, isn't it so, that Col, while contributing to the financing, would like to have a stronger hold on the costs? There's been no genuine rhubarb because of the mutual respect angles. Latest wrinkle is that De Laurentiis wants to place the entire project in the hands of **John Huston**, as director, working from the **Christopher Fry** screenplay. There was a time when Dino thought the project good for three features, and a multiplicity of directors.

Robert Morse left the cast of "How to Succeed in Business Without Really Trying" and reports to Culver City (MGM) today (Wed.) for "His and His." **Robert Goulet** also at the same unit . . . **Michael Havas**, MGM studio managing director in Britain, who had been visiting here, went to the studio in the west with **Red Silverstein**, MGM International prez. Havas and his wife will return to London via Mexico following the studio onceover . . . **James Garner** in N.Y. for "Wheeler Dealer" promotion talkabout.

Joseph E. Levine, **Leonard Lightstone** and **Bill Zimmerman** all in Europe working on deals for Embassy, the former two having left today (Wed.) and the latter having planed out yesterday (Tues.). Lighthouse, incidentally, just returned from a few weeks of business and pleasure abroad . . . **Carlo Ponti** also back to Rome late last week after Gotham huddles with Embassy execs.

James E. Perkins, prez of Paramount International Films; **Charles Boasberg**, Par Film Distributing Corp. prez, and ad-pub v.p. **Martin Davis** planed to London yesterday (Tues.) to meet with **Hal Wallis** and partner **Joseph H. Hazen** for a screening and discussion re the plans for "Becket". . . **Fred Wiseman**, who recently completed "Cool World," has purchased the rights to **Alan Harrington's** novel "The Revelations of Dr. Modesto," with production slated to begin in April, 1964.

The Spanish language theatres here have all the luck. Number One Argentine sexpot **Isabel Sarli** has just wound a New York p.a. and returned (with producer **Armando Bo**) to Buenos Aires. This week **Libertad Leblanc**, who is fast giving Miss Sarli a run for her bikini, arrives to tubthump, as they say en espanol . . . Meanwhile, **Orestes Trucco**, head of the local Argentine Film Enterprises and who produced Miss Leblanc's latest pic, is planning a second film with the blonde star which goes into production in B.A. next month. Just back from Argentina, Trucco brought with him a print of **Fernando Birri's** praised "Los Inundados" for showing to local distribs.

Former 20th-Fox veep **S. Charles Einfeld** in San Francisco this week at the invitation of the San Francisco Arts Commission and Frisco film fest director **Irv Levine**, for talks re the fest which get underway at the end of the month . . . **Munio Podhorser**, head of Casino Films and United Film Enterprises, off on a three-week trip to Munich, Paris and Madrid.

Industry vet **Arthur L. Mayer**, who has another pungent piece in the current Saturday Review, and **Mrs. Mayer** off to Europe . . . A major company is reportedly trying to interest **Ernie Pintoff** in creating a new series of animated shorts for theatrical release. At the same time, the Canadian Broadcasting Corp. is negotiating for the rights to Pintoff's past and present shorts, including "The Old Man and The Flower," "Violinist," etc.

Times Film sales director **Irving Sochin** back from San Juan where he set plans for the Oct. 16 day-date preem there of the English and Spanish language versions of "Mondo Cane." This is the first Times Film release to be sold directly to the Puerto Rican market from the U. S. . . . The boys at the Bleecker Street Cinema are setting something of a precedent with their current triple bill of **Phillipe de Broca** pix, "The Love Game," "The Joker" and "The Five-Day Lover"—the first time the three films have shared the same bill.

Mervin LeRoy's newest film, Warners' "Mary, Mary," will be his 18th pic to play Radio City Music Hall . . . Kanawha's Polish import, "Knife in The Water," goes into the Beekman following "The Suitor."

Arthur L. Mayer, at the AMPA lunch last week, was reminiscing on the lunch last May in honor of his and Lilly's 50th anniversary. The lunch had run overtime, said Mayer, because **Max Youngstein** (then prez of the now-defunct Entertainment Corp. of America) had insisted on explaining "how-to-fail-safely." ECA, added Mayer, who was board chairman of the company, stood for "End Came Abruptly."

Peter Sellers back to England last week after completing his N.Y. chores in "World of Henry Orient". . . **Jim Mauceri**, Embassy Pix trade press contact, off for two weeks of holiday in Europe . . . **John Mills** and daughter **Hayley Mills** will costar in "Miss Jude," produced for Universal by **Alan Brown**, a former Spanish associate of **Samuel Bronston**, based on a novel by **H. DeVere Stacpoole**, set for filming next spring.

New York Mayor **Robert F. Wagner** will present the Variety Club Sunshine Club Coach for handicapped children next Monday (14), with acceptance to be made by **Dr. Howard A. Rusk** of N.Y.U.'s Institute of Physical Medicine and Rehabilitation . . . **Ross Hunter's** "Chalk Garden" (U) will be the first pic to be preemed under the auspices of the Women's Committee of the Hollywood Museum, sometime in mid-April.

Sam Fuller will roll his "Iron Kiss" next Monday (14) at Samuel Goldwyn Studio and the Columbia Ranch . . . Title of Universal's **Marlon Brando-David Niven-Shirley Jones** starrer "King of the Mountain" has been changed to "Bedtime Story". . . **Baruch Lumet**, father of director **Sidney Lumet**, set for a featured role in "The Pawnbroker" which the junior Lumet is directing for the Landau Co., with photography having begun last Monday (7) in Greenwich, Conn. Also inked for the pic is legit-tv actress **Marianne Kanter**.

Stanley Kramer back on the Coast after huddles in New York last week with UA execs re plans for release of his "It's a Mad, Mad, Mad, Mad World". . . **Arthur Peterson** and **Charles Thompson** into Kramer's "Invitation to a Gunfighter," along with **Clifton James** and **Gertrude Flynn** . . . ABC-TV news commentator **Howard K. Smith** will play himself in "Best Man". . . **Walter Shenson** planed to England over the weekend after Gotham meetings with UA execs over his next project.

JOE LEVINE IS 'MR. DUBIOUS'

Amusement Stock Quotations

Week Ended Tues. (8)

N. Y. Stock Exchange

1963 High	1963 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
153⅜	121⅛	ABC Vending	106	123¾	121⅛	125⅝	+ ½
38¼	27⅞	Am Br-Par Th	315	30⅝	28½	28¾	— ⅝
213⅜	141½	Ampex	394	185⅛	163¾	181½	+15⅛
79¾	42½	CBS	315	77⅞	74⅝	77⅝	+2
183¼	121⅛	Chris Craft	134	143⅜	13	133⅜	+ ¼
29½	22¼	Col Pix	70	24⅛	23½	24⅛	+ ⅜
46	45⅛	Decca	12	45½	45½	45½	
46⅜	27¾	Disney	91	45	43	43	
122⅜	106⅛	Eastman Kdk	318	113⅛	110½	111	—1
6⅜	5¼	EMI	77	5⅝	5½	5½	— ⅛
16½	9⅝	Glen Alden	‡770	14½	13⅝	14	— ⅛
23¾	15¾	Loew's Thea.	95	18½	17½	17½	— ⅝
68¾	48	MCA Inc.	31	62¾	61⅛	61⅛	— ⅞
37¼	15	Metromedia	254	35½	33½	33⅞	+ ⅛
37¼	28	MGM	79	31	30⅝	30⅝	— ⅛
12¾	7⅞	Nat. G'l Corp.	125	9⅞	9½	9½	— ⅛
24¾	20½	Outlet	‡910	22¼	21⅛	22¼	+ ¾
53⅛	35¼	Paramount	199	49⅝	47⅝	48¼	—1⅛
211½	120½	Polaroid	1108	178½	170⅝	172¾	—6½
75¼	56	RCA	747	75	70⅝	75	+3¾
10¼	6¾	Republic	77	9⅞	9¼	9¼	— ⅝
16⅝	14	Rep. pfd.	6	15⅝	15½	15½	— ¼
25⅜	20½	Stanley War.	75	25	24¼	24⅝	+ ¼
45⅜	31	Storer	16	40½	39¾	40½	— ⅛
28¼	17⅞	Taft Bdcst.	30	25	24	24	—1
37	20	20th-Fox	315	35⅛	31¼	34	+1¾
32	17¾	United Artists	376	22⅛	19½	22	+2¼
16¼	12⅞	Warner Bros.	82	14½	13¾	14⅛	+ ¼
68¾	51	Zenith	367	64½	62½	64⅜	+2

American Stock Exchange

4	2⅛	Allied Artists	47	2½	2⅜	2½	+ ⅛
8¾	5	BalM'nt GAC	31	7½	7¼	7⅛	— ½
12¼	6¾	Cam-P'kway	70	9⅜	7½	8⅞	+1½
24⅞	16⅞	Cap. Cit. Bdc.	46	21½	21	21	— ⅜
17⅜	12⅞	Cin'rama Inc.	363	16	15¼	15¼	— ⅜
8⅞	6½	Desilu Prods.	15	8⅛	8	8⅛	— ⅛
7½	4¾	Filmways	79	7⅜	6½	7⅜	+ ¾
11⅞	9	Movielab	8	9⅞	9½	9¾	
13	5¾	MPO Vid	13	10	9⅝	9⅞	— ⅛
5⅛	2⅞	Reeves Bdcst.	58	3	2⅞	3	+ ⅛
3⅞	2⅛	Reeves Ind.	133	3¾	3½	3⅝	
17¾	13¼	Rollins Bdcst.	14	15⅝	14¾	14¾	
25⅜	16¾	Screen Gems	13	21½	21⅛	21⅛	— ⅜
22	8⅝	Technicolor	522	20⅜	18⅜	19¼	+ ⅜
6¾	4⅛	Teleprompter	23	5	4⅝	4⅝	
2¾	⅞	Tele-Indus	28	1⅛	1	1	..
13⅝	11	Trans-Lux	29	13⅜	11¾	12⅛	—1⅝

* Week Ended Mon. (7).
† Actual Volume.
‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Commonwealth Theatres of Puerto Rico	6	6⅞	..
Four Star Television	10	11	—1
Gen. Aniline & Film	330	357	+10
General Drive-in	9⅞	10⅞	+ ⅜
Magna Pictures	1⅝	2	— ⅛
Medallion Pictures	13¼	14⅜	+1⅛
Pickwick International	4	4¾	— ¾
Premier Albums	5⅞	6⅝	— ⅛
Rust Craft Greeting Cards	12½	13⅝	— ¼
Seven Arts Productions	7⅝	8⅜	+ ⅜
Transcontinent Television	18⅜	19⅝	
U. A. Theatres	10¼	12¼	
Universal Pic. (Com)	66	70½	
Walter Reade-Sterling Inc.	2⅝	3	..
Wometco Enterprises	36	38⅝	+2
Wrather Corp.	6⅝	7⅜	— ⅛

(Source: National Assn. of Securities Dealers Inc.)

Out-of-Towners Eager, So Allied Sets Open Forum on UA's 'Showcase'

United Artists' "Premiere Showcase" multi-house firstrun releasing plan will get special attention at the Allied States Assn. convention. Since its inception "Showcase" has drawn considerable interest and discussion throughout the industry. Hence an organized debate and forum on it the morning of Oct. 24 at the Americana Hotel, N. Y., convention headquarters.

Convention chairman Irving Dollinger reports keen theatre curiosity to know how system works. It has already been extensively emulated.

Dollinger stressed that the session would be an open forum for anyone interested. All are welcome to join the business session at which "Showcase" will be discussed, he said.

UA's showcase plan represented a radical departure from old methods of distribution and exhibition in that it calls for the ignoring of an initial Main Stem opening for pictures, putting them instead into a multiple break of several selected theatres. The company later modified this by the establishment of what it terms "Golden Showcase" through which "Irma La Douce" and "The Great Escape" have first been daydated in New York on Broadway and in an eastside house and later going onto a multiple break of selected houses while continuing on Broadway and the eastside.

Syufy Adding Ozoner In Burlingame Region

Syufy Enterprises Inc., operator of chain of Nevada and Northern California hardtops and ozoners, will construct a 1,200-car drive-in, to be named the Peninsula, in Burlingame, 15 miles south of this Bay city.

AT EMBASSY HE IS FREE SOUL

"I think I'll be an old, old man before anything happens" was Joseph E. Levine's comment early this week regarding the talk of a deal between his Embassy Pictures and Paramount. "There have been talks but there have also been talks with another company and I don't see anything happening in the forseeable future," he said.

Levine acknowledged that there have been conversations with companies for the past three or four years but nothing took form. An executive gets the idea that he could be helpful to a company and

Hollywood, Oct. 8.

Joseph E. Levine confirmed his purchase of 5,000 shares of Paramount stock Thursday (3) with this remark: "I did it more or less as a joke. It has no significance." Joke or no joke—shares closed Thursday at 48¼, minus ½, but were up 1¼ Friday, giving Levine a paper profit of $5,000 (to round it out) and yesterday closed at 49.

Levine investment comes to a tidy $250,000 and makes him one of company's notable shareholders.

exploratory talks start. They remain only that.

True enough, Levine and Paramount have been very cozy of late with several coproduction deals. And also true is the Embassy boss' high opinion of Par Distribution prez Charles Boasberg. But these facts aren't enough, or don't appear to be at the present time, to put a merger into effect.

Another factor is control. This has been part of Levine's caution. It relates to the possibility of Embassy going public one day. A merger would complicate that.

Embassy, with all due respect to the other capable execs involved, is primarily a one-man decision operation, based on the dynamics of Levine. Whether Levine would care to give up this sweeping style of operation as a merger might require is another angle.

In the existing deals with Paramount, Levine is producer and gets a fee as such. But more important, Embassy is in control of the advertising and publicity of the product, the most imminent being "Carpetbaggers" and "Zulu." Other deals involve coproduction of "Where Love Has Gone" and "Nevada Smith." They are all being financed by Paramount but Levine has a pretty firm control of the projects.

Embassy is currently involved in considerable expansion plans, the capital for which must come from somewhere. But the merger route may not prove the path, according to Levine. He leaves the door open for some future possibility in his comments but the present seemingly doesn't hold such an action in the cards.

EXCESSIVE FEE SUIT HITS PAR ECHELON

Paramount stockholder suit seeking damages of $1,000,000 was filed in New York Federal Court yesterday (Tues.) by minority stockholder William Leighton. Individuals named in the action are Barney Balaban, president; Edwin L. Weisl, chairman of the exec committee, and board member Paul Manheim.

Leighton objects to expense money paid to Balaban and Weisl, along with fees, salaries and commissions, legal fees paid to Simpson, Thatcher & Bartlett, of which Weisl is a member, and the company's purchases of its own stock.

MCA-TV in Closed-Circuit Arena; Takes Rights to Indpls. Speedway

MCA-TV has come crashing in on the theatrical closed-circuit field with the acquisition of long-term production and distribution rights to live tv coverage for theatres of the annual Indianapolis automobile race. It takes effect with the next scheduled classic, May 30, 1964.

David A. (Sonny) Werblin, president of MCA-TV, said that if facilities become available the live pickup of the three hour and 20 minute contest could go to Europe and other global areas via Telstar.

But for the start the show is designed for domestic theatres and sports arenas, with the exception of those in a blocked-out area covering Indiana and perhaps some surrounding territory. Newsreel coverage for subsequent exposure is not to be affected. A possible subsidiary value for MCA could be in use of its race material in conjunction with commereial interests, such as automobile manufacturers.

MCA intends beaucoup closeup coverage with cameras placed lavishly around the speedway for the actual race and the pre-race trials.

While there was no further elaboration from Werblin, this movein on Indianapolis is generally taken to mean that MCA is looking to theatrical closed-circuit as a new and added area of operations.

Didactic Film Awards

Rome, Oct. 1.

United States ran off with a grand prize, a special jury award, and a special mention at the just-concluded First Vicenza Didactic Film Festival.

Grand Prix in the primary school grouping went to George Gordon's "Music, the Expressive Language," for its "clear definition of fundamental musical principles, exposed in pleasing fashion."

A special jury prize for lower school items went to another U.S.-made pic, Sy Wexler's "Human Growth," while a U.S.I.A. entry, "Teaching in Science," won a special jury mention in another category, that of "psychopedagogic" films.

Jury was made up of Italian, French, Czech, and U.S. members, Bernard E. Qubeck repping the last-named.

'Longest Day,' So Far, $25,275,000

Twentieth-Fox's "The Longest Day" has earned worldwide film rental to date of $25,275,000. In the estimate of 20th exec veep Seymour Poe, this is the greatest distributor's share of rental ever registered by a film in the first 12 months of its release. Film opened one year ago Thursday (10) at the Warner Theatre in New York, following a world preem in Paris.

Additionally, the Darryl F. Zanuck production is called the company's top moneymaker to date and the highest grossing black-and-white film in history.

No breakdown between domestic and overseas earnings are given.

NGC's Burton Holmes Lecturer-With-Film; Public's Travel Zest

Los Angeles, Oct. 8.

Further broadening its entertainment scope, National General Corp. has set the Burton Holmes lecture and travel series, in a new 35m presentation, in 56 of the company's theatres for the fall and winter season. Harold Wyatt, Long Beach-Orange County district manager, has been named project chairman for the special activity.

Holmes series, which launches today at the Academy, Inglewood, and Hermosa, Hermosa Beach, with "Italian Holiday," and at Glendale and L. A. Highland with "The Grand Tour—Europe in Your Own Car," originally was tried out last year with 16mm presentations in 11 National houses. Theatre operations veepee Robert W. Selig noted the tryout was "a tremendous success," leading to the expansion.

New project is tied to utilization by NGC of the new Concerts Inc. subsid, major buyers and bookers of live talent.

Selig pointed to the series as additional means of meeting "the severe peaks and valleys of product availability and a supplement to the usual film fare."

Academy Award winner Andre de la Varre is presenting lectures. Photographer also filmed "The Grand Tour." Also connected is Andre de la Varre Jr., diplomat and news commentator Robert Mallett and actor Mark Dana.

Out of state bookings for the films start Oct. 7.

Exit of Rowland Hill

London, Oct. 8.

Rowland Hill has bowed out of his job as 20th-Fox publicity director for England, a post he took last May.

As yet, no successor has been named.

Clogged Market Vexes Producers

London, Oct. 8.

British Film Producers Assn. (one of two filmmaker organizations here) has set Nov. 1 as firm date for a major huddle on the current difficulties of producers in securing early releases on either major theatre chain.

Association members will consider a separately-compiled report from indie members, plus additional evidence now being sought by secretary John Walton. Latter indicates that one of the important issues bound to be discussed at the meeting will be whether the British film industry is overproductive.

TECHNICOLOR NEARING TOWN PHOTOLAB DEAL

Town Photolab Inc., engaged in the consumer photo-finishing business, and listed on the American Stock Exchange, would be absorbed by Technicolor under a proposed deal tieing in with Techni's expansion plans. Terms, now being negotiated, would be subject to directorate approval at both companies and an okay by the stockholders of Town Photolab. Broad agreement so far calls for a stock swap amounting to about $2,600,000 to be paid to Photolab.

Photolab is based in Mount Vernon, N.Y., and has plants in Boston and St. Louis. Techni has photofinishing labs in N.Y., Seattle, Burbank, Sacramento, San Francisco and Hawaii.

For the first six months of this year Photolab had a gross of $2,166,126 and a net of $96,841.

London as First City With 3 Cinerama Units

London is to have its third Cinerama outlet beginning Nov. 27 when the Royalty Theatre, Kingsway, switches to that type of widescreen operation. "Wonderful World of the Brothers Grimm" is the opener.

London thus will become first city to have more than two C'rama houses, with all three run by Cinerama Exhibitors, Ltd.

New Pix Lift L.A.; 'Women' Lively $26,000, 'Love' Hefty 18G, 'Affair' Okay 19G; 'V.I.P.s' Strong 20G, 4th

Los Angeles, Oct. 8.

With five new entries, firstrun biz here is holding firm this week. "Women of World" looks slick $26,000 in five theatres on first general release after showing for 11 frames at the Vogue. "Ticklish Affair" is rated okay $19,000 in same number of houses.

"Condemned of Altona" shapes fair $15,000 in three spots, also new. "New Kind of Love" is rated hefty $18,000 at Fox Wilshire while "Conjugal Bed" looms hep $7,000 or over at Fine Arts, to round out newcomers.

Among regular holdovers, both "V.I.P.s" in fourth at Hollywood Par, and "How West Was Won" in 33d round at Warner Hollywood, expect strong $20,000 apiece. "Irma La Douce" should hit fancy $12,000 in 14th week at the Chinese.

Of hardticket pix, "Cleopatra" looks $36,000 in Pantages 16th while "Lawrence of Arabia" shapes clicky $14,000 in 42d at Warner Beverly.

Estimates for This Week

Fine Arts (FWC) (631; $2-$2.40) —"Conjugal Bed" (Emb). Happy $7,000 or over. Last week, "8½" (Emb) (12th wk), $4,000.

Fox Wilshire (FWC) (1,990; $2-$2.40)—"New Kind of Love" (Par). Lush $18,000 or close. Last week, with Village, "Come Blow Your Horn" (Par), "Gathering of Eagles" (U) (3d wk), $10,100.

Los Angeles, Four Star, Hollywood (Metropolitan-UATC-FWC) (2,040; 868; 856; $1-$2) — "Condemned of Altona" (20th) and "Stripper" (20th) (reissue). Fair $15,000. Last week, Los Angeles, "Terror" (AI), "Dementia 13" (AI), $7,400. Four Star with Hillstreet, Pix, "Hootenanny Hoot" (MGM), "Li'l Abner" (Par) (reissue), $8,500. Hollywood with Orpheum, Wiltern, "Castillian" (WB), "PT 109" (WB) (reissue), $16,800.

Hillstreet, Pix, El Rey, Baldwin,

(Continued on page 11)

Key City Grosses

Estimated Total Gross

This Week $2,290,750
(Based on 22 cities and 274 theatres.)

Last Year $1,565,900
(Based on 20 cities and 246 theatres, chiefly first runs including N.Y.)

'Haunting' Hefty $9,000 in Balto

Baltimore, Oct. 8.

Two new films are "The Haunting" at the Town and "Johnny Cool" at Uptown. First looks good, and "Cool" looms smooth. Leading the holdovers is "Cleopatra" solid in 15th week at the Hippodrome and "Irma La Douce," smash in 13th sessions at downtown Little and suburban Senator.

"V.I.P.'s" is tall in second at the Stanton. "Lawrence of Arabia" looms steady in 19th week at Mayfair. "Mondo Cane" is holding well in eighth round at the Five West. "L-Shaped Room" is nice in 14th stanza at Playhouse.

Estimates for This Week

Avalon (Freedman) (850; $1.50) —"Swindler" (Astor) (2d wk). Slow $1,200. Last week, $1,800.

Charles (Fruchtman) (500; 50-$1.50)—"Mouse on Moon" (Lopert) (3d wk). Okay $3,500. Last week, $4,000.

Five West (Schwaber) (435; 90-$1.50)—"Mondo Cane" (Times) (8th wk). Big $2,300. Last week, $2,500.

Hippodrome (T-L) (2,200; $1.50-$3.50)—"Cleopatra" (20th) (15th wk). Solid $14,000. Last week, $15,400.

Little (T-L) (300; 50-$1.65)—"Irma La Douce" (UA) (13th wk). Sock $6,000. Last week, $7,200.

New (Fruchtman) (1,600; 50-$1.50)—"Women of World" (Embassy) (2d wk). Good $10,000. Last week, $12,000.

Mayfair (Fruchtman) (1,600; 50-$1.50)—"Lawrence of Arabia" (Col) (19th wk). Nice $9,000. Last week, $10,400.

Playhouse (Schwaber) (365; 90-$1.50)—"L-Shaped Room" (Col) (14th wk). Fine $2,500. Last week, $2,800.

Stanton (Fruchtman) (2,800; 50-$1.50)—"V.I.P.'s" (MGM) (2d wk). Big $15,000. Last week, $20,000.

Senator (Durkee (960; 90-$1.50) —"Irma La Douce" (UA) (13th wk). Big $5,000 or over. Last week, $8,000.

Sutton (Schwaber) (460; 90-$1.50) —"Winter Light" (Janus) (2d wk). Slow $1,200. Last week, $1,600.

Town (T-L) (1,125; 50-$1.50)— "Haunting" (MGM). Good $9,000. Last week, "Wives and Lovers" (Par) (2d wk), $8,000.

Uptown (Fruchtman) (1,100; 50-$1.50) — "Johnny Cool" (UA). Fine $8,000.

Rex (Freedman) (500; $1.50)— "Naked Witch" (Indie). Nice $2,500. Last week, "Lost Souls" (Indie), $2,000.

'Cool' Smooth $28,000, Toronto; 'Sea' Oke 15G; 'V.I.P.s' Smash 31G, 2d

Toronto, Oct. 8.

Trade is spotty here currently but "Johnny Cool" shapes okay on opener, playing daydate in six theatres. Reissued "20,000 Leagues Under Sea" is rated good on opener at Imperial. "Cleopatra," which is off this week from recent pace, still looms wow at University.

"V.I.P.s" is rated smash in second at the Uptown for greatest coin total in city despite limited capacity of house. "New Kind of Love," looms lusty in second at Hollywood. "Lawrence of Arabia" is torrid in 36th session at Fairlawn.

Estimates for This Week

Carlton (Rank) (2,318; $1.25-$2) —"Toys in Attic" (UA) (2d wk). Sad $7,000. Last week, $10,000.

Century, Downtown, Glendale, Metro, Prince of Wales, State (Taylor) (1,342; 1,059; 995; 696; 1,197; 696; 50-$1)—"Johnny Cool" (UA) and "Incident in Alley" (UA). Okay $28,000. Last week, "Werewolf in Girls' Dormitory" (Astral) and "Corridors of Blood" (Astral), $30,000.

Eglinton (FP) (918; $2-$3) — "How West Was Won" (MGM) 28th wk). Holding at big $6,000. Last week, same.

Fairlawn (Rank) (1,175; $2-$3)— "Lawrence of Arabia" (Col) (36th wk). Torrid $8,000. Last week, $8,500.

Hollywood (FP) (1,080; $1.25-$1.50)—"New Kind of Love" (Par) (2d wk). Holding at lusty $9,000. Last week, $10,000.

Hyland (Rank) (1,165; $1.25-$1.50)—"Leopard" (20th) 4th wk). Solid $6,000. Last week, $7,000.

Imperial (FP) (3,216; $1-$1.75)— "20,000 Leagues Under Sea" (BV) (reissue). Good $15,000.

Loew's (Loew) (1,641; $1-$1.50)— "Irma La Douce" (UA) (12th wk). Great $9,500. Last week, $11,000.

University (FP) (1,344; $2-$3.50) — "Cleopatra" (20th) (15th wk). Wham $24,000. Last week, $25,200.

Uptown (Loew) (2,250; $1.50-$2) —"V.I.P.s" (MGM) (2d wk). Smash $31,000. Last week, $35,000.

'Hoot' Light $4,500 in Port.; 'V.I.P.s' Loud 10G

Portland, Ore., Oct. 8.

Mainstem biz continues in doldrums for second week with mild product blamed. Long playing holdovers continue to do best. "Cleopatra" moves into a 15th Paramount session, and still is hotsy. "Irma La Douce" holds for a lofty 10th frame at Irvington. "V.I.P.s" continues lusty for second round at the Broadway. All new entries loom dull.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"V.I.P.s" (MGM) (2d wk). Lofty $10,000. Last week, $9,400.

Fox (Evergreen) (1,600; $1-$1.49) —"Man With X-Ray Eyes" (AI) and "Terrified" (AI). Slim $5,000. Last week, "Condemned of Altona" (20th) and "From Terrace" (20th) (reissue), $3,800.

Hollywood (Evergreen) (1,890; $1.49-$2)—"South Sea Islands Adventure" (Cinerama) (5th wk). Good $6,000. Last week, $4,400.

Irvington (Smith) (650; $1.50)— "Irma La Douce" (UA) (10th wk). Lusty $4,500. Last week, $4,800.

Laurelhurst (Cruikshank) (675; $1.25) — "Caretakers" (UA) and "Donovan's Reef" (Par) (4th wk). Okay $3,000. Last week, $3,100.

Music Box (Hamrick) (640; $1-$1.50)—"Wives and Lovers" (Par) and "Trouble With Harry" (Par) (reissue) (2d wk). Modest $2,500. Last week, $3,400.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Hootenanny Hoot" (MGM) and "Young and Brave" (MGM). Dull $4,500. Last week, "Of Love and Desire" (20th) and "Marilyn" (20th), $2,800.

Paramount (Port-Par) (1,406; $2-$3.50)—"Cleopatra" (20th) (15th wk). Hep $9,000. Last week, $8,800.

'Caretakers' Potent 9G, Mpls.; 'Leopard' Hot 6G; 'West' Great 9G, 31st

Minneapolis, Oct. 8.

There are four Loop newcomers currently, biggest number for some time. Three of them shape well, "The Leopard" being hefty and "Stolen Hours" okay. "The Caretakers" looms lofty but "Hootenanny Hoot" is dull.

But it seems the still very conspicuous number of long-staying holdovers again will rule the roost. Still clicking solidly are roadshows "Cleopatra" and "How West Was Won," latter in 31st round. Same goes for non-hardticket "Irma La Douce," "Thrill of It All" and "V.I.P.s." Last-named shapes very big in second session at State.

Estimates for This Week

Academy (Mann) (1,000; $1.25-$1.50)—"Leopard" (20th). Healthy $6,000. Last week, "Sporting Life" (Cont), $3,500.

Avalon (Frank) (800; $1)—"Traveling Light" (Indie) and "Big Time Operators" (Indie) (subrun) (2d wk). Okay $1,000. Last week, $1,300.

Century (Par) (1,300; $2.10-$3.50)—"Cleopatra" (20th) (15th wk). Sock $10,000. Last week, $11,000.

Cooper (CF) (805; $1.25-$2.50)— "How West Was Won" (MGM) (31st wk). Amazing $9,000. Last week, $11,000.

El Lago (Carisch) (600; $1)— "Ship of Condemned Women" (Pres.) and "Journey to Nowhere" (Pres). Mild $1,000.

Gopher (Berger) (1,000; $1-$1.25) —"Stolen Hours" (UA). Okay $4,000 or over. Last week, "Johnny Cool" (UA) (2d wk), $4,200.

Lyric (Par) (1,000; $1-$1.25)— "Shock Corridor" (AA) (2d wk). Light $3,000. Last week, $4,500.

Mann (Mann) (1,000; $1.25-$1.50) — "Caretakers" (UA). Rousing $9,000. Last week, "Great Escape" (UA) (8th wk), $6,000.

Orpheum (Mann) (2,800; $1-$1.25) — "Hootenanny Hoot" (MGM). Drab $5,000. Last week, "Crowning Experience" (MRA), $6,800 in five days.

Park (Mann) (1,000; $1.50)— "Thrill of It All" (U) (11th wk). Hot $3,800. Last week, $4,000.

State (Par) (2,200; $1.35-$1.50)— "V.I.P.s" (MGM) (2d wk). Lusty $10,000. Last week, $16,000.

Suburban World (Mann) (800; $1.25)—"Three Fables of Love" (Janus). Mild $1,800. Last week, "Bluebeard" (Embassy), $1,500.

World (Mann) (400; $1.25-$1.50) —"Irma La Douce" (UA) (13th wk). Remarkable $5,800. Last week, $6,000.

V.I.P.s' Huge $15,000, Col.; 'Altona' Fair 8G

Columbus, O., Oct. 8.

"The V.I.P.s" is expected to give Loew's Ohio one of its biggest weeks in recent years this round. RKO Palace looks fair with "The Condemned of Altona." RKO Grand continues good with "How West Was Won" in week.

Estimates for This Week

Grand (RKO) (860; $1.50-$2.75) —"How West Was Won" (MGM) 26th wk). Good $7,600. Last week, $7,500.

Ohio (Loew) (3,079; 50-$1.50)— "V.I.P.s" (MGM). Wow $15,000. Last week, "Irma La Douce" (UA) (3d wk), $7,500.

Palace (RKO) (2,845; 50-$1.50)— "Condemned of Altona" (20th) and "Harbor Lights" (20th). Fair $8,000 or near. Last week, "Haunting" (MGM), $7,500.

Hub Hep; 'Cool' Smasheroo $17,000, 'Passion' Fat 16G, 'Hours' Fast 15G

Boston, Oct. 6.

Biz is on the upgrade again this week, with cold weather and new product prime factors. Two of the Hub's most important fresh entries in recent weeks are helping. "Johnny Cool" is socko at Gary. "Passion Holiday" is boff at Pilgrim. "Stolen Hours" looks torrid at Beacon Hill. "20,000 Leagues Under Sea" is okay on reissue at Paramount.

"V.I.P.s" is rousing in second at Orpheum. "Lord of Flies" continues lofty in third at the Cinema, Kenmore Square. "Cleopatra" is holding stout in 16th session at Music Hall. "How West Was Won" is solid in 28th round at the Boston. "Irma La Douce" continues big in 13th week at Saxon.

Estimates for This Week

Astor (B&Q) (1,117; 90-$1.50)— "Wives and Lovers" (Par) (3d wk). Mild $5,000. Last week, $7,000.

Beacon Hill (Sack) (900; $1-$1.80)—"Stolen Hours" (UA). Hot $15,000. Last week, "Lawrence of Arabia" (Col) (m.o.) (8th wk), $6,000.

Boston (Beacon Ent.) (1,345; $1.20-$2.95) — "How West Was Won" (MGM) (28th wk). Slick $14,000. Last week, same.

Capri (Sack) (850; 90-$1.50)— "L-Shaped Room" (Col) (m.o.) (9th wk-final). Extended another week because of biz increase at fast $6,000. Last week, $5,000.

Center (E. M. Loew) (1,250; 90-$1.25) — "Yojimbo" (Indie) and Tales of Paris" (Indie). Good $8,000. Last week, "Haunted Palace" (A-I), and "Terrified" (Indie), $8,500.

Cinema, Kenmore Square (Indie) (320; $1.40-$1.90)—"Lord of Flies" (Cont) (3d wk). Lofty $6,000. Last week, $7,000.

Exeter (Indie) (1,300; 90-$1.49)— "Murder at Gallop" (MGM) (6th wk). Oke $6,000. Last week, $7,000.

Fenway (Indie) (1,300; 90-$1.49) —"Not Tonight Henry" (Indie) and "Jungle Street Girl" (Indie) (reruns). Okay $4,500. Last week, "Art of Burlesque" (Indie) and "Elysia" (Indie), $3,000.

Gary (Sack) (1,277; 75-$1.80)— "Johnny Cool" (UA). Smash $17,000. Last week, "Condemned of Altona" (20th) (3d wk-5 days), $6,000.

Mayflower (ATC) (689; 90-$1.50) —"Caretakers" (UA) (subrun) and "Mouse on Moon" (Lopert) (subrun). Okay $4,000. Last week,

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Broadway Grosses

Estimated Total Gross

This Week $540,300
(Based on 33 theatres)

Last Year $508,700
(Based on 30 theatres)

'Cool' Sharp 12G, Det.; 'V.I.P.s' 22G

Detroit, Oct. 8.

Firstrun biz remains at a high level here this week. Best of newcomers looks to be "Leopard," hep at the Madison. "Johnny Cool" shapes fine at the Palms. "New Kind of Love" shapes good at Mercury.

"V.I.P.s" continues mighty at the Michigan in second. "How West Was Won" looms smash at Music Hall in 32d stanza.

Estimates for This Week

Fox (Downtown Fox Corp.) (5,041; $1.25-$1.49) — "Playgirl After Dark" (Indie) and "Playgirls and Vampire" (Indie). Mild $10,000. Last week, "Playgirls and Vampire" (Indie), $10,500.

Michigan (United Detroit) (4,926; $1.25-$1.49)—"V.I.P.s" (MGM) (2d wk). Still terrific at $22,000. Last week, $25,000.

Palms (UD) (2,995; $1.25-$1.49) —"Johnny Cool" (UA). Fine $12,000. Last week, "Twice Told Tales" (UA) and "Snake Woman" (UA), $9,000.

Madison (UD) (1,408; $1.25-$1.49) —"Leopard" (20th). Hot $12,000. Last week, "In French Style" (Col), $6,000.

Grand Circus (UD) (1,400; $1.25-$1.49)—"Magnificent Sinner" (Indie) and "Love on Riviera" (Indie). Mild $6,000. Last week, "Condemned of Altona" (20th) (2d wk), $5,000.

Adams (Community) (1,700; $1.23-$1.50)—"20,000 Leagues Under Sea" (BV) (reissue). Smooth $8,500. Last week, "David and Lisa" (Indie) (2d wk), $7,000 in five days.

United Artists (UA) (1,667; $1.50-$3.50) — "Cleopatra" (20th) (15th wk). Big $17,000. Last week, $17,200.

Music Hall (Beacon Enterprises) (1,213; $1.25-$2.80) — "How West Was Won" (MGM) (32d wk). Socko $14,000. Last week, $13,500.

Mercury (Suburban Detroit) (1,468; $1-$1.80) — "New Kind of Love" (Par). Good $10,000. Last week, "Wives and Lovers" (Par) (2d wk), $7,000.

Trans-Lux Krim (Trans-Lux) (960; $1.65)—"This Sporting Life" (Indie). Lively $7,000. Last week, "8½" (Emb) (6th wk), $4,000.

'Shock' Slow $4,000, Prov.; 'V.I.P.s' 13G, 2d

Providence, Oct. 8.

Strong enough to lead for a second week in a row are State's "V.I.P.s" and Elmwood's 10th of "Cleopatra." Majestic is fairish with reissues of "Gunfight at O.K. Corral" and "Last Train From Gun Hill." "Shock Corridor" at Albee and "In French Style" at Strand are sluggish.

Estimates for This Week

Albee (RKO) (2,200; 75-90)— —"Shock Corridor" (AA) and "I'll Give My Life" (AA). Slow $4,000. Last week, "Kiss of Vampire" (U) and "Night They Killed Rasputin" (U), $3,500.

Elmwood (Snider) (2,200; $2.50 $3)—"Cleopatra" (20th) (10th wk). Happy $13,000 or less. Ninth was $13,500.

Majestic (SW) (2,200; 65-90)— "Gunfight at O.K. Corral" (Par) and "Last Train From Gun Hill" (Par) (reissues). Fairish $5,000. Last week, "Condemned Altona" (20th) and "Police Nurse" (Indie), $6,500.

State (Loew) (3,200; $1-$1.50)— "V.I.P.s" (MGM) (2d wk). Smash $13,000 after $18,000 opener.

Strand (National Realty) (2,200; 65-90)—"In French Style" (Col). Meek $3,500. Last week, "Lawrence of Arabia" (Col) (2d wk), $5,000.

'Cool' Hotsy $10,000, Frisco; 'V.I.P.s' Boffo 19G; 'West' 25G, 32d

San Francisco, Oct. 8.

Trade mainly is again offish here this stanza, but there are some nice spots. "New Kind of Love" shapes okay at Coronet on opener while "Johnny Cool" is fairly good daydating the El Rancho ozoner and the Royal.

"How West Was Won" continues great in 32d stanza at Orpheum. "Cleopatra" is rated big in 15th session at Alexandria but coin total is now running behind "West." "V.I.P.s" shapes wow in second round at Embassy.

Estimates for This Week

Alexandria (United Calif.) (1,444; $5) — "Cleopatra" (20th) (15th wk). Big $18,000 or close. Last week, $20,000.

Coronet (United Calif.) (1,250; $2-$2.50)—"New Kind of Love" (Par). Okay $6,000 or over. Last week, "Thrill of It All" U) (6th wk), $3,000.

El Rancho Drive-In (Affil.) (879 cars; $1.25 person)—"Johnny Cool" (UA). Good $5,500. Last week, subruns.

Embassy (Dibble-McLean) (1,400; $1.75)—"V.I.P.'s" (MGM) (2d wk). Wham $19,000. Last week, $22,500.

Esquire (No. Coast) (846; $1.25-$1.50)—"55 Days at Peking" (AA) (subrun) (2d wk). Trim $6,000. Last week, $9,000.

Geneva Drive-In (Syufy) (925 cars; $1.25 person)—"Haunted Palace" (AI) and "Terrified" (AI) (2d wk). Nice $6,000 or near. Last week, $8,500.

Golden Gate (RKO) (2,850; $1.25-$1.50—"Flower Drum Song" (U) and "Midnight Lace" (U) (reissues). Very slow $5,000 or close. Last

(Continued on page 11)

Chi Uneven Albeit 'Terror' Smash $20,000, 'Sea' Slick 18G, 'Altona' 8G; 'V.I.P.s' Rousing 29G, 'Style' 11G, 2d

Chicago, Oct. 8.

Chi deluxer biz is uneven this round, with several arty entries registering brisk tallies. Horror pair of "The Terror" and "Dimentia 13" shapes socko $20,000 on its Woods debut. Reissued "20,000 Leagues Under Sea" looks fine $18,000 on Roosevelt preem.

"Condemned of Altona" is bowing to a good $8,000 at the Loop. "Good Soldier Schweik" is teeing off with a fancy $5,000 at World.

Second rounders are all garnering solid coin. "V.I.P.s" is nailing a rousing take at the Chicago. "For Love Or Money" shapes big in United Artists second. "In French Style" looms lively in second Esquire session. "Lord of the Flies" is boffo for same Cinema stanza.

"Toys In The Attic" looks mild in fourth Oriental lap. "8½" is excellent in 11th Carnegie round. "L-Shaped Room" is nice in 15th Town frame.

On hardticket, "Cleopatra" continues steet in 15th State-Lake sesh. "How West Was Won" is hep in its McVickers 32d while "Lawrence of Arabia" is closing out a 39-week run with a snappy final five days.

Estimates for This Week

Carnegie (Brotman) (495; $1.25-$1.80)—"8½" (Embassy) (11th wk). Solid $5,500. Last week, $6,700.

Chicago (B&K) (3,900; 90-$1.80)—"V.I.P.s" (MGM) (2d wk). Rousing $29,000. Last week, $40,000.

Cinema (Stern) (500; $1.50) — "Lord of Flies" (Cont) (2d wk). Excellent $6,700. Last week, $8,000.

Cinestage (Todd) (1,038; $2.40-$3.80) — "Lawrence of Arabia" (Col) (39th wk). Good $8,000 for final five days. Last week, $13,000.

Esquire (H&E Balaban) (1,236; $1.25-$1.80) — "In French Style" (Col) (2d wk). Sparkling $11,000. Last week, $12,000.

Loop (Brotman) (606; 90-$1.80)

(Continued on page 11)

'Lovers' Good $10,000 in St. Lee; 'Rampage' Okay 15G; 'V.I.P.s' Big 16G

St. Louis, Oct. 8.

Two new entries here currently will help the overall setup somewhat. "Wives and Lovers" shapes good at Esquire while "Rampage," also new, looks okay at the Fox. "V.I.P.s" still is solid in second State session. "Caretakers" is rated good in third at Loew's Mid-City.

"How West Was Won" looms big in 26th round at the Martin Cinerama. "Cleopatra" is rated fine in 15th session at Ambassador. "Lawrence of Arabia" looks okay in second week of subsequent-run at the St. Louis.

Estimates for This Week

Ambassador (Arthur) (2,970; $1.50-$3.50) — "Cleopatra" (20th) (15th wk). Fine $17,000. Last week, $18,000.

Apollo Art (Grace) (700; 90-$1.25)—"Divorce, Italian Style" (Emb) and "Last Year at Marienbad" (Indie) (2d wk). Average $1,000. Last week, $1,500.

Esquire (Jablonow-Komm) (1,800; 90-$1.25)—"Wives and Lovers" (Par). Good $10,000. Last week. "Ticklish Affair" (MGM), $7,000.

Fox (Arthur) ($5,000; 90-$1.25)—"Rampage" (WB). Okay $15,000. Last week. "Beach Party" (AI) (3d wk), $10,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Caretakers" (UA) (3d wk). Good $7,000. Last week, $8,000.

State (Loew) (3,600; 60-90)—"V.I.P.'s" (MGM) (2d wk). Trim $16,000. Last week, $20,000.

Martin Cinerama (Martin) (913; $1.25-$2.50)—"How West Was Won" (MGM) (26th wk). Big $13,000 or near. Last week, $14,000.

Pageant (Arthur) (1,000; 90-$1.25)—"Condemned of Altona" (20th) (3d wk). NSG $1,500. Last week, $2,500.

St. Louis (Arthur) (3,800; 75-90)—"Lawrence of Arabia" (Col) (subrun) (2d wk). Okay $7,000. Last week, $9,000.

Shady Oak (Arthur) (760; 90-$1.25)—"L-Shaped Room" (Col) (12th wk). Oke $1,000. Last week, $1,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Cleo' Big $13,000, Pitt; 'V.I.P.s' 11G

Pittsburgh, Oct. 8.

Pitt firstrun biz continues in the doldrums this round with most exhibs blaming it on the loss of big Saturday night trade when many tv sets were tuned in to the Steeler-Brown football game from Cleveland. However, "Cleopatra" still is big at Penn in 15th round. "Haunting" is soft in first at Gateway. "Lord of Flies," other newcomer, is lofty at the Squirrel Hill.

"Irma La Douce" still sparkling in seventh at Fulton. "V.I.P.s" shapes solid in second at Stanley.

Estimates for This Week

Forum (Assoc.) (300; $1.75)—"Murder at Gallop" (MGM) (3d wk). Tall $4,500 after $5,000 last week.

Fulton (Assoc.) (1,000; $1-$1.75)—"Irma La Douce" (UA) (7th wk). Hotsy $9,000. Last week, $11,000.

Gateway (Assoc.) (1,000; $1-$1.50)—"Haunting" (MGM). Slow $5,500. Last week, "For Love Or Money" (U) (2d wk), $5,000.

Penn (UATC) (2,003; $2-$3.50)—"Cleopatra" (20th) (15th wk). Group sales gave film two big matinees but Saturday night was off about $1,500 from last week. Looks big $13,000 or near. Last week, $13,700.

Shadyside (MOTC) (623; $1.75)—"Winter Light" (Janus) (2d wk-5 days). Mild $1,500. "Heavens Above" (Janus) opens Oct. 9.

Squirrel Hill (SW) (832; $1.75)—"Lord of Flies" (Cont). Snappy $6,000 or close. Last week, "Promoter" (Cont) and "Great Expectations" (Cont) (reissues), $1,900.

Stanley (SW) (3,700; $1-$1.50)—"V.I.P.'s" (MGM) (2d wk). Tall $11,000 after $15,000 opening round.

Warner (SW) (1,260; $1.50-$2.75)—"How West Was Won" (MGM) (29th wk). Neat $7,000. Last week, $7,500.

'V.I.P.s' L'ville Topper, Boff $15,000; 'West' 7G

Louisville, Oct. 8.

"V.I.P.s" at United Artists is making the big noise here this week, with a socko session. "Cleopatra" is 15th at the Penthouse looks to equal last week's healthy take. "How West Was Won," in 17th at the Rialto, is still good. "Wives and Lovers" at the Kentucky and "Condemned of Altona" at the Mary Ann are dull.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25)—"Wives and Lovers" (Par). Light $3,000. Last week, "For Love Or Money" (U) (3d wk), $5,000.

Mary Ann (People's) (1,100; 75-$1.25)—"Condemned of Altona" (20th). Weak $3,000. Last week, "Hud" (Par) and "Donovan's Reef" (Par) (reissues), $4,000.

Ohio (Settos) (900; 75-$1.25)—"Great Escape" (UA) and "Diary of Mad Man" (UA). Slow $2,500. Last week, "3 Stooges Around World in Daze" (Col) and "Siege Saxons" (Col), $3,500.

Penthouse (Fourth Ave.) (900; $1.50-$3)—"Cleopatra" (20th) (15th wk). Healthy $9,000, same as 14th week.

Rialto (Fourth Ave.) (1,100; $1.25-$2.50) — "How West Was Won" (MGM) (17th wk). Hefty $7,000. Last week, $7,300.

United Artists (Fourth Ave.) (1,800; 75-$1.25)—"V.I.P.s" (MGM). Socko $15,000. Last week, "PT 109" (WB) (3d wk), $4,000.

'X-Man' Modest $9,000, Denver; 'V.I.P.s' 13G, 2d

Denver, Oct. 8.

Not much in new product here currently, but some of the longruns are doing okay. "X-Man With X-Ray Eyes" looks moderate at the Denver on opener. "Winter Light" is rated mild in first at Esquire. "V.I.P.s" still is strong in second at Paramount. "How West Was Won" shapes big for 30th stanza at the Cooper, running ahead of "Cleopatra," which is okay in 15th week at the Denham.

Estimates for This Week

Centre (Fox) (1,290; $1.25-$1.45)—"Wives and Lovers" (Par) (2d wk). So-so $7,000. Last week, $8,500.

Cooper (Cooper) (814; $1.65-$2.50) — "How West Was Won" (MGM) (30th wk). Big $11,000 or over. Last week, $12,000.

Denham (Indie) (800; $1.45-$)—"Cleopatra" (20th) (15th wk). Okay $8,000. Last week, $8,200.

Denver (Fox) (2,432; $1.25) — "X-Man With X-Ray Eyes" (AI) and "Terrified" (AI). Mild $9,000 or less. Last week, "Condemned Altona" (20th) and "Police Nurse" (20th), $7,500.

Esquire (Fox) (600; $1.25) — "Winter Light" (Indie). Mild $1,800. Last week, "Women of World" (Embassy) (m.o.) (2d wk), $2,500.

Paramount (Wolfberg) (2,100; 90-$1.25)—"V.I.P.s" (MGM) (2d wk). Nice $13,000. Last week, $15,000.

Towne (Indie) (800; $1.25-$1.45)—"Lilies of Field" (UA) (2d wk). Smash $4,500. Last week, $5,000.

Vogue (Art Theatre Guild) (450; $1.25)—"Promises, Promises" (Indie). Wow $4,500. Last week, "Sparrows Can't Sing" (Indie), $1,300.

'V.I.P.s' Wham 20G, Philly; 'Cleo' 25G

Philadelphia, Oct. 8.

City is virtually 100% holdover this stanza, the few newcomers being at arty theatres. Series hurt weekend biz. "In French Style" is okay daydating two small houses in second week.

"Great Escape" still is great for seventh round at the Fox. "V.I.P.s" shapes sturdy in second at the Arcadia. "Cleopatra" is rated boffo in Stanley 15th stanza.

Estimates for This Week

Arcadia (S&S) (632; 95-$1.80)—"V.I.P.s" (MGM) (2d wk). Potent $20,000. Last week, $25,000.

Boyd (SW) (1,536; $2-$2.75)—"How West Was Won" (MGM) (31st wk). Stout $7,800. Last week, $8,000.

Bryn Mawr (Goldman) (680; $1.49) — "Winter Light" (Janus). Mild $2,700. Last week, "Heavens Above" (Janus) (5th wk), $3,000.

Fox (Milgram) (2,200; 95-$1.80)—"Great Escape" (UA) (7th wk). Great $11,000 or over. Last week, $14,000.

Goldman (Goldman) (1,000; 95-$1.80)—"Shock Corridor" (AA) (2d wk). Sad $6,000. Last week, $8,000.

Lane (SW) (1,000; $1.49) — "Mouse on Moon" (Lope). Quiet $4,000. Last week, "Murder at Gallop" (MGM) (3d wk), $3,000.

Midtown (Goldman) (1,200; 95-$1.80)—"Wives and Lovers" (Par) (2d wk). Fair $8,000. Last week, $8,500.

Randolph (Goldman) (2,200; 95-$1.80) — "Condemned of Altona" (20th) (3d wk). Bleak $6,000. Last week, $12,000.

Stanley (SW) (1,450; $2.50-$3)—"Cleopatra" (20th) (15th wk). Boff $25,000. Last week, $25 500.

Stanton (SW) (1,483; 95-$1.80)—"Haunting" (MGM) (2d wk). Fair $8,000. Last week, $8,500.

Studio (Goldberg) (400; 95-$1.80)—"Amorous Sex" (Indie) and "Love at Night" (Indie). Breezy $4,200. Last week, "Nude in Charcoal" (Indie) and "For Lovers and Others" (Indie), $4,700.

Trans-Lux (T-L) (500; 95-$1.80)—"In French Style" (Col) (2d wk). Big $3,500. Last week, $4,100.

World (Rugoff) (95-$1.80) — "Winter Light" (Janus). Was $3,500. Last week, "Sundays and Cybele" (Indie) and "No Exit" (Indie), $4,000.

Yorktown (SW) (1,000; $1.49)—"In French Style" (Col) (2d wk). Fair $3,000 or over. Last week, $4,500.

Additional Picture Grosses On Page 11

B'way Biz Okay; 'Cool' Lively $32,000, 'Man' 21G; 'Heights' High 16G, 'Lilies' Boff 15G, 'Chushingura' Wow 11G

Launching of some new bills and cool weather is spelling a fairly good session at Broadway firstrun houses this session. Playing two games of the World's Series in New York midweek cut into matinee business, and also hurt in a like manner last Saturday-Sunday when the two final contests were on radio and tele from Los Angeles. Polish Day parade on Sunday (6) was blamed for the way trade sagged that day.

"Johnny Cool" is one of the standout newcomers, with a big $32,000 for initial stanza, daydating the Astor and Trans-Lux 85th Street. "Running Man" looks light $13,000 at the State but a fine $8,000 at the Trans-Lux 52d Street where daydating.

"Wuthering Heights," brought back by Continental, hit a socko $16,000 or close opening round at the Coronet. This is rated unusually big for a pic in such category. "Lilies of the Field" hit a sockeroo $15,000 on initial stanza at the Murray Hill. "Chushingura" is heading for a great $11,000 for opener at the 290-seat Toho.

Still money champ outside of the hardticketers is "V.I.P.s" with stageshow which looks to hold with a smash $165,000 in third session at the Music Hall. This insures a fourth week. "Great Escape" is landing a nice $14,000 or close in ninth round at the DeMille.

"Gone Are the Days" climbed to a wow $9,000 in second session at the Trans-Lux East. "In the French Style" did a good $19,000 or near in third frame, daydating the Victoria and Baronet, again running ahead at the latter.

"Conjugal Bed" held with sock $24,500 in third round, daydating the Forum and Fine Arts. "The Haunting" looks to be down to a fair $18,000 or near in third week at Paramount. It was fair $6,000 in four days of the third at the Cinema. One where "Tom Jones" moved in Monday (7).

The three hardticket pix improved a bit over a week ago, with out-of-towners, here for the Series, credited with helping trade.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2)—"Johnny Cool" (UA) (2d wk). Initial round ended yesterday (Tues.) climbed to a socko $27,000 or thereabouts. Daydating with Trans-Lux 85th Street.

Cinerama (Loew) (1,552; $1.50-$3.50) — "How West Was Won" (MGM) (29th wk). The 28th session ended Sunday (6) pushed up to great $25,000 for 11 shows after $24,000 on same number of performances in 27th week.

Criterion (Moss) (1,520; $1.80-$4.80) — "Lawrence of Arabia" (Col) (43d wk). The 42d stanza finished Sunday (6) was big $22,000 on 10 performances after $21,000 for 41st week and same number of shows. Winds run here on Oct. 20, with no pic set thus far. House closes down for a couple of weeks to prep for next film.

DeMille (Reade) (1,463; 90-$2.50) —"Great Escape" (UA) (10th wk). The ninth round ended yesterday (Tues.) was fine $14,000 after $19,500 for eighth week. Stays on until Oct. 30.

Embassy (Guild Enterprises) (500; $1.50-$2.50) — "8½" (Embassy) (16th wk). The 15th round completed Monday (7) was a big $8,000 after same for 14th week. Daydating with Festival.

Forum (Norel) (813; $1.25-$1.80) —"Conjugal Bed" (Emb) (4th wk). Third session completed Sunday (6) was smash $12,700 after $15,000 for second. Daydating with Fine Arts.

Palace (RKO) (1,642; $1.25-$2)—"Sword of Lancelot" (U) and "Kiss of Vampire" (U). Open today (Wed.). Last week, "Beach Party" (AI) (2d wk), slow $10,500 or close. Did not buy "Party" at this house despite smart bally.

Paramount (AB-PT) (3,665; $1-$2)—"The Haunting" (MGM) (4th-final wk). Third round ended yesterday (Tues.) was fair $18,000 after $21,000 for second. "Rampage" (WB) opens Oct. 16.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"V.I.P.s" (MGM) with stageshow (3d wk). Current week finishing today (Wed.) is heading for a great $165,000 after $164,000 for second. Holding a fourth and possibly longer. "Mary, Mary" (WB) is due in next but date not set so far.

Rivoli (UAT) (1,545; $2.50-$5.90)—"Cleopatra" (20th) (18th wk). The 17th round completed yesterday (Tues.) edged up to great $48,000 or close after $47,500 for 16th week.

State (Loew) (1,850; $1.50-$3.50)—"Running Man" (Col) (2d wk). First session finished yesterday (Tues.) was slim $13,000 or less, quite disappointing. Daydating with Trans-Lux 52d Street.

Victoria (City Inv.) (1,003; $1.25-$2)—"In French Style" (Col) (4th wk). Third week ended yesterday (Tues.) was okay $9,000 or near after $11,000 for second. Daydating with Baronet.

First-run Artics

Baronet (Reade) (430; $1.25-$2)—"In French Style" (Col) (4th wk). Third stanza completed Sunday (6) held with big $10,000 after $11,500 for second. Daydating with Victoria.

Beekman (Rugoff Th.) (500; $1.50-$2)—"The Suitor" (Atl.) (4th wk). Third round finished Monday (7) was rousing $10,000 or near after $12,000 for second.

Carnegie Hall Cinema (F&A) (330; $1.50-$2) — "Good Soldier Schweik" (Lionex) (8th wk). Seventh session ended Monday (7) was $9,000 after $8,800 for sixth.

Cinema One (Rugoff Th.) (700; $1.50-$2) — "Tom Jones" (UA). Opened Monday (7). In ahead, "The Haunting" (MGM) (3d wk-4

(Continued on page 11)

'Midnight' 'Frantic' OK $20,000, K.C.; 'Rampage' Hot 7G, 'V.I.P.s' 10G, 2d

Kansas City, Oct. 8.

Durwood's few-months-old twin theatres went to a firstrun policy this week with "Murder at the Gallop," which looks solid. Theatres are the Parkway One and Parkway Two. "V.I.P.s" is having another sock session at downtown Roxy, and is holding.

"Rampage" is solid at downtown Paramount, and stays. "Violent Midnight" and "Frantic" is pleasing in four drive-ins and three hardtops. Weather has returned to summer temps with a record 94 degrees clocked here Wednesday.

Estimates for This Week

Brookside (Fox Midwest-Natl. Gen.) (800; $1.50) — "Long Day's Journey Into Night" (Emb) and "Desire Under Elms," (Par) (reissue) (2d wk). Fairish $3,000. Last weeks, $3,200.

Capri (Durwood) (1,260; 75-$1.50)—"Sporting Life" (Cont) (2d wk). Fair $3,000. Last week, $3,000.

Crest, Riverside (Commonwealth) (900 cars each), Boulevard (Rosedale) (750 cars), Hiway 40 (General) (1,000 cars); Granada, Isis, Vista (FMW) (1,121; 1,300; 700; $1-$1.25)—"Violent Midnight" (Times) plus "Frantic" (Times). Okay $20,000. Last week, "Shock Corridor" (AA) plus secondruns, $18,000.

Empire (Durwood) (886; $1.25-$2.50) — "How West Was Won" (MGM) (28th wk). Sturdy $7,000. Last week, $7,200.

Kimo (Dickinson) (504; $1.50-$2)—"Mouse on Moon" (Lope) (2d wk). Mild, $1,300. Last week, $1,500.

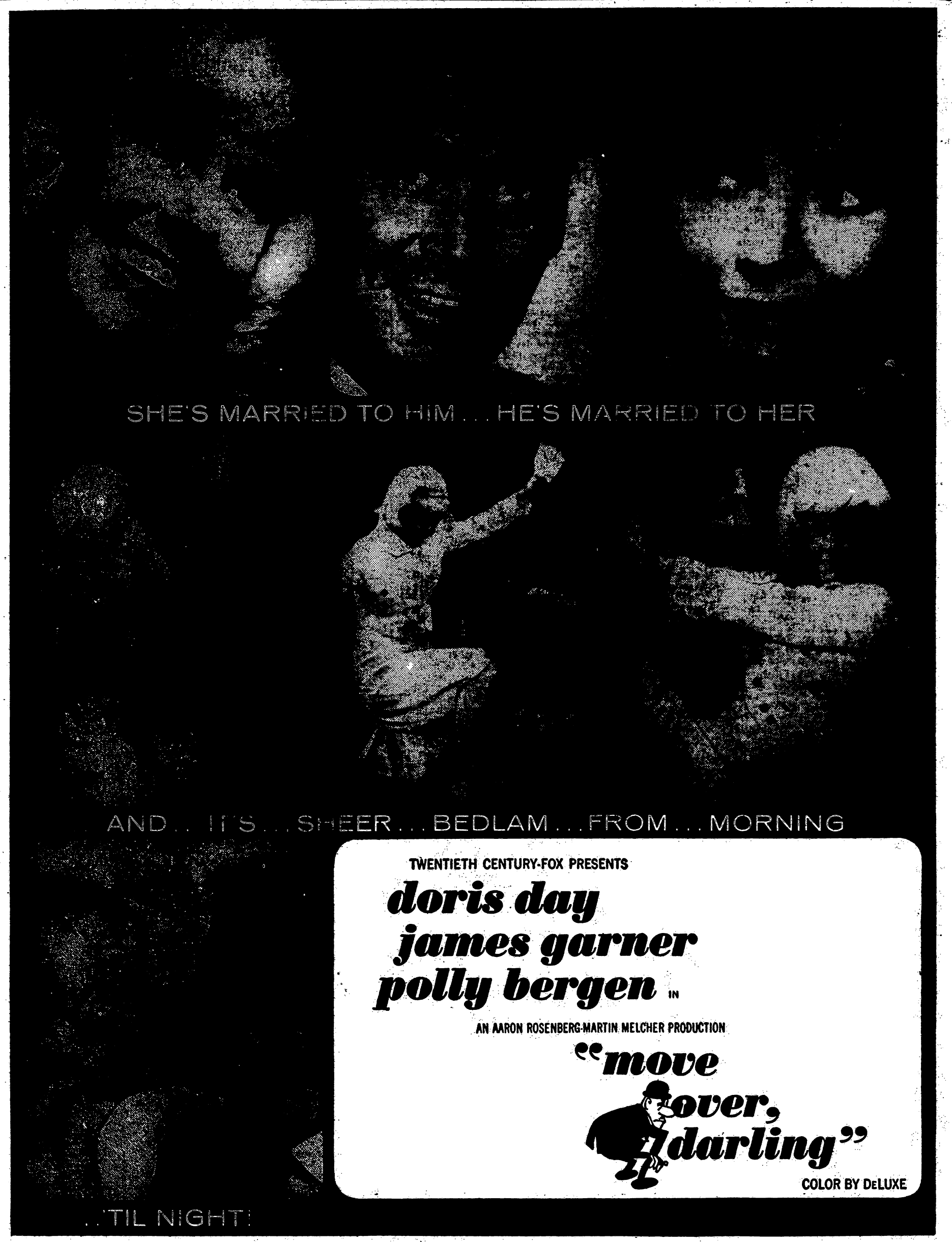
Paramount (Blank-UP) (1,900; $1.25-$1.50) — "Rampage" (WB). Nice $7,000 or over. Last week, "Castillian" (WB), $5,000.

Parkway One and Two (Durwood) (400; 350; 90-$1.25)— "Murder at Gallop" (MGM). Solid $5,000. Last week, subruns.

Plaza (FMW) (1,630; $1.25-$1.50)—"Wives and Lovers" (Par) (2d wk). Slow $5,000. Last week, $7,000.

Roxy (Durwood) (664; 75-$1.50)—"V.I.P.s" (MGM) (2d wk). Sock $10,000. Last week, $12,000.

Uptown (FMW) (2,043; $1.25-$1.50)—"Don't Give Up Ship" (Par) and "Rock-a-Bye Baby" (Par) (reissues). Mild $4,000. Last week, "Three Stooges Around World in Daze" (Col) and "Siege of Saxons" (Col), $3,200.


SHE'S MARRIED TO HIM . . . HE'S MARRIED TO HER
AND . . IT'S . . . SHEER . . . BEDLAM . . . FROM . . . MORNING
. . 'TIL NIGHT!
TWENTIETH CENTURY-FOX PRESENTS
doris day
james garner
polly bergen IN
AN AARON ROSENBERG-MARTIN MELCHER PRODUCTION
"move over, darling"
COLOR BY DeLUXE
CO-STARRING THELMA RITTER • FRED CLARK • DON KNOTTS • ELLIOTT REID AND WITH chuck connors AS ADAM
PRODUCED BY AARON ROSENBERG & MARTIN MELCHER • DIRECTED BY MICHAEL GORDON • SCREENPLAY BY HAL KANTER & JACK SHER
BASED ON A SCREENPLAY BY BELLA SPEWACK & SAMUEL SPEWACK • STORY BY BELLA SPEWACK, SAMUEL SPEWACK & LEO McCAREY • CINEMASCOPE
The BIG, HAPPY HOLIDAY SHOW for CHRISTMAS—from 20th!

Cincy Offish But 'Hours' Good 8G; 'V.I.P.s' Big 15G, 2d; 'Irma' 8G, 10th

Cincinnati, Oct. 8.

"V.I.P.s" looms big in second week at Albee to retain Cincy's film front lead. General outlook is off key currently with holdovers eclipsing new entries. Weekend biz felt sting of night football by high school games and annual intercity U. Cincinnati and Xavier U. clash Saturday.

"How West Was Won" and "Irma La Douce" runs continue favorably. "Cleopatra" shapes fairish in 15th week at Grand. "Stolen Hours" bids okay in opener at Palace. "Caretakers" shaped fairish at Keith's. Seasonal aches are apparent at Twin Drive-In and suburban arty houses.

Estimates for This Week

Albee (RKO) (3,100; $1.25-$1.80) —"V.I.P.s" (MGM) (2d wk). Big $15,000 after $18,000 preem and kickoff of fall season blockbusters.

Capitol (SW-Cinerama) (1,540; $1.25-$2.75) — "How West Was Won" (MGM) (29th wk). Perking to swell $9,000. Last week, $8,500 on uptrend since Labor Day.

Esquire Art (Cin-T-Co) (500; $1,25) —. "Murder At Gallop" (MGM.) Fairish $1,800. Last week, "8½" (Embassy) (3d wk), $1,700. Daydates with Hyde Park Art.

Grand (RKO) (1,396; $1.80-$3) — "Cleopatra" (20th) (15th wk). Fair $9,000. Last week, $11,000.

Guild (Vance) (272; $1.25) — "My Name Is Ivan" (Indie). Mild $1,500. Last week, "Hand In Trap" (Indie), $700 near alltime low.

Hyde Park Art (Cin-T-Co) (700; $1.25) — "Murder At Gallop" (MGM). So-so $1,400. Last week, "8½" (Embassy) (3d wk), $1,300.

Keith's (Cin-T-Co) (1,500; $1.25-$1.50) — "Caretakers" (UA). Fair $6,000. Last week, "Toys In Attic" (UA), $5,500.

Palace (RKO) (2,600; $1-$1.25) — "Stolen Hours" (UA). Good $8,000 or near. Last week, "Castillian" (WB), $7,000.

Twin Drive-In (Cin-T-Co) (800 cars each side; $1)—West: "Hootenanny Hoot" (MGM) and "Tarzan's Three Challengers" (MGM). Poor $5,000. Last week, "Three Stooges Around World In Daze" (Col) and "Just For Fun" (Col), $6,500. West: "Come Blow Your Horn" (Par) and "Donovan's Reef" (Par) (subruns) at 85c gate. No dice at $3,500. Last week, "Thrill Of It All" (U) and "Just For Fun" (Col) (subruns), $3,700.

Valley (Cin-T-Co) (1,275; $1.50-$1.80)—"Irma La Douce" (UA) (10th wk). Fancy $8,000. Ninth week was $8,500.

CHICAGO

(Continued from page 9)

—"Condemned of Altona" (20th). Hot $8,000. Last week, "Love and Desire" (20th) (2d wk), $7,000.

McVickers (Beacon) (1,100; $1.75-$3.550) — "How West Was Won" (MGM) (32d wk). Fat $17,000. Last week, $18,000.

Monroe (Jovan) (1,000; 65-90)—"A Day In Court" (Indie) and "Rice Girl" (Indie) (reissues). Neat $5,000. Last week, "David and Lisa" (Indie) and "End of Desire" (Indie) (reissues), $4,500.

Oriental (Indie) (3,400; 90-$1.80) —"Toys In Attic" (UA) (4th wk). Tired $12,500. Last week, $12,500.

Roosevelt (B&K) (1,400; 90-$1.80) — "20,000 Leagues Under Sea" (BV) (reissue). Bright $18,000. Last week, "Shock Corridor" (AA) (2d wk), $9,500.

State-Lake (B&K) (2,400; $2-$4) — "Cleopatra" (20th) (15th wk). Steady $29,000. Last week, $29,500.

Surf (H&E Balaban) (684; $1.50-$1.80)—"Greenwich Village Story" (Ellis). Fine $3,800. Last week, "Murder At Gallop" (Lope) (m.o.) (3d wk), $3,700.

Town (Teitel) (640; $1.25-$1.80) — "L-Shaper Room" (Col) (15th wk). Big at $4,100. Last week, $2,500.

United Artists (B&K) (1,700; 90-$1.80)—"For Love Or Money" (U) (2d wk). Big $17,000. Last week, $22,000.

Woods (Essaness) (1,200; 90-$1.80) — "The Terror" (AI) and "Dementia 13" (AI). Sock $20,000. Last week, "Damaged Goods" (Essaness), $12,000.

World (Teitel) (608; 90-$1.80)—"Good Soldier Schweik" (Lionex). Loud $5,000. Last week, "L-Shaped Room" (Col) (14th wk), $4,700.

Bank in Theatre's Walk

Honolulu, Oct. 8.

A bank plans to lease 2,000 square feet of foyer and courtyard area at the Waikiki Theatre and set up a branch bank.

Structure, expected to be completed by February, will be set up in one of the showhouse's twin covered walkways that, along with the courtyard and fountain, separate the on-street boxoffice from the main lobby.

'West' Great $10,000, Seattle; 'Lovers' 6G

Seattle, Oct. 8.

Some new screen fare here this session but it is getting no place. "Wives and Lovers" is rated slow at Fifth Avenue while "Around World in a Daze" did so badly it was jerked after five days at Paramount. "Irma La Douce" shapes smash in 11th round. "V.I.P.s" still is great in second week at the Blue Mouse. "How West Was Won" looks socko in 27th stanza at Martin Cinerama.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1.25-$1.50)—"V.I.P.'s" (MGM) 2d wk). Great $9,000 or near. Last week, $11,800.

Coliseum (Fox-Evergreen) (1,870' $1.25-$1.50) — "Lawrence of Arabia" (Col) (8th wk). Good $5,500. Last week, $5,200.

Fifth Avenue (Fox-Evergreen) (2,500; $1.25-$1.50) — "Wives and Lovers" (Par) and "Trouble With Harry" (Par) (reissue). Slow $6,000. Last week, "Love and Desire" (20th) and "Marilyn" (20th), $3,000.

Martin Cinerama (Martin Theatres) (827; $1.25-$2.25) — "How West Was Won" (MGM) (27th wk). Sock $10,000 or close. Last week, $9,000.

Music Box (Hamrick) (738; $1.50-$1.75) — "Irma La Douce" (UA) (11th wk). Smash $6,000. Last week, $6,800.

Paramount (Fox - Evergreen) (3,000; $1.25-$1.50) — "Around World in a Daze" (Col) and "Siege of Saxons" (Col). Bad $3,000 in 5 days, and yanked. Last week, "Dementia 13" (FF) and "Terror" (FF), $6,200 in 9 days.

BROADWAY

(Continued from page 9)

days), fair $6,000 after $10,500 for second full week.

Cinema Two (Rugoff Th.) (300; $1.50-$2) — "Haunting" (MGM) (m.o.). Opened Monday (7). In ahead, "Mouse on Moon" (Lopert) (10th wk-5 days), okay $4,000.

Coronet (Reade) (500; $1.50-$2) —"Wuthering Heights" (Cont) (2d wk). Initial session ended yesterday (Tues.) hit a great $16,000 or near, rated unusually strong for a re-run.

Festival (Embassy) (546; $2-$2.50)—"8½" (Emb) (16th wk). The 15th round completed Monday (7) was big $8,000 after $9,500 for 14th week.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2) — "The Steppe" (Col) (2d wk). Initial stanza finished Sunday (6) was okay $3,000.

Fine Arts (Davis) (468; $1.80-$2)—"Conjugal Bed" (Embassy) (4th wk). Third round completed Sunday (6) was smash $11,800 after $15,200 for second.

Guild (Guild) (450; $1-$1.75)—"La Poupee" (Hakim) (7th wk). Sixth week ended Monday (7) was good $4,000 after $5,000 in previous week. "Householder" (Indie) opens Oct. 21.

Little Carnegie (Landau) (520; $1.25-$2)—"Sporting Life" (Cont) (13th wk). The 12th session ended yesterday (Tues.) was solid $6,500 after $8,000 for 11th round.

Murray Hill (Rugoff Th.) (565; $1.50-$2)—"Lilies of Field" (UA) (2d wk). First frame ended Monday (7) was sockeroo $15,000 or close.

Paris (Pathe Cinema) (568; $1.50-$2)—"My Life To Live" (Union) (3d wk). First holdover session ended Sunday (6) was fancy $6,500 after $7,500 opener.

Plaza (Lopert) (525; $1.50-$2)—"Leopard" (20th) (9th wk). Eighth round completed Monday (7) was fine $7,500 or near after $10,500 for seventh.

Sutton (Rugoff Th.) (561; $1.50-$2) — "Any Number Can Win" (MGM). Opened yesterday (Tues.). In ahead, "Small World Sammy Lee" (7 Arts) (8th wk), was okay $5,000.

Toho Cinema (Toho) (299; $1.50-$2)—"Chushingura" (Toho). First week ending tomorrow (Thurs.) is heading for a wow $11,000, highest ever here under this operation, being aided by all the gala doings prior to invitational preem Thursday (3) night. Holds, natch. Initial session also helped by many parties.

Tower East (Loew) (588; $1.50-$2)—"Lord of Flies" (Cont) (8th wk). Seventh week ended Monday (7) was great $8,000 after $10,000 for sixth.

Trans-Lux East (T-L) (600; $1.25-$2)—"Gone Are the Days" (Indie) (3d wk). Second session ended yesterday (Tues.) edged ahead of opening week's total to grab an amazing $9,000. Initial round was $8,600.

Trans-Lux 52d St. (T-L) (540; $1.25-$2) — "Running Man" (Col) (2d wk). Initial session ended yesterday (Tues.) was fine $8,000. Daydating with State. "Rampage" (WB) opens Oct. 16.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Johnny Cool" (UA) (2d wk). First round ended yesterday (Tues.) was just okay $5,000. In ahead, "Irma La Douce" (UA) (subrun) (8th wk), good $5,600. "Stolen Hours" (UA) comes in Oct. 16.

World (Perfecto) (390; 90-$1.50) —"Pagan Hellcat" (Vic) and "Fruit Is Ripe" (Janus) (4th wk). This frame ending tomorrow (Thurs.) is heading for big $7,000 after $9,000 in third.

Pearl White's Old Studio At Ft. Lee Coming Down

The Fort Lee (N. J.) studio, where such early film classics as "Polly of The Circus" and Pearl White's "Perils of Pauline" serials were shot, is due to be torn down and a modern, one-story film storage plant erected on its site by the Bonded Services Division of Novo Industrial Corp.

The present five-acre installation comprises 20 buildings, including the two-story, three-gallery shooting studio built in 1914 by Universal Pictures head Carl Laemmle. While the studio is to be demolished, the other buildings will be renovated for film storage and handling.

In 1929, Universal moved its studio and processing facilities from Fort Lee to Hollywood. Three years later, the property was purchased from Universal by Consolidated Film, a division of Republic Corp., which occupied it for 30 years. The property was purchased from Consolidated in 1962 by a syndicate which recently resold it to Bonded.

Upon completion, the new facility will function as Bonded's central terminal servicing five other warehouses operated by the firm in the N. Y. metropolitan area.

The parent company, Novo Industrial, is a diversified firm whose stock is listed on the American Exchange.

BOSTON

(Continued from page 8)

"Three Stooges Around World in Daze" (Col) and "Siege of Saxons" (Col), $4,000.

Memorial (RKO) (3,000; 90-$1.50)—"For Love or Money (U) and "French Mistress" (Indie) (4th wk). Okay $8,000. Last week, $10,000.

Music Hall (Sack) (2,200; $2-$3.90) — "Cleopatra" (20th) (16th wk). The 15th week ended Monday (7) was good $20,000. Last week, $24,000.

Orpheum (Loew) (2,900; 90-$1.65) —"V.I.P.s" (MGM) (2d wk). Rousing $19,000. Last week, $24,000.

Paramount (NET) (2,357; 90-$1.65) — "20,000 Leagues Under Sea" (BV) (reissue). Okay $10,000 or near. Last week, "Shock Corridor" (AA) and "Play It Cool" (AA), $11,000.

Pilgrim (ATC) (1,909; 75-$1.25) —"Passion Holiday" (Flamingo) and "Beauty and Body" (Indie). Sockeroo $16,000. Last week, "Kiss of Vampire" (U) and "King Kong Vs. Godzilla" (U) $7,000.

Park Square (Indie) (300; $1.80) —"8½" (Embassy) (11th wk). Oke $3,000. Last week, same.

Saxon (Sack) (1,100; $1.50-$2.75) —"Irma La Douce" (UA) (13th wk). Hotsy $10,000. Last week, $11,500.

State (Trans-Lux) (730; 75-$1.25) —"Bunny Yeager's Nude Camera" (Cinema) and "Pagan Island" (Cinema) (3d wk). Nifty $8,000. Last week, same.

D.C. Dandy; 'Cool' Sockeroo $12,000; 'V.I.P.s' Wow $21,000; 'Cleo' 15G, 15th

Washington, Oct. 8.

Trade is generally brisk along the mainstem this session. Joe Valachi's testifying before McClellan Senate Committee this week gave a boost to "Johnny Cool" which initialed boff at Keith's. "Promises, Promises" shapes sock in first frame at Plaza.

"Women of World" looms good in opener at two spots. "Heavens Above" looks smash in opening round at MacArthur. "V.I.P.s" shapes great in second session at Palace while "Irma La Douce" closes 16 week stand at Town still looking good.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,480; 1,000; $1-$1.49) — "Women of World" (Embassy). Good $19,000. Last week, "Girl Hunters" (Colorama), $6,700.

Apex (KB) (940; $1.25-$1.40) — "Eclipse" (Indie). Dull $3,500. Last week, "8½" (Embassy) (9th wk), $3,400.

Calvert (Mann) (900; $1.25-$1.50) —"Small World of Sammy Lee" (7 Arts) (3d wk). Okay $3,500. Last week, $5,200.

Dupont (Mann) (400; 90-$1.55) — "Thrill of It All" (U) (11th wk). Stout $4,000. Last week, $4,500.

Embassy (Loew) (567; $1.25-$2) —"In French Style" (Col) (3d wk). Oke $5,500. Last week, $7,000.

Keith's (RKO) (1,838; $1-$1.49) —"Johnny Cool" (UA). Boffo $12,000. Last week, "Caretakers" (UA) (3d wk), $8,000.

MacArthur (KB) (900; $1.25-$1.40)—"Heavens Above" (Janus) Boff $9,000 or near. Last week, "Mouse on Moon" (Lope) (8th wk), $4,100.

Ontario (KB) (1,240; $1.75-$3)—"Lawrence of Arabia" (Col) (32d wk). Okay $4,100. Last week, $4,300.

Palace (Loew) (2,360; $1.25-$1.80) —"V.I.P.s" (MGM) (2d wk). Smash $21,000 after $30,000 opener.

Playhouse (TL) (459; $1.25-$1.80) — "L-Shaped Room" (Col) (15th wk). Mild $3,000. Last week, $3,200.

Plaza (TL) (278; $1.25-$1.80) — "Promises, Promises" (Indie). Boffo $9,600 or close. Last week, "Weird Love Makers" (Indie) (2d wk), $4,000.

Town (King) (800; $1.25-$1.80)—"Irma La Douce" (UA) (16th wk). Good $6,000. Last week, $6,400.

Trans-Lux (TL) (899; $1.49-$2)—"Condemned of Altona" (20th) (4th wk). Fair $4,000. Last week, $4,500.

Uptown (SW) (1,300; $1.65-$2.75) —"How West Was Won" (MGM) (30th wk). Big $8,500. Last week, $9,200.

Warner (SW) (1,250; $1.50-$2.75) — "Cleopatra" (20th) (15th wk). Smash $15,000. Last week, $14,000.

Added RKO Film Buyer

Matty Polon, RKO Theatres v.p.-film buyer, is expanding the circuit's film booking department. The division, which has been in the hands of either one or two staffers through the years, will now be a three-man squad.

Marty Perlberg, formerly with Seymour Florin Booking Agency, has joined the RKO booking department. Bookings for the circuit will be handled by him, Ida Cohen and Bernie Friedman, the latter two longtime members of RKO's staff.

Buff. Biz on Skids But 'V.I.P.s' Hep $11,000, 2d

Buffalo, Oct. 8.

Dearth of new, strong product apparently is hurting trade at the deluxers here this round. "Stooges Around World in Daze" will finish with a very sad total at Century for opener. "For Love or Money" climbed to a fair take in second Paramount stanza. "V.I.P.s" is hep in second session at the Buffalo. "Cleopatra," in 15th week at Center, is rated slim.

Estimates for This Week

Buffalo (Loew) (3,500; 90-$1.49)—"V.I.P.s" (MGM) (2d wk. Hep $11,000. Last week, $14,500.

Center (AB-PT) (2,500; $1.40-$3) — "Cleopatra" (20th) (15th wk). Slim $5,000. Last week, $6,000.

Century (UATC) (2,700; 90-$1.50) — "Three Stooges" (Col) and "Siege of Saxons" (Col). Bad $4,000. Last week, "Condemned of Altona" (20th) and "Black Pit of Dr. M" (Indie), $5,000.

Paramount (AB-PT) (3,000; 90-$1.25)—"For Love or Money" (U) (2d wk). Pushed to fair $7,000. Last week, $6,000.

Cinema (Martina) (450; 90-$1.49) —"Irma La Douce" (UA) (14th wk). Neat $3,000. Last week, ditto.

Amherst (Dipson) (1,000; 90-$1.49) — "Irma La Douce" (UA) (14th wk). Okay $3,200. Last week, $3,700.

LOS ANGELES

(Continued from page 8)

Crest (Metropolitan-Prin-FWC-State) (2,752; 756; 856; 1,800; 750; $1-$2)—"Ticklish Affair" (MGM) and "Flipper" (MGM) (reissue). Okay $19,000. Last week, El Rey with Warren's, Iris, Loyola, "David and Lisa" (Cont), "Wrong Arm of Law" (Cont) (1st general release), $21,800. Baldwin, "Great Escape" (UA) (3d wk), "Beach Party" (AI) (m.o.), $5,000. Crest, "Mutiny on Bounty" (MGM), "Dream Wife" (MGM) (reissue) (6th wk), $2,000.

Vogue, Loyola, Village, Orpheum, Wiltern (FWC - Metropolitan - SW) (810; 1,298; 1,535; 2,213; 2,344; $1-$1.49)—"Women of World" (Emb) (1st general release; 12th wk, Vogue; others). Smooth $26,000 or close.

Beverly (State) (1,150; $2-$2.40) —"Wives and Lovers" (Par) (2d wk). Fine $7,500. Last week, $10,000.

Warren's, Iris (Metropolitan-FWC) (1,757; 825; $1-$1.49)—"David and Lisa" (Cont) and "Wrong Arm of Law" (Cont) (2d wk). Busy $8,000.

Hollywood Paramount (State) (1,468; $1.55-$2.40) — "V.I.P.'s" (MGM) (4th wk). Strong $20,000. Last week, $25,000.

Lido (FWC) (876; $2)—"Sporting Life" (Ster) (4th wk). Okay $2,500. Last week, $3,000.

Egyptian (UATC) (1,392; $1.49-$2)—"Leopard" (20th) (8th wk). Modest $5,000. Last week, $7,100.

Chinese (FWC) (1,408; $2-$2.40) —"Irma La Douce" (UA) (14th wk). Amazing $12,000. Last week, $15,000.

Pantages (RKO) (1,512; $2.50-$5.50)—"Cleopatra" (20th) (16th wk). Tidy $36,000. Last week, $38,000.

Music Hall (Ros) (720; $2-$2.40) —"L-Shaped Room" (Col) (16th wk). Stout $4,000. Last week, $4,700.

Warner Hollywood (SW) (1,291; $1.25-$2.80) — "How West Was Won" (MGM) (33d wk). Sturdy $20,000. Last week, $20,800.

Warner Beverly (SW) (1,316; $1.65-$3.50)—"Lawrence of Arabia" (Col) (42d wk). Clicky $14,000. Last week, $14,600.

SAN FRANCISCO

(Continued from page 8)

week, "Sword of Lancelot" (U), $5,500.

Metro (United Calif.) (1,000; $1.75-$2)—"Mondo Cane" (Times) (19th wk). Good $2,800. Last week, $3,000.

Music Hall (Ros) (365; $1.49)—"L-Shaped Room" (Col) (16th wk). Sturdy $2,700. Last week, $2,500.

Orpheum (Cinedome) (1,439; $2.75-$3.95) — "How West Was Won" (MGM) (32d wk). Looks great $25,000 or more. Last week, $26,000.

Paramount (Par) (2,646; $1.50-$1.75)—"Haunting" (MGM) 2d wk). Mild $6,500 in 5 days. Last week, $10,500.

Presidio (Art Theatre Guild) (750; $1.25-$1.50)—"Lord of Flies" (Cont) (4th wk). Fine $4,500. Last week, $5,000.

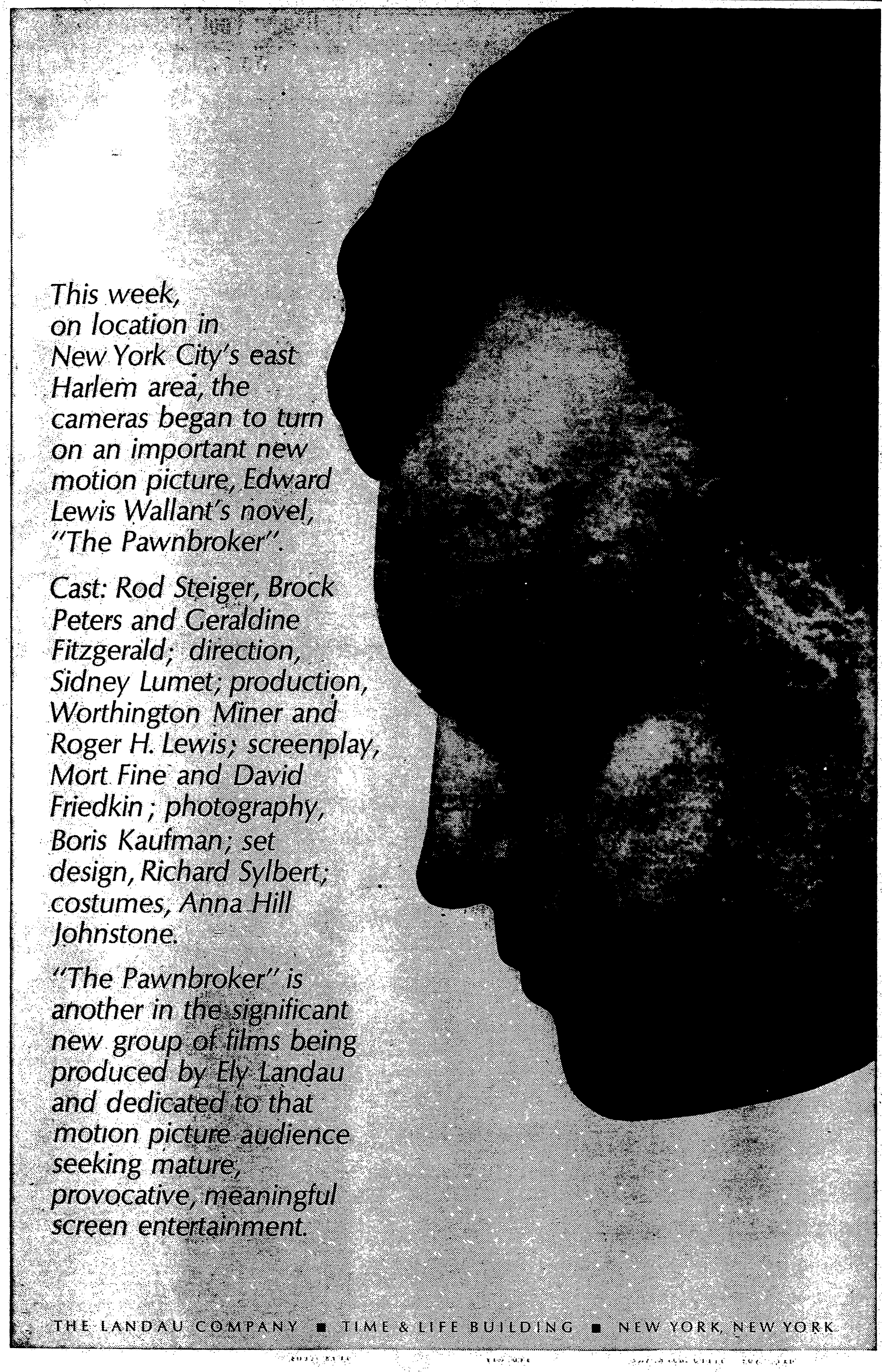
Royal (Nasser) (850; $1-$1.50)—"Johnny Cool" (UA). Okay $4,500. Last week, "Toys in Attic" (UA) (2d wk), $4,000.

St. Francis (Par) (1,400; $1.50-$1.75)—"In French Style" (Col) (2d wk). Oke $6,500. Last week, $8,500.

United Artists (No. Coast) (1,148; $3-$3.75)—"Lawrence of Arabia" (Col) (37th wk). Lofty $10,500 or near. Last week, $10,000.

Vogue (S.F. Theatres) (365; $2)—"Stranger Knocks" (T-L) (7th wk). Big $4,000. Last week, $4,000.

Warfield (FWC) (2,656; $1.25-$1.50)—"Haunted Palace" (AI) and "Terrified" (AI) (2d wk). Passable $8,000 or close. Last week, $9,500.



This week, on location in New York City's east Harlem area, the cameras began to turn on an important new motion picture, Edward Lewis Wallant's novel, "The Pawnbroker".

Cast: Rod Steiger, Brock Peters and Geraldine Fitzgerald; direction, Sidney Lumet; production, Worthington Miner and Roger H. Lewis; screenplay, Mort Fine and David Friedkin; photography, Boris Kaufman; set design, Richard Sylbert; costumes, Anna Hill Johnstone.

"The Pawnbroker" is another in the significant new group of films being produced by Ely Landau and dedicated to that motion picture audience seeking mature, provocative, meaningful screen entertainment.

THE LANDAU COMPANY ■ TIME & LIFE BUILDING ■ NEW YORK, NEW YORK

International Sound Track

London

Val Guest signed **Jannette Scott** for his film about the rise and fall of a beauty queen, which is titled "36-22-36." These are her statistics. The producer-director had planned to use an unknown, but found that the girls who looked the part could not act, and vice versa . . . As soon as he has finished his role with **Nancy Kwan** in Seven Arts' "The Wild Affair," **Terry-Thomas** will be sailing for New York for several tv engagements before travelling on to Hollywood for a new Screen Gems vidpic series. He aims to spend eight months of every year in America for the next five years . . . **Margaret Rutherford** started filming a new **Agatha Christie** thriller, "Murder Most Foul," at the Metro-British studios this week. The film is being produced by **Ben Arbeid** and directed by **George Pollock. Andrew Cruickshank** has been signed for a key role in the pic . . . Pathe Pic cameraman **Les Isaacs**, currently filming in Trieste, has travelled over 10,000 miles in the first nine months of this year, covering stories for the weekly Technicolor film magazine. He has had assignments in Mexico, the United States, Nicaragua, San Salvador and Guatamala. The current issue of the magazine features the treasures of the tomb of Tutankhamen . . . **Fergus McClelland**, the child star who appeared with **Edward G. Robinson** in "Sammy Going South," has been picked by **Jack Clayton** for the top moppet role for "The Pumpkin Eater," which is now in production. This Romulus-Jack Clayton production is being filmed at Shepperton for Columbia . . . **Robert Brownjohn**, design-director of McCann-Erickson ad shop, has used what is described as a revolutionary technique of motion picture titling for the new **James Bond** film "From Russia With Love," which opens this week at the Odeon, Leicester Square . . . Mirisch production of "A Shot in the Dark," starring **Peter Sellers** and **Sophia Loren**, starts at the Metro-British studios on Nov. 4. Also to be filmed at the same lot is **Martin Ransohoff's** "The Americanization of Emily," which starts next Monday (14) with **James Garner** and **Julie Andrews** in the leads and **Arthur Hiller** directing . . . Rex Publicity won the European Market Association award with an advertisement for Associated British-Pathe. The award goes to the ad that most successfully visually communicates its message.

Paris

In 1962 the state run tv setup, under Radiodiffusion Television Francaise, spent $900,000 for feature rentals . . . There are 5,637 French film companies of various kinds with 35,285 salaried workers . . . companies numbering 775 are occupied with production with 5,455 steady workers, 401 with distribution with 3,659 people, 4,380 exhibs with 25,627 people and 81 technical affairs with 2,554 persons . . . The U.S. and the USSR had the same number of prizes at the recent Festival of Aeronautic Films in Deauville . . . The French Actor Syndicate demanding salary raises in most performing arts, that is legit, pix and tv, promised over a year and a half ago. They also want more French than foreign pix used by local tv. A strike could be in the offing if they do not get their way.

Francoise Sagan's present play "The Mauve Robe of Valentine" to be filmed next year with **Danielle Darrieux**, now doing the play, to enact the lead role in the pic version. **Roger Vadim**, who just filmed Miss Sagan's first play "Castle in Sweden," will probably repeat . . . **Francois Truffaut** putting off his proposed pic based on **Ray Bradbury's** sci-fi "Fahrenheit 431" to begin another pic "La Peau Douce" (The Soft Skin). It is about adultery but Truffaut says its victims fight it . . . Director **Henri Zaphiratos** deciding not to miss any musical exploitation in a pic he is now prepping. It is called "Twist and Bouzoukies". . . **Anatole Litvak** preparing for a November start of his pic version of the hit play "Shot in the Dark." **Marcel Achard** French play was adapted for Broadway by **Harry Kurnitz**. Pic version is being done by **Norman Krasna** and Litvak. Pic will be a UA film with **Sophia Loren** and **Peter Sellers** . . ."The Leopard" has already gotten 106,865 entries in 100 days in a 550-seater arty. Gross is $344,325. Pic is playing only in its subtitled version with dubbed one not pencilled in till next year . . . **Lola Albright** in to cast of **Rene Clement's** "The Love Cage" which rolls next week with **Jane Fonda** and **Alain Delon** in the south of France. Metro-bankrolled local company, Cipra, produces. Pic will be done in English with French version at the same time . . . Austrian actress **Nadja Tiller** to play opposite **Jean Gabin** in his next pic "Monsieur" which **Jean-Paul Le Chanois** directs . . . Matinee idol **Jean Marais** suddenly revealing to his fans and the world that he has a 20-year-old son. Rather than dashing hysterical femme fan hopes, as this sort of thing did in silent days, news was taken in its stride . . . **Brigitte Bardot** and **Anthony Perkins** may both warble songs in their first co-starring pic "A Ravishing Idiot" which starts in London with **Edouard Molinaro** directing.

French Film Production This Year Looks to Hit 100-Par Mark Again

Paris, Oct. 8.

Film production this year looks like it again would hit the hundred pix mark which is par here. Last year's 90 French and French majority coproductions were a bit under actual needs. Main reasons are the new 14% Film Aid and a slower rate of film attendance.

However, things are still rated bleak, and now film people are demanding that the new aid be kept intact despite Common Mart plans for cutting aid each succeeding year. Present season has started off quite well with several films doing above the usual average biz. It is hoped this means that public disaffection has reached its high point, and that now even growing tele has hit its public saturation point, at least for a time.

It is felt that good or exploitation films get them in and there is still a public penchant for cinema screen fare. Growing affluence here may also play in the favor of the cinemas, But, again, the old story is about what and which pix will get them in. Early good starters are "The Great Escape" (UA), "The Birds" (U), a satirical film musical, the French "Sweet and Sour," and the local "Un Drole De Paroissien."

So French production is trying to encompass as many types of films as possible as well as the so-called arty films for prestige and fest purposes. Most of the top new and old directors are working, which is a good sign, as well as are the few big stars.

But even if there is some optimism, the longtime perennial pix problems are still having most commercial and governmental film figures still quite cautious on the near-future. They feel that this season could show whether there is a definite upturn or if cinema going will continue to fall along with foreign markets and French worldwide film prestige.

Israeli Singer To Star In West German Film

Frankfurt, Oct. 1.

Israeli singer and actress Esther Ofarim is set for her first major film role, in the Alex von Ambesser pic, "Es war mir ein Vergnuegen" (It Was My Pleasure). The actress, who has made German records and appeared in German tele had a small part in "Exodus," and this is her first lead.

Her husband Abraham Ofarim, dancer and guitar player, also has a role in the Team Film production, which is being directed by Imo Moszkowicz.

THAT OLD FILM BUSINESS

Some Germans Back To Producing Party Films—Strictly Nudies

Frankfurt, Oct. 1.

Latest look at the "novel" productions being turned out by Germans includes a dip into "Sinerama," sin films with a heavy accent on the offbeat. A German photographer just complained to the French authorities that his film camera and picture were stolen while he had been making just such a film on the Isle of Levant, off the Cote d'Azur.

The Isle is famed for its nudist colony. And the German photog, with a couple of willing French "stars," had been making a film to be sold for private showings only at big fees.

The Germans before the war were noted, too, for making party films, and it looks as if a few are going back into the old business.

Int'l Film Prods. To Choose New Prexy in Nov.

Paris, Oct. 8.

Meeting of the steering committees set up by the late Eric Johnston as head of the Federation of International Film Producer Assns. started today (Tues.) Work probably will try to make a definite coherent pattern of Johnston's plans which then will be discussed at the November regular FIFPA meeting when his successor will be elected.

It is felt in American film circles here that if Johnston's policies are well formulated during the present conclave they should seemingly be backed by the new head. There are no clear indications of the new FIFPA director, or if he may well be American in deference to Johnston's memory.

Pointed out that though Johnston was also prexy of the Motion Picture Assn. of America, his plank was strictly international in outlook. It was based on the assumption that competitive aspects between member nations and their producers were becoming negligible as falling production cut rivalries. Also that there was more or less a place for most films in all marts as burgeoning coproduction meant working together easier and the growing American investments in, and distribution of, European pix made for less problems too.

Johnston favored giving more power to FIFPA and to center its activities on new markets (Africa and Asia), helping set up underprivileged areas, and to keep producers from acting on their own but through FIFPA for best results. He even hoped for services a la those given American majors by MPEA and MPAA but realized that it was difficult with the smaller FIFPA budget.

He also hoped to study teleproduction. Apparently he wanted to instill the fact that producers working of their own was a thing of the past with their own international organization now a powerful representative force if it were used right.

He also had stated he sought to allay the film festival question once and for all since it was taking up too much FIFPA time and obscuring the more vital things it could do. It appears he was for recognizing a group of important fests and then allowing individuals to enter others on their own. This is the one area where he preached some do-it-yourself action.

Present meetings will show whether the FIFPA will become a more dynamic group and impose itself on fest decisions, as well as coordinate various problems facing producers in most world marts such as new tax levies, protectionism and percentage freezing.

Carl Foreman Pops In

Carl Foreman, writer-producer-director of "The Victors," arrived in New York from London over the past weekend to discuss with Columbia execs pre-release engagement of the picture in December.

General release is set for February.

West End Aided by Stout Holdovers; 'Style' Solid $7,000, 'Station' 7½G; 'Birds' Boff 14G, 'Cleo' Big 44½G

London, Sept. 30.

There are only two newcomers to the West End scene, but the strength of firstrun biz is mainly being sustained by a batch of sturdy holdovers. Of the new entries, "In French Style" is shaping for a solid $7,000 in its session at the Columbia while "Station Six—Sahara" is heading for a fair $7,500 at the Plaza.

"Cleopatra" remains as top grosser, with the ninth Dominion stanza hitting a wow $44,500. "How West Was Won" in 48th frame is rated a mighty $21,300 at the Casino. Not far behind is "Lawrence of Arabia" with a wham $17,000 for its 33d session at Metropole.

At the Empire, "The V.I.P.s" has held firmly with a stout $13,000 or over in its third round. "Tom Jones" continues in smash style at the London Pavilion with $13,000 for 13th stanza. "The Birds" shapes socko $14,000 in fifth week at the Odeon, Leicester Square.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$1.75) — "West Side Story" (UA) (83d wk). Great $9,200. "Cardinal" (BLC) preems Dec. 20.

Carlton (20th) (1,128; 70-$1.75)—"Please Not Now" (20th) (2d wk). Fair $6,400. Opening round was $8,400.

Casino (indie) (1,155; $1.20-$2.15) —"How West Was Won" (Robin-MGM) (48th wk). Wow $21,000 or over.

Columbia (Col.) (740; $1.05-$2.50) —"In French Style" (BLC). Heading for sturdy $7,000.

Coliseum (MG) (1,795; $1.20-$2.46) "Brothers Grimm" (Robin-MGM) (11th wk). Tall $15,500.

Dominion (CMA) (1,712; $1.45-$4.20) — "Cleopatra" (20th) (9th wk). Great $44,500, same as previous week with capacity, as always, at every evening show.

Empire (MG) (1,330; $1.70-$2.15) —"V.I.P.s" (MGM) (4th wk). Stout $13,000 or close. Hefty $15,000 in previous week. "Mutiny on Bounty" (MGM) returns Oct. 3.

Leicester Square Theatre (1,375; $1.05-$2.80)—"For Love or Money" (Rank) (4th wk). Lively $7,900 after $8,800 in previous week. "The Informers" (Rank) bows Oct. 17.

London Pavilion (UA) (1,217; 70-$1.75)—"Tom Jones" (UA) (13th wk). Smash $13,000, great for length of run.

Metropole (1,394; 70-$1.75) — "Lawrence of Arabia" (BLC) (33d wk). Wham $17,000.

Odeon, Haymarket (CMA) (600; $1.05-$2.80)—"55 Days at Peking" (Rank) (10th wk). Lively $6,300.

Odeon Leicester Square (CMA) (2,200; 70-$1.75) — "The Birds" (Rank) (5th wk). Solid $14,000 or near. Last week, $15,500. "From Russia With Love" (UA) opens Oct. 10.

Odeon, Marble Arch (CMA) (2,200; 70-$1.75) — "El Cid" (Rank) (4th wk). Neat $7,000 or near. Last week, $7,800. "Bitter Harvest" (Rank) follows Oct. 10.

Plaza (Par.) (1,889; $1.05-$2.20)— "Station Six—Sahara" (BLC). Fair $7,000. "New Kind of Love" (Par) due Oct. 10.

Rialto (20th) (529; 70-$1.20) — "House of Damned" (20th) and "Unearthly Stranger" (WP) (3d wk). Okay $3,900, "Sky Above—Mud Below" (20th) follows Oct. 3.

Ritz (M-G) (430; 70-$1.05) — "Heavens Above" (BLC) (4th wk). $4,000 or near. Last week, $4,500.

Studio One (indie) (556; 50-$1.20) — "Flight of White Stallions" (Disney) (7th wk). Average $3,500.

Warner (WB) (1,785; 70-$1.75)— "Mister Roberts" (WB) (reissue). Shaping to hit surprise $13,000 or close. "West 11" (WP) skedded to follow Oct. 11.

'Mockingbird' Shares Top Catholic Pic Prize

Rome, Oct. 1.

Robert Mulligan's "To Kill a Mockingbird" (U) shared the Catholic Film Office Grand Prize this week with Ingmar Bergman's Swedish pic, "Winter Light." Award, which goes to the film selected from among the year's winners of Catholic Film Office (O.C.I.C.) awards at major festivals, was announced at Assisi.

"Mockingbird" (which had won the O.C.I.C. kudo at Cannes) was cited for the development of the main character played by Gregory Peck, development which "becomes a deep love which helps him to courageously assume his social and professional responsibilities, and which is the expression of authentic religion." Twin award this year is the first time the O.C.I.C. prize has been split between two films.

Paris Reaction: Linc Center Fine For Some Films

Paris, Oct. 8.

Local producers and film exporters are cagey, evasive and divided when asked for opinions anent the recent first New York International Film Festival. The one point on which they all seem to agree is that the site is good for difficult pix, or those not readily taken by American buyers. It is thought that more obviously commercial product has nothing to gain from a Lincoln Center showing.

Some of the small French producers, who specialize in off-beat pix, seemed more pro-fest than against. They noted that this year's fest provided the first U.S. airing for the "Cinema Verite" type films—the sort of function the fest should and must perform.

Film people also agree that the fest can be valuable in focusing attention on foreign films in general, and this can eventually pay off for foreign films in the still restricted, specialized American market.

Danes Aroused By Keeler Pic Prod.

Copenhagen, Oct. 1.

A crowd of angry women and grim elderly gentlemen visited today the Danish minister of Justice Hans Haekkrup and presented a sharp protest note against the Keeler film which is being made here via the Nash production, with Yvonne Buckingham as Christine Keeler and John Barrymore as Stephen Ward. The 14,000 signatures were presented to the minister by schoolmaster Inger Larson, who is a head of the local "MRA" (Moral Rearmament) organization.

"This film is in contradiction to our efforts to educate our children and its aim is to destroy what thousands of parents are trying to build, said the note. The note asks for immediate intervention by the government and a ban against shooting the film.

The minister, who was not able to decide the case, promised to present the case to the government. In the meantime, the race is on and the producer of the Keeler film is making every effort to complete the pic before the two other Keeler films—one in France and other in Egypt which are now in production. It seems that the Copenhagen effort is slowest and lacks funds.

Japanese 'Silver Peak' Handled In U. S. By AFD

Hollywood, Oct. 8.

AFD, distribution firm owned by Alex Alexander, Sam Ford Fishbein and Ricky duPont, will handle U. S. release of the Japanese film, "Storm Over Silver Peak," produced by Shochiku. Film stars Austrian ski champ Tony Sailer.

AFD also has acquired rights to "Ken Curtis Songs," new series of color musicals featuring Sons of the Pioneers.

THE KEELER AFFAIR

STARRING

YVONNE BUCKINGHAM
JOHN BARRYMORE, JR.

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In Denmark: GLORIA FILMS

In Switzerland: FILMOR

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Allied Exhibs' Product Peeks

A special welcoming dinner and screenings will be held for delegates to the 34th annual convention of Allied States Assn. the evening of Oct. 21 at the Americana Hotel, N.Y. The event will be sponsored by several film companies who will unveil new product.

Sponsoring the dinner will be Columbia, Metro, Paramount, Universal, United Artists, Warner Bros., Allied Artists and Buena Vista. Among the features to be screened will be "Pink Panther," "Captain Newman M.D.," "Who's Been Sleeping in My Bed," "The Prize" and "Strait-jacket." Screenings will be held at the individual companies' own screening rooms, giving the delegates the problem of deciding which of the pix to catch.

The welcoming dinner is but one of many feeds to be thrown during the conclave. Coca-Cola will pick up the tab for the final banquet, Oct. 24. A cocktail party preceding the affair will be tossed by the Union Carbide Corp. and Pepsi-Cola is sponsoring a private dinner and special show at the Latin Quarter, Oct. 23.

Toho's Manhattan Press Luncheon

(1) Would Fancy Coproduction With Yanks—(2) Not Yet Concerned With TV Syndication

Toho Ltd., a top production and distribution company in Japan, so far has held back releasing any of its vast backlog of film product to television. It also has refrained to date from going into the production of pix for tv. These facts were revealed last week (Thurs.) at a luncheon given for Toho toppers, in New York for the preem of "Chushingura" at the Toho Cinema, and also to observe the 30th anni of the company.

Principal speaker at the luncheon was Masahi Shimizu, president of the company, who headed a group of corporation execs who included Goro Uzaki, who's in charge of operations for Toho in the Americas; and Yoko Tsaukasa and Kumi Mizuno, comely femmes from the film's cast.

Toho, however, said Shimizu, has televized stageshows from its own theatres in Japan, these going to regular commercial outlets and were sponsored. Although two other Japanese pix production companies now are making pictures for television, Toho has refrained from going into producing films for tv until all the wrinkles have been ironed out. Another factor, Shimizu indicated, was that some tele outlets in Japan have been having program troubles.

Toho prexy, who also is chief executive of several railroad companies and department stores in Japan, outlined his company's attitude towards film coproduction. He stated that, Toho would like to go into coproduction with a U.S. major producer. He explained that the difficulty was such a coproduction, judging from past experience, might make for a film that would go over strongly in the American market but fail miserably at the Nipponese wickets.

Shimizu said that Toho expected to distribute about 20% of all its product in the U.S. this year. "Chushingura" was described as one of its strongest production efforts to date and one expected to become one of the greatest film grossers from Japan to date.

No Seal, No Distrib But Enterprise, Yes; Gurney Woos TOA

Indie producer-director Robert J. Gurney Jr. is setting some sort of precedent by taking a booth at the upcoming tradeshow being held in conjunction with the Theatre Owners of America convention in New York Oct. 28-31. Gurney, who has been conducting a one-man crusade against the Production Code Administration which has—so far—withheld a seal from his new pic, "The Prude and The Parisienne," hopes to create exhib interest in the picture which still is without a distrib.

Main feature of the booth will will be a continuous run projector which will show clips from the film. Additionally, he'll be offering promotion kits designed for both distrib and exhib use. Says Gurney: "It's not my intention to compete with the distributor or to supplant any of his functions, but rather to supplement his sales effort."

METRO RALLY FOR REISSUES

Handlers Convene In N.Y. Under Schwartz-Seadler

Total of 30 independent distributors aligned with Metro are to be in session at New York's Hotel Astor this week to talk over the new crop of MGM reissues which these indies are handling on a franchise basis throughout the United States and Canada.

Gavel is being handled by Fred Schwartz, head of the MGM unit which handles reissues and other product. He's to be assisted by Jack Schlaifer, in charge of sales, and Si Seadler, in charge of promotion, of the unit.

All are at work plotting the marketing of MGM backnumbers going under the heading of "World Famous Musical Hits."

22 Pix, 19 Lands At Frisco Fest

San Francisco, Oct. 8.

Films from more foreign countries than have ever entered the San Francisco International Film Festival before are promised for this year's event. Also there's a hint—again—of a major Hollywood entry from Irving M. Levine. Hollywood has tended in the past to do a no-show.

For this seventh annual fest, 22 major features from 19 nations are entered from U.S., Japan, France, Italy, Great Britain, Brazil, Czechoslovakia, Holland, Korea, Jugoslavia, India, Poland, Argentina, Denmark, Russia, Mexico, Greece, the Philippines and China.

Festival begins Oct. 30 and closes Nov. 12. Films on sked are: "No Way Out," Philippines; "Being Two Isn't Easy," Japan; "The Spitting Image," Netherlands; "The Aimless Bullet," Korea; "Kozara," Yugoslavia; "The Courtesan," India; "How To Be Loved," Poland; "Love Eterne," Hong Kong, "Weekend," Denmark.

Delegates from eight entrant nations have made plans to be present, and acceptances are also expected from several others, Irving Levin said.

The festival is divided into five competitions: 35mm. features, 35mm. shorts, 35mm. newsreels, 16mm. as art and 15mm. as communication.

Delmar Daves, Mexico's Emilio Fernandez and Italy's Flores Ammannati (former director of Venice Festival) are three jurors of the 35mm. feature category named so far.

Mel Basel's New Role

Boston, Oct. 8.

Mel Basel, formerly group sales director of the Astor Theatre, promotion director of Boston Garden, and group sales director at Pleasure Island, has been appointed manager of the Keith Memorial Theatre here to fill the vacancy caused by the recent death of manager Robert Hynes.

Basel was appointed by Jay Golden, northeastern division manager of RKO. Hynes, who died of a heart attack a few weeks ago, had succeeded Ben Domingo, who succumbed to a heart seizure two years ago.

RKO Taking 'Sammy Lee'; Re-Edited, Film Due For Erasure of 'C' Rating

RKO Theatres, which ventured into some off-beat booking with the recent showing of "Mondo Cane" on its 33-house New York circuit, is now extending that idea with the slotting of Seven Arts' "The Small World of Sammy Lee."

Film was originally condemned by the Legion of Decency which had not seen it prior to its opening at the Sutton Theatre, N.Y. After being "C"-rated, the pic was re-edited to conform to Legion standards and now it is understood that the rating will be changed to a higher classification. RKO will advertise it with a "recommended for mature audiences" disclaimer.

The Legion's pic ratings remain a factor in circuit booking. Organization made quite a fuss when Loew's booked the "C" rated "Boccaccio '70." RKO had trouble some years back when it booked the condemned "Baby Doll." With the "Lee" rating upgraded, however, that stigma is removed and so there shouldn't be any problem from the Legion.

RKO, incidentally, is changing the film's title to "The Small Violent World of Sammy Lee," thereby beefing it up a little. The feature opens Oct. 30 on the circuit.

Shouldn't Brush Writer Outa Sight

Paris, Oct. 8.

All motion picture writing deals should include provision for the writer to remain with the project throughout the entire production. This is the feeling of scenarist JP Miller, who is just completing his fifth month of "voluntary cooperation" with producer-director Fred Zinnemann on Columbia's "Behold The Pale Horse" here.

Although very few writers stick with a project during its filming ("they can't afford to"), Miller said they should "if they want to understand the problems of production and direction and also just the physical problems of the scenes they write."

Miller feels that his sticking with "Pale Horse" during the photography stage has been a great help to the picture, because "Zinnemann can feel much freer if the writer is on hand to smooth out scenes, to rewrite dialog if it doesn't fit the style of the actor, and to discuss the intention of the scenes. It's not a question of who's right or wrong if a difference of opinion develops, but it's a question of coming closest to the original image."

Miller would also recommend that the writer be on hand during the editing "to see how the raw pieces fit together." Writer, who has plans to coproduce as well as write an upcoming film, and Zinnemann are seeking to extend their present collaboration on a new property.

KNOXVILLE BLUEPRINTS DOWNTOWN 'GAY-WAY'

Knoxville, Tenn., Oct. 8.

Downtown theatres will soon have a "new look" because of a project called the Gay-/Way, sponsored by the Downtown Knoxville Assn. Wider, colorful sidewalks covered with broad canopies, occupied by shrubs and rest-awhile benches, will be part of it.

Three main street houses will have different fronts, with theatre signs designed into the general scheme of the canopies. Present marquees will be preserved although there will be a different observation point for them.

Theatres included in the main street plan are the Tennessee and Bijou, Wilby-Kinsey houses and the Riviera Theatre, operated by the Simpson Corp. of Atlanta, Ga. The Riviera was recently razed by fire and is being reconstructed, according to tentative plans.

IATSE N.Y. Local Might Yield Weekly Rate If Producers Able To Assure It 3 Pictures Yearly

ESSAY ON RESTRAINT

Levy Starts a Johnston Award By Yale Law School

Herman M. Levy, retiring general counsel of Theatre Owners of America, has made an undisclosed gift to the Yale School of Law, his alma mater, to be given as a prize, the Eric Johnston Award, at the end of this academic year to the student who writes the best paper on the subject of prior restraint film censorship.

Jack B. Tate, associate dean of Yale's Law School, is currently seeking other contributions to make the award permanent.

'Sins' Better Title Word Than 'Virgin'

Add another chapter to that book called "What's In A Title?"

American International's Italo spec, "Goliath and The Sins of Babylon," was originally carried on the company's release chart as "Goliath and The Virgins of Babylon." However, says AIP exec veep Sam Arkoff, there were objections from some parent groups about the use of the word "virgins." There have been no objections so far on the new title and Arkoff reasons that "virgins are more objectionable than sins."

Incidentally, both "Goliath" and the pic with which it goes out in early December, "Samson and The Slave Queen," were films about the legendary Italo strongman Maciste. In the U.S. dubbed versions, however, Maciste becomes in the first Goliath and in the second Samson.

Jean Renoir Retrospective Film Show Linked With Canadian 'Film Archive'

Montreal, Oct. 8.

The first film archive of its kind in Canada will be launched Friday (18) with the showing for one week of seven of Jean Renoir's best-known films, according to Guy Cote, president of a new outfit calling itself Connaissance du Cinema.

Films will be shown at Elysee Theatre, an art house, in conjunction with the opening locally of the French Exhibition.

Project has aroused considerable interest in Canadian film circles, and importance and prestige aspect of the archive plan, is pointed up in the expected presence opening night of Henri Langlois, curator of the Cinematheque Francaise of Paris—one of the oldest film archives in the world—and under the patronage of Raymond Bousquet, French ambassador to Canada.

Films to be show are considered Renoir classics, and include "Nana," "Le Chienne," "La Nuit du Carrefour," "Boudu Sauve des Beaux," "Madame Bovary," "La Grande Illusion" and "La Regle du Jeu"—all produced between 1925 and 1940.

Significance is also added because launching of Canadian archive with obvious French support, also strengthens new liaison between film-makers in Canada and France who recently announced a joint production deal.

Cote made two important points in announcing the archive project and the Renoir program:

First was that a Canadian archive "must begin immediately to collect and preserve film masterpieces, since "every day films are burned, they disintegrate, and they disappear"; second was that the time for setting up an archive could be more appropriate at a time when the film industry seems on the point of rebirth in Canada.

Aim of the archive is to preserve not only films, but also scenarios, still pix, posters, cameras, costumes—in fact, anything and everything involved in the making and showing of films.

A committee formed by Local 52, the studio mechanics arm of the International Alliance of Theatrical Stage Employees, has come up with a set of counter proposals to those suggested a few weeks ago by indie producer Ely A. Landau. These suggestions have been sent to Landau. Aim is for the parties to get together again and possibly come to some realistic conclusions regarding Gotham film production working conditions.

Landau earlier expressed his dissatisfaction with the eastern studio labor picture, saying that it was geared more for and favored tv commercial and industrial production. He had discussed the matter with the East Coast Motion Picture Council, a body of eastern filmmaking locals, and had found the IATSE psychology discouraging to him. This and other factors led to his pulling two features out of Gotham production and shooting them elsewhere.

Landau wanted a weekly rate instead of the daily scale which fits advertising blurbs. He also sought adjustments in film work time schedules and such. Local 52, which has among its membership the bulk of the labor force required for a feature film's production, was considered the major hangup in the discussions over any rules change. The union had, true, expressed a theoretical interest in furthering eastern production but considered changes in existing situations a matter on no urgency (to labor) whatever.

After Landau created a stir over the issue, the local decided that its image could be improved and suggested, at a meeting of the Council and Landau, that a committee be set up to re-examine 52's position and possibly come up with some counter proposals for Landau to study. These ideas have now been drafted and sent to the producer.

Typically, counterproposals aren't divulged. It is believed that the local has agreed to negotiate a weekly scale arrangement—if certain guarantees precede it. Actually this has been the union's position from the start, it wanting such things as a longterm lease on facilities by a producer or other proof of long-range activity. Now the guarantee thinking apparently takes the form of a guarantee assurances a certain number of pix will be shot within a given time period. A guess is that a weekly rate would be based on three features in a year.

What it amounts to is 52's desire to insure sufficient work to justify concessions. As spokesmen have pointed out, the union has a "favored nations" clause in its pacts which means that if it makes this kind of deal with one producer, it must then make it with any other meeting same standards. This explains the local's caution on loosening working rules.

Gimbel's Tells Public Re Video; Irks Film Man

Philadelphia, Oct. 8.

Television listings sent as a mailer in a midtown department stores monthly billings was protested by David E. Milgram, president of Theatre Owners of Pennsylvania and owner of the firstrun Fox Theatre.

Milgram sent his protest to the Chestnut Street Businessmen's Assn., the Market Street Businessmen and Gimbel Bros., the store which slipped in the pamphlet carrying the listings of WCAU-TV.

"Mailing literature that actually tells people to stay at home and watch tv is, in itself, a deterrent. Our organization is most anxious to get people out if their homes and downtown," Milgram wrote. "As a matter of fact, we are now formulating an advertising campaign to bring this about."

BRAVO, JEAN!

"Jean Seberg emerges as a good actress and a memorable beauty."
—William Peper, N.Y. Telegram and Sun

"Miss Seberg is something more than excellent. For the first time she is a star. A lovely woman able to recall Ingrid Bergman . . "
—London Evening Standard

"Miss Seberg . . . displays sensitivity and depth of character."
—Judith Crist, N.Y. Herald Tribune

"Miss Seberg has become a most delightful actress . . . she has the soft eyes and sensibility of Deborah Kerr and her every inflection conveys intelligence and humour."
—London Evening News and Star

DAVID HURN

"Those who long suspected Jean Seberg might not have to speak bad French to be considered a good actress can now come into the open."
—Archer Winsten, N.Y. Post

. . . "the finest, most moving performance the young lady . has ever given us . . . no wonder the French have taken her to their own hearts . . "
—Leo Mishkin, N.Y. Morning Telegraph

"The sensitive performance she gives once again points up her continued growth as an actress."
—Rose Pelswick, N.Y. Journal-American

. . . "Miss Seberg emerges as an extremely fine actress . . . she is the heart, the soul, the pleasure and the pain of 'In the French Style'."
—London Sunday Telegraph

"She has arrived."
—N.Y. Mirror

★★★★ JEAN SEBERG LOOMS AS BRIGHT NEW STAR

"Besides her exquisite beauty, she possesses a histrionic artfulness in conveying various emotions that stamps her as an actress of fine caliber."
—Kate Cameron, N.Y. Daily News

"The subtle, assured actress we see here—brings so much genuine feeling to the situations in which she finds herself that we come really to believe in the character, and even, finally, really to care what happns to her."
—London Daily Times

"Miss Seberg brings life and brilliance to her portrayal, registering strongly both in the more dramatic and lighter moments."
—VARIETY

"Miss Seberg . . . justifies the confidence of her admirers: she acts, creates a mood, controls and illuminates a scene."
—Dilys Powell The Sunday Times (London)

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Dumb Young Vs. Dumber Adults

Albany Hearings on 'Rating' Films Suitable For School Kids Divides Folks on Expected Lines

By JAMES L. CONNERS

Albany, Oct. 8.

Adult psychiatry and child psychology have been given forceful spotlighting in the New York State Legislature concerning possible community and/or state guidances in the matter of suitability of motion pictures for different age groups.

A hearing on Albany's Capitol Hill last week, as was to be expected, brought out the pros and cons. There's agitation for classification of pictures on one side, agitation against it on another, and in between some rather incisive questioning about the merits and demerits of any kind of censorship.

The course which eventually will be taken by the Empire State solons should be particularly significant because of the precedents established — these being perhaps more meaningful because N.Y. might well be relied upon by some defense and prosecution attorneys as a guidepost-setting institution.

The basic facts of the matter, as brought out here, are that trashy nudist - type and other "earthy" pictures have been on exhibition without curb. The Board of Regents would have it that the State Education Board should be empowered to say yes or no as to whether these should be labeled unsuitable for students unless accompanied by a parent or guardian.

This is the wrong approach, stated Margaret Twyman, Community Relations Director of the Motion Picture Assn. of America. Mrs. Twyman protested against the measure on the argument that the parents in any given community should raise the objections and, particularly, dissuade exhibitors from making such programming available. Censorship should begin at home, and the power of censorship should not be invested in community or state officialdom, she said in effect.

Mrs. Twyman, who has worked on the faculties of three universities, expressed her sentiments in a six-and-a-half page formal statement. Her thesis is that a well-guided child is not likely to be influenced to any appreciable extent by motion pictures, television, etc.

Not even by a pornographic motion picture? She said "no." Whereupon some politicos raised the point that Mrs. Twyman might be talking about "the perfect child" and "the millenium."

Mrs. Twyman, whose role as psycologist and sociologist was challenged at one point, said she wasn't considering any kind of "perfect child." Instead, she asked, wouldn't it be better if the state's educators embarked on a program of parent education rather "than such an inconsequential program as you suggest?"

Sen. Thomas Laverne, Republican of Rochester, raised the sociological thought that many people, particularly in New York City, are "functionally illiterate" and the communication between them and their offspring is "poor."

There have been no conclusions as yet. The nub of the matter is that certain State elements want the establishment of a film classification panel, professedly in the interest of children who otherwise would not be so "protected." Those against say this would be censorship and thus offensive, regardless of extent of the censorship.

Todd's Chi Bookings

Chicago, Oct. 8.

Michael Todd Jr. has retained Chuck Teitel and Dan Goldberg to buy and book films for his two Chi houses. The Cinestage and Michael Todd. Teitel is associated with Goldberg in the World Playhouse, Town and Globe Theatres, and in Teitel Films, distributors.

Tentative plans are for the Cinestage, currently in its 34th hardticket week of "Lawrence of Arabia," to go on regular firstrun. Todd theatre, currently dark, will probably become an action-film house.

Cuffo Kid-In-Hand

San Antonio, Oct. 8.

Alvin Krueger, manager of the Laurel, local Cinema Arts Theatres nabe operation, deadheads kids under 12 if accompanied by their paying parents to the current double bill showing of "Hootenanny Hoot" (M-G) and "It Happened at the World's Fair" (M-G).

Prices for the double bill are 75c for adults and 25c for children over 12.

Happy Subsidiaries; Metro French Companies With Market Winners

Paris, Oct. 8.

Metro has hit the jackpot this year with its bankrolled French features turned out by two local subsidiaries, Jacques Bar's Cipra Films and Gaumont International, whose product Metro has for worldwide distribution.

Most spectacular success has been racked up by Cipra's "Melodie En Sous-Sol" (Basement Melody), Jean Gabin-Alain Delon starrer which is being called "Any Number Can Win" in the States. Pic is the top grosser of all French pix released here since January, 1963, and is now in its 22d first-run week. Total Paris admissions to date are 478,483.

Metro has also done all right with three other French features it released this season. Another Cipra production, Rene Clement's "Le Jour et L'Heure" (The Day and The Hour), drew 104,147 admissions here in firstrun. The other two, both Gaumont productions, are Andre Cayette's "La Glaive et La Balance" (The Sword and The Balance), which drew 210,155 firstrun admissions, and Roger Vadim's "Le Vice et la Vertu" (Vice and Virtue), which drew 195,160.

This is the first year Metro has had such solid success from its French-made features. In addition, 20th-Fox and United Artists are going for the locally-made pix.

OFFERS 'ORIGIN LABEL' BILL AGAINST RUNAWAY

Washington, Oct. 8.

Legislation requiring labelling of American-produced films made outside the United States has been introduced by Rep. Bernard Grabowski (D-Conn.). A film credit line telling where the film was made would be required by the legislation. Grabowski said promotional and advertising material should carry the same credit.

Grabowski pegged his legislation as an amendment to the Federal Trade Commission Act saying it would bring to public attention the "unfair practices of the movie industry."

Taking his cue from the Hollywood craft unions he charged thousands of U. S. technicians, craftsmen and office employees were out of work because of foreign film production.

"Surely the film industry can make use of American labor and not spend dollars overseas when we all know what a great unemployment problem we have," Grabowski said.

He warned runaway production could become "a source of propaganda not in keeping with our democratic way of life."

Grabowski said he believed in fair competition, "not the type currently practiced by some in the movie industry."

SHREVEPORT FOLDS ANOTHER

Shreveport, Oct. 8.

Another hardtop, the 650-seat Saenger, has closed leaving this 300,000-plus population area with only five indoor screens, counting one Negro house. There are now five theatres dark.

The Saenger, which has alternated a 70m policy with second runs, is owned by the Paramount-Gulf chain in New Orleans. Company hasn't clarified future of the building, but a weekend and summer policy is being mulled.

Portland, Maine, Down To Three Firstruns

Portland, Me., Oct. 8.

Another firstrun house in this city of 75,000 is set to shutter. Either the Strand of the Empire will close permanently depending on the outcome of negotiations between the Ralph Snider Enterprises of Boston and the landlord of the Strand.

The Strand's lease expired Labor Day and has been closed temporarily. If the Snider interests can come to terms with the Strand's landlord, it will sell the Empire, which it owns. If not, it will continue to operate the Empire. Last month the Civic Theatre became a victim of poor business.

When final arrangements are concluded Portland will be left with three-first-run houses.

Poe & Bikinis

Continued from page 4

generally conservative Nicholson predicted that their current "Beach Party," on the basis of the 2,800 dates played so far, should rack up a domestic rental of between $3,000,000 and $4,000,000 (on a budget cost of something under $800,000). That will mean that "Beach Party" will more than double the rental of any previous AIP release.

Considering the durability of the Poe adaptations, and the bonanza being won by the teenage musical pic, there seems to be no need to combine those two elements which are presently doing very okay separately, but the way Nicholson and Arkoff have operated in the past, it's not safe to say it won't eventually happen.

In The Know With Poe

For example, their first Poe filmization, "House of Usher," was played absolutely straight, though star Vincent Price's unabashed theatricality provoked relieving yocks along with the yells. As the series progressed, more and more comic elements have crept into the scripts which, however, have continued to be written within a straight horror framework. Emboldened by the success of these films, AIP now has two outright comic-horrors (both originals) on tap: the completed "Comedy of Terrors," starring Price, Lorre, Basil Rathbone and Boris Karloff and "It's Alive," which starts in January with Lorre as star.

Meanwhile, the company is continuing its more conventional Poe cycle with "Masque of Red Death" which starts shooting in England in November with Price as star. This (the seventh Poe pic) is to be followed by "City in The Sea," "Descent Into The Maelstrom" and "Ligeia."

The reasons for their faith in Poe as profitable source material can be seen in the following domestic rental breakdown on Poe pix to date: "House of Usher" (1960), $1,400,000; "Pit and The Pendulum" (1961), $1,500,000; "Premature Burial" (1962), $1,100,000; "Tales of Terror" (1962) $1,000,000; "The Raven" (1963), $1,500,000; and "Haunted Palace" (1963), $1,500,000. (The figure on "Palace" which is just going into national release, is a projection based on biz to date.)

Because AIP has just recently been hitting its stride in the foreign market, most of these pix haven't yet had their full overseas playoff, but, after deducting cost of doing biz, the offshore returns are all gravey.

Re their upcoming sequel to "Beach Party," which is going to be called "Muscle Beach Party," the AIP chiefs profess to have no knowledge of any title conflict with the film adaptation of Ira Wallach's novel, "Muscle Beach," which Martin Ransohoff had announced some months back. AIP does not register its titles with the Motion Picture Assn. of America title registration bureau and, say Nicholson and Arkoff, since there have been a number of other items, including a short, called "Muscle Beach," they don't think they'll be liable to any "unfair competition" charges. (But, just in case there are, they've obtained insurance coverage on the production from the Firemans Fund.)

"Muscle Beach Party" is due to go into production in December with an Easter release skedded. Although still just a gleam in the eyes of its exec producers, the film already has 200 firm playdates.

With Product Completed Long Ahead Universal Able to Sell Foresightedly

Universal will market 14 new pictures and two reissues during the first six months of 1964. This was the message imparted to the company's branch managers and sales and promotion execs gathered in New York last week for a week-long national sales meeting at the Hotel Waldorf Astoria.

Henry H. Martin was the source of the tidings and he reinterated U prez Milton R. Rackmil's feelings expressed earlier in the week while welcoming the visiting salesmen that 1964 holds the greatest potential for the company it has ever had. These pix include "Charade," the Christmas pic at Radio City Music Hall, a Betty E. Box film called "Young and Willing," the Rossano Brazzi-Shirley Jones starer "Dark Purpose," "Howard Hawks' "Man's Favorite Sport?" and a musical tagged "The Dream Maker."

Also set for release are "Hide and Seek" from abroad, "Captain Newman M.D.," "The Brass Bottle," a Hammer horror pic tagged "Nightmare," "He Rides Tall," Ross Hunter's "Chalk Garden," "The Raiders," "Wild and Wonderful" and "Bedtime Story," originally called "King of the Mountain." In addition, U will reissue two of its all-time top grossers, "Operation Petticoat" and "Pillow Talk."

In connection with these releases, Universal will hold a 26-week sales drive among its domestic regional sales manager, branch managers, salesmen and bookers during the first six months of '64 with $50,000 in prizes to be awarded. The drive will honor Martin who has been with the company for 30 years as of 1964. In telling the assemblage of the drive, Rackmil gave praise to the v.p.-general sales manager for his years of effective service. The push will be called the "Hi Martin Sales Drive."

Also addressing the group was David A. Lipton, U ad-pub v.p. in from Coast. He called for a concerted, picture-by-picture custom sales effort, stating that "advertising cannot do the job alone. You cannot buy your audience or your success." He cited the company's job on "Charade," pointing out the step-by-step procedures in advertising, publicity and promotion done on the film.

In all of this, he pointed out Universal's advantage in having lots of time to work on pix in that company has built up a sturdy inventory and has skedded the product for maximum time to work on each picture for the best depth possible. He noted that this will not only be reflected in "Charade," but will also show itself in "Captain Newman, M.D.," "Man's Favorite Sport?", "Wild and Wonderful," "Brass Bottle," "Chalk Garden," "Bedtime Story" and others.

Part of the conclave was presentation of Photoplay Magazine's "Front Cover Award" to Universal. Rackmil accepted it at a luncheon last Friday (4) at the Waldorf.

This was the second such national sales meeting held by Universal in 1963 and Martin told the gathering that it was the company's plan to make the New York sessions an annual event. The idea has worked well for U in the past and this meeting was termed very satisfying, all of which has prompted the continuation of the scheme.

'Rampage's' UTO Hype

Kansas City, Oct. 8.

The new business building program of the United Theatre Owners of the Heart of America continues in high gear, with "Rampage" (WB) slated to be given the full saturation treatment in 250 houses, October 9.

Braintrusters making the decision on "Rampage" were Harry Greene of Welworth Theatre, Minneapolis, Eddie Forester of Frontier Theatre of Dallas, along with local circuitmen Fred Souttar and Roy Hill of Fox Midwest Division of National General Corp. and Richard Orear and M. B. Smith of Commonwealth, plus Darrel Presnell, BB program head. Russell Borg and Don Walker represented Warners at the meeting.

Suggests Ed. L. Hyman: 'Let's Not Have Another Winter Like Last Year'

Discussing the latest issue of his Orderly Distribution Release Book, American Broadcasting-Paramount Theatres v.p. Edward L. Hyman continued his upbeating of the industry with predictions of a rosy future for the last six months of 1963 and the first half of 1964.

At a trade discussion yesterday (Tues.) at AB-PT headquarters in New York, he recalled the winter of 1963 and expressed his hope that it not be repeated in the coming year. Judging from the information he was able to compile with the help of distribution chiefs of most companies, the v.p. said that he could see "nothing but a bright period ahead for our whole industry."

He continued his plea for exhibs to "pitch in at the grass roots level" to insure a sturdy fourth quarter. There will be lotsa quality product for that and other periods and so, with a concerted effort, things should be strong. Hyman also got in a lengthy plug for his pet project — orderly release — again warning against the dangers of "orphaned periods" on the industry.

As usual, 3,000 copies of the book are being sent out to exhibs, distribs, producers et al. It's a fatter book this time and even features pictures of, as they are called in the volume, "toilers of the see," the distrib chiefs and their staffs. Hyman described how helpful these staffs were in compiling the edition and, in general, had praise for everything and everybody.

Columbia

Continued from page 3

over the Coast berth (which he could have had before) despite the balking of Miss Barnes who is said to prefer the European way of life. Paradoxically, while British residents, they educated their children in American schools and in fact their daughter was married less than a year ago in Beverly Hills.

The reported delays have brought the usual Hollywood rumors, including the mention of Bill Dozier who heads Col's teleproduction affiliate, Screen Gems, but that's all it is—a rumor.

Frankovich got in yesterday (Tues.) from the Coast and it is expected a decision for him to take the Hollywood studio berth will be made before he goes on to London and the Far East.

In his new assignment Schwartz expectedly will have a major role in setting up production packages as well as concerning himself with affairs distribution and exhibition on a worldwide basis.

The title of senior v.p. at Col was last held by the late Abe Montague. When Col was shopping around for a production topkick it was Montague who asked Schwartz to lunch and this was to lead to Schwartz's becoming filmmaking v.p., for which post he relinquished the presidency of RKO theatres.

Sam Briskin continues as a Col v.p. on the Coast and an important member of the heirarchy.

NO EVIDENCE, GO FREE

Kill Indictments for Attempted Arson on Theatre

Kansas City, Oct. 8.

Giving "insufficient evidence" as the reason, Alfred O. Hardy, assistant state prosecutor, asked for a dismissal of two 15-month-old indictments charging assualt with intent to inflict bodily damage and attempted arson—which grew out of a labor dispute between Durwood Theatres and the projectionists' union. After listening to Hardy's request, Judge Harry H. Hall last week lifted the indictments against Carl Badami, a projectionist, and Herbert R. Clark, auto mechanic.

The men had been charged with assault in connection with the throwing of two "Molotov cocktail" gasoline bombs on May 29, 1962, at the home of Gene F. Cramm, then supervisor of maintenance for the Durwood circuit. A charge of attempted arson against Clark also was dismissed.

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year..... 6
This Date, Last Year 1

"THE STRANGLER"
(Bischoff-Diamond Prod.)
Prods.—Samuel Bischoff, David Diamond
Dir.—Burt Topper
Victor Buono, Diane Sayer, Wally Campo, Michael Ryan, Mimi Dillard, Ellen Corby, Davey Davidson, David McLean, Bagney Banon, Jean Bates, James Silsking
(Started Sept. 13)

AMERICAN INT'L

Starts, This Year 7
This Date, Last Year..... 3

"BEHOLD A PALE HORSE"
(Fred Zinnemann Prods.)
Shooting in France)
Prod.-Dir.—Fred Zinnemann
Gregory Peck, Anthony Quinn, Omar Sharif, Marietto Angeletti, Mildred
"THE COMEDY OF TERRORS"
(James H. Nicholson-Samuel Z. Arkoff Prod.)
Prods.—James H. Nicholson, Samuel Z. Arkoff, Anthony Carras
Dir.—Jacques Tourneur
Vincent Price, Peter Lorre, Boris Karloff, Basil Rathbone, Joyce Jameson, Joe E. Brown
(Started Sept. 4)

COLUMBIA

Starts, This Year 15
This Date, Last Year 15

Dunnock, Roymond Pellegrin, Christian Marquand, Paolo Stoppa, Martin Benson, Jean Castagnier, Annick Allieres
(Started June 13)
"WHISTLE YOUR WAY BACK HOME"
(Hanna-Barbera Prods.)
Prod.-Dirs.—William Hanna, Joseph Barbera
Voices: Daws Butler, Mel Blanc, Don Messick, Julie Bennett, Hal Smith, J. Pat O'Malley
(Started June 24)
"THE FASTEST GUN"
(Admiral Pictures Inc.)
Prod.—Grant Whytock
Dir.—Sidney Salkow
Audie Murphy, Merry Anders, Ted De Corsia, James Best, Walter Sande, Rex Holman, Red Morgan
(Started Sept. 18)
"GOOD NEIGHBOR SAM"
(David Swift Prod.)
Prod.-Dir.—David Swift
Jack Lemmon, Romy Schneider, Dorothy Provine, Edward G. Robinson, Mike Connors, Edward Andrews, Louis Nye
(Started Sept. 30)

New York Theatres

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ON STAGE "FAR EAST, FAR WEST".

WALT DISNEY

Starts, This Year 6
This Date, Last Year 4

"EMIL AND THE DETECTIVES"
(Shooting in Berlin)
Prods.—Walt Disney, Peter Herald
Dir.—Peter Tewksbury
Walter Slezak, Bryan Russell, Roger Mobley, Cindy Cassell
(Started Sept. 9)
"THE MOON-SPINNERS"
(Shooting in Crete and London)
Prods.—Walt Disney, Bill Anderson
Dir.—James Neilson
Hayley Mills, Peter McEnery, Eli Wallach, Pola Negri, Joan Greenwood, Irene Papas, Michael Davis
(Started Sept. 10)
"WILD GOOSE STOP"
Prods.—Walt Disney, Winston Hibler
Dir.—Norman Tokar
Brian Keith, Vera Miles, Brandon De Wilde, Walter Brennan
(Started Sept. 23)

METRO

Starts, This Year 17
This Date, Last Year 18

"THE UNSINKABLE MOLLY BROWN"
(Lawrence Weingarten Prod.)
Prod.—Lawrence Weingarten
Dir.—Chuck Walters
Debbie Reynolds, Harve Presnell, Ed Begley
(Started Sept. 4)

PARAMOUNT

Starts, This Year .11
This Date, Last Year . 9

"CIRCUS WORLD"
(Samuel Bronston Prods.)
(Shooting in Barcelona)
Prod.—Samuel Bronston
Dir.—Henry Hathaway
John Wayne, Claudia Cardinale, Rod Taylor, Hita Hayworth, Llayd Nolan
(Started Sept. 23)

20th CENTURY-FOX

Starts, This Year 9
This Date, Last Year..... 3

"WHAT A WAY TO GO"
(Apjoc-Malibu)
Prod.—Arthur P. Jacobs
Dir.—J. Lee Thompson
Shirley MacLaine, Paul Newman, Robert Mitchum, Dean Martin, Gene Kelly, Dick Van Dyke
(Started Aug. 9)
"SHOCK TREATMENT"
(Arcola-20th-Fox)
Prod.—Aaron Rosenberg
Dir.—Denis Sanders
Stuart Whitman, Carol Lynley, Lauren Bacall, Roddy McDowall
(Started Aug. 22)

UNITED ARTISTS

Starts, This Year 14
This Date, Last Year.....18

"THE WORLD OF HENRY ORIENT"
(Pan Arts Co.)
(Shooting in New York)
Prod.—Jerry Hellman
Dir.—George Roy Hill
Peter Sellers, Angela Lansbury, Peter Duchin, Phyllis Thaxter, Paula Prantiss, Barbara Nichols, Tippi Walker, Merrie Spaeth, Bibi Osterwald, Hermione Gingold
(Started July 29)

"THE TRAIN"
(Les Productions Artists-Ariane-DEAR Film)
(Shooting in France)
Prod.—Jules Bricken
Dir.—Arthur Penn
Burt Lancaster, Jeanne Moreau, Paul Scofield, Claude Dauphin, Michele Gordon, Suzanne Flon, Albert Remy
(Started Aug. 5)

"THE LIGHT OF DAY"
(Filmways, Inc.)
(Shooting in Istanbul, Greece and Paris)
Prod.—Martin Ransohoff
Dir.—Jules Dassin
Melina Mercouri, Maximillian Schell, Peter Ustinov, Robert Morley, Akim Tamiroff, Gilles Segal, Jess Hahn
(Started Aug. 12)

"THE DUBIOUS PATRIOTS"
(Corman Prods.-UA)
(Shooting in Yugoslavia)
Prods.—Gene & Roger Corman
Dir.—Roger Corman
Stewart Granger, Raf Vallone, Mickey Rooney, Edd Byrnes, Henry Silva, Stella Rozina, Enzo Fiermonte, William Campbell, Peter Coe, Helmo Kindermann, Helmut Schneider, Julio Marchetti
(Started Sept. 2)

"INVITATION TO A GUNFIGHTER"
(Stanley Kramer Prod.)
Prod.—Stanley Kramer
Dir.—Richard Wilson
Yul Brynner, Janice Rule, Pat Hingle, George Segal, Clifford David, Brad Dexter, Alfred Ryder, Strother Martin, Curt Conway, Bill Hickey
(Started Sept. 10)

"THE BEST MAN"
(Shooting at Columbia)
Prods.—Stuart Millar, Lawrence Turman
Dir.—Franklin Schaffner
Henry Fonda, Cliff Robertson, Margaret Leighton, Lee Tracy, Ann Sothern, Shelley Berman
(Started Sept. 16)

UNIVERSAL

Starts, This Year..... 8
This Date, Last Year 11

"THE ISLAND OF THE BLUE DOLPHINS"
(Universal-Robert B. Radnitz Prod.)
Prod.—Robert B. Radnitz
Dir.—James B. Clark
Celia Kaye, Julie Payne
(Started Sept. 18)

WARNER BROS.

Starts, This Year 11
This Date, Last Year 11

"ENSIGN PULVER"
(Shooting in Acapulco)
Prod.-Dir.—Joshua Logan
Robert Walker Jr., Millie Perkins, Burl Ives, Tommy Sands, Walter Matthau
(Started Aug. 1)
"MY FAIR LADY"
Dir.—George Cukor
Audrey Hepburn, Rex Harrison, Stanley Holloway, Wilfrid Hyde-White, Gladys Cooper, Jeremy Brett, Isobel Elsom, Mona Washburn
(Started Aug. 13)
"KISSES FOR MY PRESIDENT"
(WB-Pearlayne Prod.)
Prod.-Dir.—Cutis Bernhardt
Fred MacMurray, Polly Bergen, Arlene Dahl, Eli Wallach
(Started Aug. 19)
"THE LONG FLIGHT"
(John Ford-Bernard Smith Prod.)
Prod.—Bernard Smith
Dir.—John Ford
Spencer Tracy, James Stewart, Richard Widmark, Carroll Baker, Karl Malden, Sal Mineo, Dolores Del Rio, Ricardo Montalban, Gilbert Roland, Arthur Kennedy, Patrick Wayne, Elizabeth Allen, John Carradine, Victor Jory
(Started Sept. 23.)

INDEPENDENT

Starts, This Year 13
This Date, Last Year 18

"THE TROUBLEMAKER"
(Seneca-Ozmandias Prods.)
Prod.—Robert Gaffney
Dir.—Theodore J. Flicker
Tom Aldredge, Joan Darling, Theodore Flicker, James Frawley, Buck Henry
(Started July 29)
"ONE POTATO, TWO POTATOES"
(Bawalco Production)
(Shooting in Plainsville, Ohio)
Prod.—Sam Weston
Dir.—Larry Peerce
Barbara Barrie, Bernie Hamilton, Richard Mulligan, Harry Bellaver
(Started Aug. 5)
"DOG EAT DOG"
(Michael Arthur Prod.)
(Shooting in Yugoslavia)
Prods.—Arthur Cohen, Carl Sokol
Dir.—Albert Zugsmith
Cameron Mitchell, Elizabeth Flickenschild, Werner Peters, Pinkas Braun, Isa Miranda, Antonella Lualdi, Jayne Mansfield
(Started Aug. 30)
"THE YOUNG LOVERS"
(Tigertail Prods.)
(Shooting at Glodwyn Studios)
Prod.-Dir.—Samuel Goldwyn Jr.
Peter Fonda, Sharon Hugueny, Nick Adams, Deborah Walley
(Started Sept. 3)
"NIGHTMARE IN THE SUN"
(Afilmco)
Prods.—Marc Lawrence, John Derek
Dir.—Marc Lawrence
John Derek, Ursula Andress, Also Ray, Arthur O'Connell, Sammy Davis Jr., Keenan Wynn, Allyn Joslyn, George Tobias, Richard Jaeckel
(Started Sept. 16)

"THE WILD AFFAIR"
(Seven Arts Films (UK) Ltd.)
Prod.—Richard Patterson
Dir.—John Krish
Nancy Kwan, Terry-Thomas
(Started July 15)

BRITAIN

ANGLO - AMALG

Starts, This Year..... 5
This Date, Last Year.....15

"CARRY ON SAILOR"
(Peter Rogers Prod.)
Prod.—Peter Rogers
Dir.—Gerald Thomas
Bernard Cribbins, Kenneth Williams, Juliet Mills
(Started Sept. 2 at Pinewood studios)

ASSO. BRIT. - PATHE

Starts, This Year..... 9
This Date, Last Year..... 6

"THE BARGEE"
(Galton-Simpson Prod.)
Prod.—W. A. Whittaker
Dir.—Duncan Wood
Harry H. Corbett, Eric Sykes, Hugh Griffith
(Started Sept. 9 at Associated British studios, Elstree)

BRITISH LION

Starts, This Year 7
This Date, Last Year 8

"THE SYSTEM"
(British Lion-Britannia release)
(Kenneth Shipman-Michael Winner Prods.)
Prod.—Kenneth Shipman
Dir.—Michael Winner
Oliver Reed, Jane Merrow
(Started Aug. 19. Shot entirely on location Torquay, Devonshire)

COLUMBIA

Starts, This Year..... 7
This Date, Last Year..... 5

"FIRST MEN IN THE MOON"
(American Films)
Prod.—Charles Schneer
Dir.—Nathan Duran
Martha Hyer, Lionel Jeffries
(Started Oct. 7 at Shepperton studios)
"THE PUMPKIN EATER"
(Romulus-Jack Clayton Prod.)
Prod.—James Woolf
Dir.—Jack Clayton
Anne Bancroft, Peter Finch, James Mason
(Started Sept. 9 at Shepperton studios)
"DEVIL SHIP PIRATES"
(Warner-Pathe Release in U.K.)
(Hammer Films)
Prod.—Anthony Nelson Keys
Dir.—Don Sharp
Christopher Lee, Suzan Farmer
(Started Aug. 26 at Bray studios)
"BEHOLD A PALE HORSE"
(Highland-Brentwood)
Prod.-Dir.—Fred Zinneman
Gregory Pack, Anthony Quinn, Omar Sharif
(Started June in Pau, South of France)

COMPTON CAMEO

Starts, This Year..... 1
This Date, Last Year..... 0

"SATURDAY NIGHT OUT"
(Telki Films)
Prod.-Dir.—Robert Hartford- Davis
Heather Sears, Bernard Lee, Erica Remberg, John Bonney, Jody McCrea
(Started Sept. 16 at Shepperton studios)

DISNEY

Starts, This Year..... 2
This Date, Last Year..... 2

"THE MOONSPINNERS"
Exec. Prod.—Walt Disney
Coprod.—William Anderson
Assoc. Prod.—Hugh Attwooll
Dir.—James Neilson
Hayley Mills, Eli Wallach, Peter McEnery, Joan Greenwood
(Started Sept. 9 on location in Crete, into Pinewood studios in November)

METRO

Starts, This Year..... 4
This Date, Last Year..... 7

"MURDER MOST FOUL"
Exec. Prod.—Laurence P. Bachmann
Prod.—Ben Arbeid
Dir.—George Pollock
(Starts Oct. 7 at Metro studios, Elstree)

RANK

Starts, This Year..... 8
This Date, Last Year..... 6

"36:22:36"
(Val Guest Prods.)
Prod.-Dir.—Val Guest
Jeanette Scott, Ian Hendry
(Started Sept. 30 on location in Weston Super Mare, Nice, Cannes. Into Pinewood studios from end of October.
"HOT ENOUGH FOR JUNE"
Prod.—Betty Box
Dir.—Ralph Thomas
Dirk Bogarde, Silva Koscina
(Started Sept. 25 at Pinewood studios. Location at Padova, Italy)
"STRICTLY FOR THE BIRDS"
(Independent Artists)
Prod.—E. Smedley Aston
Dir.—Vernon Sewell
Tony Tanner, Joan Sims and Graham Stark
(Started Sept. 16 at Beaconsfield studios. Off the floor Sept. 27.)

20TH-FOX

Starts, This Year 3
This date, last year 0

"THE HORROR OF IT ALL"
Exec. Prod.—Robert Lippert
Dir.—Terence Fisher
Pat Boone, Erica Rogers
(Started October 7 at Shepperton studios)

UNITED ARTISTS

Starts, this year 5
This Date, Last Year..... 6

"WOMAN OF STRAW"
Prod.—Michael Relph
Dir.—Basil Dearden
Gina Lollobrigida, Sean Connery, Sir Ralph Richardson.
(Started July 22 at Pinewood studios. Now on location in Majorca)

NO DISTRIB

"THE WILD AFFAIR"
(Seven Arts Films for Bryanston-Seven Arts)
Prod.—Richard L. Patterson
Dir.—John Krish
Nancy Kwan, Terry-Thomas, Bud Flanagan
(Started Aug. 19 at Twickenham studios)
"THE CHURCHILL STORY"
(Le Voen Films)
Exec. Prod.—Jack Le Vien
(Started July 15. Locationing in September at Chartwell, Blenheim and Checkers)

Nelson's 'Lilies' Flourish In Western Playoff

Ralph Nelson's "Lilies of the Field" is opening strongly in the midwest, where it was filmed, and is out-grossing some of United Artists' top money-makers in that area. Pic is also doing nice biz in other locations around the country and in Europe.

High on the midwest list are theatres in Albuquerque, Denver Boulder, Greeley and Santa Fe. In seven theatres among these cities, "Lilies" has taken in $27,573 in its first week or less. Sidney Poitier stars in the pic which copped four awards at the Berlin Film Festival.

In another awards category, the film has received the "special applause citation" of the Motion Picture Assn. of America. It is playing in 10 key cities around the country.

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Sinatra Shed of Nevada, Or Vice Versa

Las Vegas, Oct. 8.

Frank Sinatra, long a gambling operation figure in addition to his entertaining prowess, yesterday (Mon.) rang down the curtain on his Nevada gaming career. He announced only hours before deadline of his answer to a complaint brought by Nevada Gaming Control Board that he is disposing of his interests in the Cal-Neva Lodge, Lake Tahoe, and the Sands Hotel here.

Sinatra earlier had been charged with using "vile and abusive" language in a telephone conversation with Ed Olen, chairman of the board, and with hosting Sam Giancana, Chicago underworld figure whose name appears in the Nevada "Black Book" of undesirables unwelcome around gambling operations, at his Cal-Neva Lodge last July. A hearing had been expected later this month.

In a public statement issued through the entertainer's attorney, Harry Claiborne, Sinatra said he requests "all gaming licenses issued to him to be terminated." The singer stressed a new affiliation with a major entertainment company and said he has "agreed to spend my full time and efforts in that company's activities in the entertainment industry." Sinatra, of course, was referring to Warner Bros. and his position as aide to Jack L. Warner. (See separate story).

Sinatra has a 50% corporate ownership of Cal-Neva, valued at $3,000,000, and 9% of the Sands, valued at $380,000. His Cal-Neva partners are Hank Sanicola and Sanford Waterman.

In addition to the alleged abusive language to Olsen, Sinatra was accused of two bribes offered to control board auditing personnel by a Sinatra agent in return for their "cooperation" in the Cal-Neva case.

Court Okays Theatrical Amoeba Bit

Saenger In New Orleans To Become Two Houses Under Consent Decree

New York Federal Judge Edmund L. Palmieri Thursday (3) approved American Broadcasting-Paramount Theatres' petition to convert its 3,015-seat Saenger Theatre, in downtown New Orleans, into two separate theatres. This is believed to be the first time the court has been asked to approve such a "twin" theatre under terms of the Paramount et al, concent decree.

Palmieri ruled that the conversion would not unduly restrain competition. AB-PT had told the court it wanted to convert the house to make the most economic use of the property to modernize facilities. House was originally built in 1927. When converted, there will be a 1,800-seat auditorium downstairs and a 700-seat one upstairs, both equipped to be operated independently.

Panavision's Munich Rep

Hollywood, Oct. 8.

Panavision will be repped in Munich by Mole-Richardson, European producers securing Pan equipment through this agency.

First entirely foreign film utilizing Panavision process, "Das Haus in Montevideo," has just been completed in Germany.

Reade-Sterling

Continued from page 3

a possible second coproduction. Obviously, he said, the finalization of the deal will depend on how the initial effort works out. He declined to name the new property, but said it is a contemporary story which deals in fictionalized terms with a real-life personality. Reade expects to be back in New York within a week's time, leaving Wormser and Cowan in Moscow to continue the talks.

Of the seven acquired Cristaldi features, six are either completed or in final stages of post-photography work. The seventh film, "Fefe," a sequel to "Divorce Italian-Style" starring Marcello Mastroianni, goes into production later this year. The other six pix are "The Strikers," "Omicron," "Time of Indifference," "The World's Greatest Swindles," "Bebo's Girl" and "Seduced and Abandoned." Latter was directed by Pietro Germi, who did "Divorce."

In line with the company's expanding interest in overseas projects, Reade reported that Continental prez Wormser has been named head of an expanded international division, which will service product to overseas tv as well as theatres.

Continental's 1964 line-up will include, in addition to the eight Italo imports, at least three U.S. indies, "Love Goddesses," "Black Like Me" and "The Luck of Ginger Goffey" (which will be filmed in Canada). Company also hopes to get a fourth U.S. indie into production next summer, "Me Candido," based on an off-Broadway play.

READYING THE CARAVAN

Columbia's Meeting to Prime Exhibs Re 'Lawrence'

Columbia veeps Rube Jackter and Bob Ferguson will host a meeting of exhibs in New York this morning (Wed.) to outline strategy for the general release of "Lawrence of Arabia" in N. Y.

Meeting will be held at the Criterion theatre, where "Lawrence" is now winding up its premiere hardticket engagement.

Colorama

Continued from page 5

Dino Fazio and, most importantly, Royal Business Investment Co. which is one of the prime investors in Colorama.

These people all have interrelated fiscal stakes in Colorama and the settlement of their financial involvements is a problem which has been the subject of meetings for many weeks now. Meanwhile, Colorama as a company is rather short on liquid assets and is a handcuffed operation pending resolution of the difficulties. It recently closed its Chicago office as one small effect of the mess.

Aside from the domestic participants in the situation, there are Italian people involved too, it now turns out. These have been placated so far by Fazio to a large degree but the fact remains that these Italian interests are still owed for pix bought by Telac which were to be distributed by Colorama. They haven't hit the market yet and aren't likely to in any extent until all the fiscal fog is cleared and so this adds another piece to the complicated jigsaw. Telac bought into Colorama in the first place to have domestic distribution for a batch of features it has purchased, the Italo ones among 'em.

Into the picture now comes Kaufman, who's' Jayark makes medical films and distributes features to tv among other things. It is also in the process of acquiring new properties and companies, Kaufman said, but not Colorama among them. "I'm just trying to help the company get on its feet," he said. It has been in need of a benefactor for some time now and considerable hope is being pinned on Jayark to help straighten things out. There had been reports of other expressions of interest from some individuals in the trade, among them George F. Foley who bossed the Chapter XI Astor Pictures. But Kaufman, who once headed an outfit called Guild Films, is now the elected saviour.

Georgia Hanni With WGA

Hollywood, Oct. 8.

Mrs. Georgia Hanni has joined Writers Guild of America West as resident counsel, replacing Allen Kline who has exited for another position.

Mrs. Hanni was formerly with Composers & Lyricists Guild, and prior to that was with AFTRA for nine years.

Capitalists

Continued from page 1

by his decision to bow out of the gambling end. Even this enforced unloading of his Cal-Neva Lodge in Lake Tahoe and his "points" in The Sands, Las Vegas, will prove an economic windfall. He is certain to turn a capital gain profit on both. In the case of the 9% holdings in the Vegas hostelry, Sinatra envisions a $800,000 capital gain. (His friendship for a Chicago underworld figure caused the Nevada Gaming Control Board to look askance at the singer's licensing privilege and could also have jeopardised The Sands in which he is but a minority shareholder.)

It is figured that his Warner's film production association will result in beefed-up WB "packages" which may prove lucrative not only to his off-screen pals (Dean Martin, Tony Curtis, Sammy Davis Jr. et al.) but to the studio through deferred financial arrangements.

His services to WB as consultant and/or special assistant to the president would acquire considerable significance if money pictures with money casts, cleared by Sinatra, eventuate.

The image is of instant beef, in packaged strength. They relate, of course, not just to themselves or to their own activities but to the entire situation in American features where stars rule the roost through their agents, managers and lawyers, or to put it the other way, the agents, personal managers and lawyers, rule the roost through their representation of stars.

The powerhouse inherent in the ranking stars has been a steady growth, rooted in fear of confiscation-by-taxation and in all the innumerable devices of CPA's, savvy lawyers and career managers. The question now arises whether there is a further breakthrough whereby key talent make actually dominate studios. To a certain extent Jerry Lewis is also master of his own revels. Or consider the business heft implicit in a Doris Day, along with her husband-mentor, Marty Melcher. Rattle off a lot of potent names — Marlon Brando, Cary Grant, John Wayne, Kirk Douglas and the influence of talent on what is done, who does it, and the whole production timetable is obvious.

Not that star-dominated production is new. Over 40 years ago three actors, Douglas Fairbanks, Charles Chaplin, Mary Pickford and a director, David W. Griffith, were in full control of United Artists.

Jack Warner evidences his confidence in the business ability of on-camera talent in certain instances. It amounts to this: Talent recognizes talent. It was not long ago that Jack Webb was designated by prexy Warner as television production head. Webb from the beginning of his prominence as a tv performer ("Dragnet") had an eye for the business end of show business enterprise. It's within relatively recent years that Sinatra has been spotted as a "stockholder guardian." The stockholder often was himself in large measure, as with his theatrical endeavors, but also others who participated.

According to sources in New York, Sinatra, once the swooner with Tommy Dorsey, has acquired canny business maturity. A box-office name in his own right, he also has shown close concern anent the economic welfare of his picture, tv and record projects. And, particularly in pictures, he's shown knowhow in the surround casting, along with story, production and direction values.

'Irma' Strong in Sept. Followed By 'Thrill'; Place Among Pacers For 'Haunting' 'L-Shaped' & 'Toys'

By MIKE WEAR

VARIETY's *regular weekly boxoffice reports are summarised each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases, but are not, of course, fully "definitive." An index of relative grossing strength in the U.S.-Canada market this monthly reprise does not pretend to express total rentals.*

Labor Day weekend launched lovely September. Firstrun film business kept to higher strata across the country. Six outstandingly grossing pix racked up nearly $6,000,000 at the wickets. As September ended, "V.I.P.s" (MGM) took over the No. 1 spot (the last week) despite not being on hardticket.

For the third month in a row, "Cleopatra" (20th) was boxoffice champ, September finding this opus still big to wow in a majority of key cities covered by VARIETY. "How the West Was Won" (MGM), which was third in August, captured second place.

"Irma La Douce" (UA), fourth in the previius month, moved up to third position as this pic continued to amaze even the most optimistic exhibs playing it. Film also was high in July, finishing fourth. "Thrill of It All" (U) copped fourth money. It was second in August.

"Lawrence of Arabia" (Col) wound up fifth, same as in August. It again hit better than $500,000 gross for the month. "Great Escape" (UA), which was sixth in August, again copped sixth position.

"For Love Or Money" (U), a new picture, landed seventh place. "The Caretakers" (UA), which hinted promise as August closed, captured eighth spot.

"8½" (Embassy), which was eighth in the preceding month, finished ninth. "The Haunting" (MGM), a new production, copped 10th position.

"L-Shaped Room" (Col), in 10th place in August, wound up 11th. "Toys in Attic" (UA) rounds out the Top 12 films. "Condemned of Altona" (20th), "Wives and Lovers" (Par) and "Women of World" (Embassy) are the runner-up pix in that order of strength.

"V.I.P.s," of course, heads the list of blockbuster newcomers. It was so strong the initial week in distribution extensively that the Elizabeth Taylor-Richard Burton starrer wound up first in the VARIETY weekly survey, with $475,000 total gross.

"Conjugal Bed" (Embassy) looks destined to go places, judging from its great showing in N.Y., where still smash in second week, playing two houses. "In French Style" (Col) is in a like category, being so sock that it captured sixth place in the weekly survey the final week in September.

"Shock Corridor" (AA), also new, did so well the same session that it finished seventh. "Johnny Cool" (UA), opening this week in several N.Y. firstruns, looks like winner based on several nice showings around the country late last month.

"Beach Party" (AI), another new entrant, shapes fine in many of its initial playdates and wound up 11th another week. "Lord of Flies" (Cont), also new, did well enough the first round out to any extent to finish 12th in the weekly surveys.

"Gidget Goes To Rome" (Col) took 11th place one week. "Leopard" (20th) was runnerup another session. It is just getting around, playing arty theatres mostly.

"Mondo Cane" (Times), still playing in several arty houses, finished as a runnerup another week. "Come Blow Your Horn" (Par), seventh in August, finished as a runnerup pic two different weeks.

Walter Wood will jointly produce "The Yen of Corporal Brown," based on actual story of a 19-year-old U.S. Marine robbing a bank in Japan, with 20th-Fox.

Robert Sherman Into Hill Post at 20th-Fox

Robert Sherman, film buyer for Walter Reade-Sterling, is resigning to join 20th-Fox as branch operations manager, headquartering in the New York homeoffice. Post has been vacant since the death last year of Clarence Hill.

Sherman has been in the film industry more than 30 years, starting in the early 1930s as an auditor and film statistician for RKO Theatres. In 1951 he became film buyer for RKO and in 1958 joined the Walter Reade organization. He left Reade in 1960 to operate his own theatres and then to work with Allied Artists on the merchandising of "El Cid," rejoining Reade early this year.

No Nudes

Continued from page 1

is talking to nitery operators. There is also a possibility that Don Loper & Monte Proser will open a show with a stress on scanty dress at the former Diamond Horseshoe, but no deal has been made as yet.

The general consensus is that Judge Samuel I. Rosenman, head of the amusments section at the Fair, is driving the ladies from the Fair to New York itself. Showmen on the Stem feel that Broadway will profit by the Fair's exclusion policy.

Spoof Castro

Continued from page 1

tric razor, an empire was lost."

Cast is headed by Rory Calhoun and Italy's Gia Scala and is being produced by Madrid-based Yank film-maker, Sidney Pink. Pink's Spanish-made "The Castilian" premiered recently in the U.S.A. under the Warner Bros. banner. He is also readying the Martha Hyer-Barry Sullivan starrer, "Pyro," for a fall opening in the States. "Operation Delilah" goes before cameras on Oct. 14.

Valachi

Continued from page 2

hearings. United Artists has a new picture called "Johnny Cool" which is being sold with hefty emphasis on the Cosa Nostra in its ad campaign.

In the Boston area alone, there have been 16 dates set for "Capone" and "Pay" within the last few days and additional bookings are rolling in from various parts of the country. "Capone," which stars Rod Steiger and Fay Spain, is one of Allied's all-time top grossers. It was a 1959 release. "Pay" stars Ernest Borgnine and was first issued in 1960.

"Cool" just opened in Gotham last week but has played other cities around the country in the past few weeks. Despite generally weak reviews, the Peter Lawford production which stars Henry Silva and Elizabeth Montgomery, with guest appearances by Sammy Davis Jr., Joey Bishop and others has been doing oke biz behind the headlines and related campaign.

Columbus, Ga.—Martin Circuit's six Cinerama playdates of Metro-Goldwyn-Mayer's "How the West Was Won," passed the $1,000,000 mark, according to report from home office.

September's Golden Dozen

1. **"Cleopatra"** (20th) (15th wk).
2. **"How West Was Won"** (MGM) (42d wk).
3. **"Irma La Douce"** (UA) 17th wk).
4. **"Thrill of It All"** (U) (9th wk).
5. **"Lawrence of Arabia"** (Col) (38th wk).
6. **"Great Escape"** (UA) (14th wk).
7. **"For Love or Money"** (U) (8th wk).
8. **"The Caretakers"** (UA) (6th wk).
9. **"8½"** (Embassy) (15th wk).
10. **"The Haunting"** (MGM) (5th wk).
11. **"L-Shaped Room"** (Col) (14th wk).
12. **"Toys in Attic"** (UA) (9th wk).

Bernard Kalb's Print-to-TV: 'Same Reporter, Only Technical Changes'

By MURRAY HOROWITZ

Bernard Kalb, CBS News Correspondent, in N. Y. for a possible "CBS Reports" on the Viet Nam situation and a short vacation, took time out from the chase to button Madame Nhu to recapitulate one year in which he's been operating CBS News' Southeast Asia and India bureau.

The Hong Kong based bureau was opened by Kalb in October, '62 and with cameraman Merle Severn, he's covered the Sino-Indian border war, cyclones in Pakistan, the Mt. Everest climb by Americans, the struggle for women's rights in Iran, and the complicated Viet Nam situation. Those were the highlights of the year, which also resulted in many sidebars like the "Children's Republic of Bali."

Being based a long way from the home of CBS News has its disadvantages, but according to Kalb, the distance also offers a freer hand to the correspondent on what is to be covered. While he was in South Korea, for example, he heard about the South Korean film industry and tried to do a story about motion picture making there.

"We," referring to cameraman Severn, "climbed a hill for about three hours, lugging camera equipment for filming of a scene to be filmed, only to have the girl cast, for some reason, not showing up that day." His other experiences were more fortunate.

As to what stories he does for CBS News other than the obvious headline yarns, Kalb says he works on the assumption that what interests him will interest other people. He was interested that the children of Bali lead an all permissive life, unaware of Mr. Spock and he tried out the idea to good results for CBS News.

The Hong Kong based correspondent is the brother of Marvin Kalb, onetime CBS News' Moscow correspondent and now dilpomatic correspondent for CBS News in Washington. People, even those at CBS News, are constantly getting the brothers mixed up.

Brother Bernard likes to tell this story. Just prior to joining CBS News, he had been on leave from the N. Y. Times and was on a lecture tour of the midwest. He said his ordinary luncheon speaking engagement would begin with the chairman introducing him as the man from the N. Y. Times who had spent many years in Indonesia. He would then talk about the situation in Asia and respond to questions. When it was all over "people inevitably would come over to me and say I've enjoyed your broadcasts so much from Moscow."

With a shake of his head, brother Bernard says he no longer tries to correct people. "It even happens when they log us at CBS News."

In a more serious vein, he com-

(Continued on page 36)

NBC's $1,000,000 Olympic Rundown

Tokyo, Oct. 8.

At a cost approximating $1,000,000, NBC-TV will cover the 1964 Summer Olympic Games here with a minimum of 19 separate shows totalling at least 14½ hours. NBC board chairman Robert W. Sarnoff made the statistical rundown at the formal signing ceremonies for the web's exclusive coverage of the 18th Olympiad by arrangement with NHK, the Japanese Broadcasting Corp. Tapes of event will be recorded in Tokyo and flown across the Pacific each day following the opening of the games on Oct 10, 1964.

Sarnoff said that seven hours of evening programming are slated with three of them on successive Sundays and two two-hour shows on consecutive Saturdays. It's expected that 10 nightly reports of 15 minutes each will be telecast by NBC during the two-week period of the games. A one-hour preview and forecast of the games will be carried by the web in September.

P. Lorillard Co., Texaco and Schlitz Brewing Co. have bought out NBC's Olympic coverage.

FCC HUDDLES WITH H'WOOD PRODUCERS

Hollywood, Oct. 8.

Washington and Hollywood views on tv were exchanged at a meeting between five of the six FCCommissioners and leading Hollywood vidpix execs, at Chasen's last week.

There were no conclusive results, but this was not the intent of the session, it was explained by participants. It provided an opportunity for the Hollywood filmmakers to meet with FCChairman Henry and his colleagues, and the evening was spent discussing various program trends and other aspects of tv programming.

Hollywood reps at the meeting were Screen Gems' Bill Dozier, who arranged it; 20th-Fox-TV production chief Bill Self; Four Star prexy Tom McDermott; Revue veepees-producers Roy Huggins and Dick Berg; documentary producer David Wolper; Screen Gems exec producer Harry Ackerman; MGM-TV exec producer Norman Felton, and T&L exec producer Sheldon Leonard.

RCA's 9-Month Alltime Peak In Profits & Sales

RCA hit alltime peak sales and earnings during the first nine months of 1963 with profits after taxes climbing 29% to $44,200,000. This compares with $34,400,000 in the same 1952 period.

Sales for the period rose 4% over the same period last year to $1,314,000. Earnings per share of common stock for the three quarters were a record $2.40 compared to last year's $1.88.

After-tax earnings in the third quarter were $14,800,000, an increase of 44% over the same period of 1962, on a sales volume of $436,700,000. This represents RCA's 10th consecutive period of profit improvement over the comparable period of the previous year.

RCA chairman David Sarnoff and president Elmer W. Engstrom ascribed the record earnings to the following principal factors:

(1) Mounting volume of tv set and picture tube sales, including a 65% increase in color receiver sales.

(2) A continued substantial rise in NBC earnings with profits for the nine months 70% ahead of the first nine months of 1962.

(3) Rapid progress towards profitable operations in RCA's electronic data processing business with the crossover into the black anticipated before the end of next year.

The two execs said that color in all its aspects will become a $1,000,000,000 dollar industry in 1964.

RCA's Government billings for defense and space for the nine months were $420,000,000, a decline of 9% from the $460,000,000 for the same period in 1962.

Westinghouse Pacts ABC-TV Daytime Buys

The Westinghouse portable appliance division, which returned to daytime television last March for the first time in 10 years, is expanding its campaign this fall on ABC-TV's daytime schedule. Sales push kicks off this month and runs through Dec. 20.

Westinghouse is adding "The Price Is Right" and "Trailmaster" to its participations in "Queen For A Day," "The Tennessee Ernie Ford Show" and "Who Do You Trust?"

Upjohn, meantime, has bought the full kickoff hour of ABC-TV's four-part "Saga of Western Man" series to be telecast Oct. 16. Upjohn had previously bought half of the four shows.

Murrow's Lung Surgery

Washington, Oct. 8.

Edward R. Murrow underwent successful surgery for the removal of his left lung because of a malignant tumor.

Murrow, currently head of the United States Information Agency, had the surgery performed at the Washington Hospital Center. A hospital spokesman said the surgeons removed the entire lung during a three-hour operation. He added that the former CBS News radio and tv commentator-reporter and v.p. was "recovering satisfactorily."

Fifty-five year old Murrow entered the hospital last Sunday for observation and tests after developing hoarseness and a sore throat.

McMillan Blasts Huntley Special On Negro in D.C.

Washington, Oct. 8.

The Southern Congressman who runs local affairs for D.C. blasted Chet Huntley's NBC documentary "The Negro in Washington."

Rep. John McMillan (D-S.C.) and chairman of the House District Committee said he didn't watch the program but had letters telling him "it was the most biased report they had ever heard broadcast over any television network."

McMillan said a committee clerk had talked with Huntley about the group which has been under fire from liberals and others for its alleged racism and general ignorance of urban problems.

"It is regrettable," McMillan said, "that the Chet Huntley program did not portray the actual facts that were given to him by the committee clerk."

He said as chairman of the District Committee he never allows civil rights or Negro questions to be discussed, "as we feel this is the prerogative of the House Judiciary Committee."

Praising the record of his group, McMillan said, "Still, commentators, the magazine writers and local newspapers continue to try to discredit and smear the members of the House District Committee."

He also submitted two letters criticizing the program from South Carolina lawyers. One praised McMillan for not going on the show. "I am sure," the letter said, "that you would have been subject to obnoxious cross-examination by a commentator for whom I have little respect. His colleague is no improvement."

Bristol-Myers' 'April in Paris'

Bristol-Myers Clairol has picked up the full tab for NBC-TV's special, "April in Paris Ball," to be telecast Sunday, Oct. 27, from 10 to 11 p.m. Names for the show are still being lined up. R. J. Reynolds has bought into "Lieutenant"; minute a week.

Chesebrough-Pond is moving into "Saturday Night At The Movies" from January through March. Farmers Insurance Group and Pennzoil Co. each bought one-quarter sponsorship in the web's coverage of the Junior Rose Bowl Game on Dec. 14. Maxwell House has bought participations in six NBC primetime shows in October and November.

NBC also made a last-minute sale of last Sunday night's (6) special, "A Man Called Mays," to Shell Oil and United Vintners.

MARS CANDY SETS BIG RADIO BUYS

Chicago, Oct. 8.

Mars Candy, which hasn't used the radio medium since the pre-television days when it sponsored "Dr. I.Q.," is going back to it in a big way with campaigns on the CBS, NBC and Mutual networks, plus spot schedules in 60 markets. In all, the series of audio blurbs developed by Stan Freberg will use more than 600 stations.

Get 'Em While They're Hot

(N.Y. Overnight Nielsens)

SUNDAY

	Rating	Share
6:00-6:30		
20th Century (CBS)	7.4	16.6
World Series (NBC)	19.2	43.0
Pro Football (ABC)	5.5	12.3
6:30-7:00		
Mister Ed (CBS)	11.4	27.1
It's Academic (NBC)	9.9	23.5
Movie (ABC)	9.7	23.0
7:00-7:30		
Lassie (CBS)	12.5	24.3
Bill Dana (NBC)	19.4	37.7
Movie (ABC)	9.5	18.4
7:30-8:00		
My Favorite Martian (CBS)	20.4	33.6
Walt Disney (NBC)	18.6	30.6
Jamie McPheeters (ABC)	7.9	13.0
8:00-9:00		
Ed Sullivan (CBS)	27.9	38.1
Walt Disney, Grindl (NBC)	19.0	26.0
Jamie McPheeters, Arrest & Trial (ABC)	9.5	13.0
9:00-10:00		
Judy Garland (CBS)	21.5	27.4
Bonanza (NBC)	26.1	33.2
Arrest & Trial (ABC)	14.5	18.5
10:00-11:00		
Elizabeth Taylor in London (CBS)	35.4	46.7
A Man Named Mays (NBC)	16.8	22.2
ABC News Report (ABC)	3.7	4.9

SATURDAY

7:30-8:30		
Jackie Gleason (CBS)	24.9	36.0
The Lieutenant (NBC)	12.1	17.5
Hootenanny (ABC)	11.3	16.4
8:30-9:00		
Phil Silvers (CBS)	20.2	27.1
Joey Bishop (NBC)	15.4	20.6
Lawrence Welk (ABC)	15.6	20.9
9:00-10:00		
The Defenders (CBS)	20.8	27.3
Saturday Movie (NBC)	19.0	24.9
Lawrence Welk, Jerry Lewis (ABC)	11.6	15.2
10:00-11:00		
Gunsmoke (CBS)	19.3	26.4
Saturday Movie (NBC)	24.0	32.9
Jerry Lewis (ABC)	9.5	13.0

FRIDAY

7:30-8:30		
Great Adventure (CBS)	15.8	26.1
International Showtime (NBC)	16.2	26.8
77 Sunset Strip (ABC)	12.5	20.7
8:30-9:30		
Route 66 (CBS)	11.8	18.5
Bob Hope (NBC)	21.5	33.6
Burke's Law (ABC)	18.1	28.3
9:30-10:00		
Twilight Zone (CBS)	22.5	33.3
Harry's Girls (NBC)	16.8	24.9
Farmer's Daughter (ABC)	13.4	22.8
10:00-11:00		
Alfred Hitchcock (CBS)	26.8	39.9
Jack Paar (NBC)	20.1	30.0
Boxing, Make That Spare (ABC)	7.3	10.9

Can. Mounties on Track Of Kickback Allegations In CBC Film Operation

Toronto, Oct. 8.

Mounties are preparing a report, which will be ready in 10 days, on allegations that a kickback system is working in the Toronto setup of the Canadian Broadcasting Corp., with neither denials nor confirmation coming from CBC heads in Toronto. It concerns CBC-TV film operations.

A CBC spokesman stated that a disgruntled former CBC employee had based his charges rather than accept a transfer to another CBC job.

Said Keith Morrow, Toronto head of the English-language CBC-TV web, "information came to me that suggested it had to be validated; this is all I can say without getting anyone involved." But he insisted on calling in the Toronto headquarters of the The Royal Canadian Mounted Police as "normal procedure."

Inspector John Henry of the Toronto Mounties stated that the report would not be made public unless the CBC chooses to release it, that the Mounties "will report their findings to the CBC legal counsel as soon as the RCMP investigation is completed."

Ben Casey: 'Hey, Look at Trendex'

If the National Nielsens fall in line with the multi-city Trendex (at least the one for last Wednesday night), there could be more method than madness in ABC-TV's shifting of "Ben Casey" into the Wednesday 9 to 10 hour in competition with CBS-TV's "Beverly Hillbillies." For last week's Trendex pulled off the surprise of the season thus far — the score reading:

"Ben Casey" 24.3
"Hillbillies" 21.7

It reverses the picture of the previous two weeks, when "Beverly Hillbillies" was continuing at the No. 1 pace it had set last season.

As opposed to "Casey" and "Hillbillies," the premiering "Espionage" on NBC-TV could muster no better than 7.9 for the first half hour and 9.2 for the second half.

Holzer's 'Ghost Hunter'

Hans Holzer, ASCAP songsmith and expert on ghosts, has a new "Ghost Hunter" (or "Sixth Sense") teleseries in the hopper.

His book, "host Hunter," has just been published by Bobbs-Merrill and the videoseries would be based on it.

GOING LIVE CAN BE DEADENING

Dorso Should Be 'More So'

While the new 30-market Nielsen for the week ending Sept. 29 (though hardly definitive) points up some areas for ABC concern, none of them come from United Artists TV, which is supplying the network with three of its 14 new entries.

As a matter of fact, the three new ABC programs that qualified as No. 1 in audience throughout their time periods came out of the United Artists shop.

With "Outer Limits," Patty Duke and "Fugitive" the only three new shows copping the Nielsen honor role, UA's tv chieftain Dick Dorso shapes up as the ABC hero of the new season. (One Madison Ave. wit calls him "ABC's new Jack Warner for '63-'64.")

While Dorso and company have replaced Warner Bros. as a major ABC supplier, the UA boys are careful not to place all their program eggs in one network basket. They have another program, "East Side West Side" (a co-production deal with David Susskind-Dan Melnick) riding on CBS. And just to keep the new UA track record hot, this program is also leading its time period in 30-market audience returns.

Like In the U. S., British TV Also Second Guessing Season's Ratings

London, Oct. 8.

With the first trickle of ratings coming in from TAM (Television Audience Measurement), the inital weekend score looks as if things are all going ABC-TV's way. Latter commercial contractor, which packs its production punch into a Saturday and Sunday only operation in the North and Midlands, seems to have wrested the Sunday afternoon honors from BBC (which pioneered that time period for attracting the big audience) with "Life And Al Read."

Show, featuring Northern comic Al Read, scored ratings high in the 40s in its Sunday 4:05-4:35 p.m. berth which cued in even higher ratings for the following feature film slot. ABC's "Armchair Theatre" skein (9:35-10:35 p.m.) on the whole network, scored a boff 40-plus rating in the most keenly contested market, London, and went even higher around the country.

Standout feature of the first Saturday night ratings was the early success of ABC's "Thank Your Lucky Stars," "Comedy Bandbox" which went back-to-back from 6 p.m. and also racked up ratings high in the 40s. Later, ABC's fully networked "Avengers" (9:50 p.m.) dittoed.

Other major weekend contractor, ATV, which operates out of London Saturday and Sunday, according to early reports, has also done well against BBC competition. Perennial "Palladium" in Sunday night prime time maintained its big-draw status with ratings way over 40. On Saturdays, its new Carlos Thompson show "Sentimental Agent" bowed with a 40 which, considering how shy of new shows British viewers can be, is a rating designed to create glee in the heart of ATV's topper Lew

(Continued on page 40)

Set Mickey Mantle For Series of 26

Mickey Mantle has been signed to star in a series of 26 half-hour tv shows by Video Sports Productions, an affiliate of Nathan, Johns and Dunlap, Inc.

Programs marks Mantle's first major venture into tv as a star of his own program. Titled "Mickey Mantle's Journey Into Sports," it will embrace every major sport, including golf, skiing, bowling, fishing, etc. Show will be filmed in the U.S. and throughout the world, wherever championship events of individual sports are held.

The New York Yankees' baseball star will participate actively in each of the sports involved, interviewing guests, etc. Pilot show is due to be shot Oct. 14-15 in Ft. Worth, Texas.

Harry Robert, sports columnist, has been signed as the chief writer for the show. Nathan, Johns and Dunlap is a marketing and packaging firm that recently created a tv division to develop and produce programs for network presentation and syndication.

You Can't Win

When CBS-TV was the only network to carry the testimony of Joseph M. Valachi "live," it received a preponderance of calls from people complaining that the tv network was making a "hero" out of the convicted narcotics peddler, that they would rather watch the regular daytime shows, etc.

When CBS-TV after two days of being the only network to cover the Washington hearings "live" stopped and utilized the testimony in its regular news shows, it received a preponderance of calls from the public complaining that the web doing a disservice in not continuing its "live," uninterrupted coverage of the Valachi hearings.

'100 Grand' Axing Writes 'Finis' For Big Money Quiz

The quick folderoo of "100 Grand" on ABC-TV, despite a heavy promotional buildup, practically shuts the door on the return of the big money quiz. If the lure of somebody winning a $100,000 jackpot isn't enough to draw audiences, then maybe a $1,000,000 giveaway would turn the trick. But no sponsors are in sight who could afford such jackpots to sustain interest.

According to a student of the quiz and game show genre, producer Gil Cates, who's worked on "Camouflage," "Haggis Baggis" and "Picture This," the money motif isn't enough to get ratings. He sees the current game show cycle depending on personalities, pointing to such shows as "You Don't Say," "Password," "Missing Lnk" and "The Price Is Right." Most of these shows also give dialers a chance to participate in the proceedings.

Cates said that the fact that "100 Grand" was rig-proof had no bearing on its fate. He pointed out that on the first stanza of the show the two amateur contestants won. That result, he said, would also have been the objective of a rigged operation to build suspense. But the ratings on the second show, instead of climbing, went down and spelled doom for the series.

Briskin, Debbie Reynolds In MGM Tie For TV

Producer Irving Briskin and Debbie Reynolds are moving their newly formed Harman Enterprises to MGM to participate in the joint development of tv packages.

Miss Reynolds is prexy of Harman Enterprises. Briskin, who resigned from Columbia Pictures where he has been a top exec for the past 32 years, is v.p.

FINDING IT OUT THE HARD WAY

By GEORGE ROSEN

It would appear that ABC-TV is finding out the hard way that you can't have a pennant-winning network without good live shows, any more than you can clinch a World Series without good pitching.

The fast-fast-fast demise of the live "100 Grand" top money quiz show, the indifferent 30-city Nielsen returns (even though still inconclusive) on the costly and ambitious Jerry Lewis two-hour Saturday night entry, and the Jimmy Dean hour, all with multi-million dollar sponsor investments, testify to the fact, until such time that ABC acquires the showmanship ability to produce a "live" show worth its Nielsen salt, then l-i-v-e will spell itself out backwards in casting the Nielsen e-v-i-l eye on the network.

In the view of key tv experts, "live" is the "evil" influence that has depressed ABC's average evening Nielsen ratings (in the 30-market report for the week ending Sept. 29), in the second week of its new schedule, with the tv industry thinking focussed on the reason rather than the trend per se.

On this score the Madison Ave. experts are agreed that had ABC clicked in its live show innings, its remaining power—largely concentrated in the early evening Monday-thru-Friday area—might have enabled ABC to shade NBC for second place honors in the competitive 30-market Nielsen stakes.

The concern transcends initial (and far from definitive) disappointing 30-market Nielsens. More fundamentally, it reflects a "live"-oriented advertiser who would rather pay $6.00 per thousand homes for the kind of "live" excitement that abounds on NBC and CBS than $4.00 per thousand for "film" formats. Nor is the problem overlooked at ABC's hqs. from which prexy Tom Moore last week closed-circuited his affiliates in words that frankly acknowledged the web's multi-million dollar "live" headaches. In referring to them, Moore said: "Now, we have been working very hard this week, and I appreciate many of your comments that you sent me about the Jimmy Dean show. It's very encouraging that you agree with us that this is a tremendous personality, but neither Bob Banner nor we feel that we have yet got the exact attack for his show."

Moore oulined a series of production moves so that, in his words, "we'll really have something with Mr. Dean that we can all be pleased with." Two days later, the Jimmy Dean "live" show again lost audience vis-a-vis NBC and CBS in the overnight N.Y. Nielsens.

Moore made it clear, however, that ABC not only intends to ride with Dean but will acually increase he number of "live" shows on the schedule. For while Moore frankly confessed to affiliates the "problem" of ABC "live" shows, he asserted that "we feel as you, and many of you have told me, that we have got to get more live personality type shows as a fixture on our network."

Within hours after the close-circuit, ABC cancelled "100 Grand" on which program Moore said: "In the interest of being open and honest with you on . . . 100 Grand . . . we are faced with a complete new start. But please be assured that we are spending a great deal of time discussing and working on the problem that this new show poses to us." (Problem was resolved, as Moore pointed out in a followup close-circuit talk on Monday with the acquisition of a "Laughs For Sale" comedy panel show).

On the new Jerry Lewis show Moore said: "Don't let anybody get you despaired about this Jerry Lewis show. This is going to be a tremendous asset." Moore alluded to "those millions of hours that Ed Scherick and Ted Fetter spent out there (Hollywood) on this problem, and the cooperation that we got out

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Stanton: 'We'll Soon Be Planning Two Years Ahead Instead of One'; CBS Makes Its Choices For '64-'65

Almost Live

A lot of people must have been wondering why CBS-TV made a last-minute switch on the Sunday night Judy Garland show, with the Barbra Streisand segment substituting for the George Maharis seg.

It so happens that the CBS twin tycoons, Bill Paley and Frank Stanton, while on the Coast last Friday, sat in on the taping of the show. They liked what they saw so much that the program dept. took its cue from there and moved pronto. Maharis seg will run later.

Out of last week's "meeting of the minds" at CBS Television City in Hollywood, presided over by board chairman Bill Paley and corporate prexy Frank Stanton, have come some definitive actions, conclusions and incepting of patterns which could have a profound impact on both Hollywood and the tv industry.

Overall theme of the two-day (and it was practically uninterrupted) meeting at which were assembled both the east and west coast key command, including tv network prexy Jim Aubrey and program topper Mike Dann, was "What do we pilot for '64-'65?" By Friday night CBS not only knew, after sifting some 25 or 30 projects, which 12 shows it was going to ride with next season (although it may not need more than eight of them), but in a broader sense triggered a "modus operandi" for tv network future, to wit:

—It's Stanton's estimate that, perhaps much sooner than the industry expects, the television networks will not only have to program a year in advance (as it is now doing) but fully two years ahead to keep pace with competition and the quest for quality;

—A whole new school of independent creators for tv, wholly divorced from the major studios, is coming to the fore, evidenced by the CBS "command performance" and the pilots winning favor.

—Scrapping tradition, the CBS hierarchy bypassed completely the Bob Weitmans of MGM, the Lew Wassermans of Revue and all the other "majors" (signifying their total absence from next season's CBS schedule) in favor of these "new independents." As CBS called into roundtable session the Martin Ritts, the Jackie Coopers, the Robert Alan Aurthurs, the Matthew Rapfs, the Bob Amateaus, the Jay Wards, the Bill Amhoffs, the Jim Moshers, etc., CBS revealed a new technique in acquiring properties—dealing direct with the writers and the line producers and their creative staffs. "These are the guys who will give you the answers you're looking for" summed up the CBS sentiment.

At any rate, CBS has cast the die for '64-'65. Pilots will be in by the first of the year.

Goulet CBS Pact: $24,500,000 As 4-Year Potential

Hollywood, Oct. 8.

In the midst of rehearsals for his motion picture bow in Metro-Goldwyn-Mayer's Pandro Berman production "His and His," Robert Goulet revealed plans to activate his Rogo Productions pact with CBS next year under a deal where he is prepping a musical series that could pay his company a total of $24,500,000 over four years.

Rogo, in which Goulet is partnered with his manager, Norman Rosemont, will totally produce the series, probably with a format similar to Perry Como or Andy Williams. Performer said they will spend lavishly within the figure they are being paid by CBS in order to make it a "first class series." In the meantime, he has deal for one CBS hour special, "The Robert Goulet Hour," now prepping.

Singer is committed to Metro for "His" through Christmas, will sing three songs in the picture. Sammy Cahn and Jimmy Van Heusen are penning tunes, along with one Robert Morse will sing and one designed as a dance for Nancy Kwan. Goulet sings title song over the credits.

Although Metro owns MGM Records, company has released two of the tunes for Goulet to record as singles under his exclusive Columia pact. Singer just completed a "Robert Goulet On Tour" album, recorded in Chicago,

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Mark Goodson Carries Out Threat, Quits Acad

Mark Goodson says he and about 15 people in the Goodson-Todman organization have carried out their promise to resign in protest from the National Academy of Television Arts and Sciences.

The ire of the Goodson-Todman organization was aroused when the Academy dropped as a category for a possible Emmy in '63-'64 "Outstanding Program Achievement in the Field of Panel, Quiz or Audience Participation." In toto, for the coming year, there will be 27 categories, none of which encompasses quiz games and audience participation shows.

Goodson said he has received a communication from the Academy trying to explain its position, a communication which he found unsatisfactory. He said Mort Werner of the Academy expressed an interest in sitting down with Goodson and talking about the matter further. Goodson said he would talk to the Academy people, but saw little hope at this time for a resolution of their differences.

'Laughs For Sale' Into '100G' Slot

ABC-TV is going with a comedy panel show Sunday nights at 10 as successor to the defunct "100 Grand" quizzer. It's called "Laughs For Sale" and is out of the Revue shop. Premiere date is Oct. 20.

This is the same show which was kicking around the networks last season and for a while was in serious contention as a '63-'64 starter. Emcee is Hal March and the pilot panel included such names as Buddy Hackett, Joey Bishop, Sheldon Leonard and Allan Sherman. However, the pilot will not be used as the ABC kicker-offer.

The "100 Grand" sponsors, Alberto Culver and Consolidated Cigar, will ride with the new one. Consolidated, however, is shifting part of its "100 Grand" commitment to NBC-TV's "Richard Boone Show."

NBC-TV's 'ISD'

NBC-TV will start pilot production of a new science-fiction series "I.S.D." (Institute of Scientific Defense) during the week of Oct. 21. Film is based on a concept created by Robert Barbash, writer and producer of the pilot script, "The Prelude."

NBC Productions will film the pilot at Paramount Studios.

Pinter Play Generates Major Excitement as Prix Italia TV Festival Attracts 26 Countries

By BOB HAWKINS

Naples, Oct. 8.

The 15th "Italia Prize" which wound up last night with the announcement of prizes (see separate list), was generally felt to have been a success in the quality of work displayed, the growing number of participating countries (26) and organizations (33), and the precision organization, which won special praise, among others, from Peter J. Heller, Audio-Visual Division Chief of Rome's U.S. Embassy, here as observer. Harold Pinter, Eugene Ionesco and others flew in in time to accept awards in person.

To dispel misunderstandings from the start, it's worth noting for the record that though the "Italia Prize" is held every year in a different Italian location, and was originally set up by RAI-TV, the Italian telenet, in 1948, with RAI serving as secretariat ever since, it is actually an international organization and event supported by contributions by all participants, and not, as some still believe, an Italian (RAI-TV) sponsored and or dominated event. In fact, in the manner of the UN, a different president is named every year, and from a different participating nation.

Similarly, the jury is composed of selected delegates from participating companies or nets, with the natural exclusion of reps of outfits with an item in competition for that particular category.

Basically, therefore, the "Italia Prize" is a high-level public relations gathering on a worldwide level on the occasion of which an annual set of prizes is awarded.

So independent and exclusive is this conclave, in fact, that this is only the third year that the press has been invited in to see the competing entries-although in separate sessions and with as little contact as possible with the delegates and delegations. This situation, apparently desired by a part of the participating countries to allow distraction-less meetings and to prevent advance leaks of prize results, has naturally triggered considerable ill-feeling among the assembled tv critics and observers, some of whom have likened it to a "quarantine". There are some movements afoot to break down these barriers, but progress is slow.

Some 40-odd critics attended, including two U.S., German, Swedish, British, and others, plus a large Italian delegation which gave top local dailies several columns each on the local going-on, but mostly (due to almost complete lack of contact with delegates, authors, etc.) on the quality of entries seen in a vast high-ceilinged salon of the Naples Royal Palace, (and in which the small screen seemed tinier than ever.)

The awards were generally well received, and there were few if any cries of injustice done.

Consensus was generally in favor of one of the Italian winners, Virgilio Sabel's "History of the Atomic Bomb", a detailed exposition of past, present, and future aspects of the great menace, touching scientific but also human Stateside interviews are included, and the entire effort is important as well as grimly interesting. The other prize copped by RAI-TV was for "Cavalleria Rusticana" a ballet by Susana Egri with original music by Mario Migliardi, in which the famed duel is updated in style if not in content.

Denmark's "The Lesson", from a scenario by Eugene Ionesco, with music by Georges Delerue and choreography by Flemming Flindt, was another easy winner in the musical drama class. It tells of a dance master who terps himself into a frenzy, eventually strangling his pupil. It's an expert blend of the various media involved, an effective half-hour item.

But it was Harold Pinter's "The Lover", submitted by Britain's Associated Rediffusion via ITA ITCA, which garnered the most excited comments, due not only to the brilliant dialog and acting, but also especially because of the outspokenness, and high-level irony with which this spoof of de-

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Abbe Lane, Xavier Cugat Settle Suit Vs. NBC

Abbe Lane and Xavier Cugat settled their $700,000 negligence suit against NBC, pending since 1957, for an undisclosed amount Monday (7) when the action came before N. Y. Supreme Court Justice Henry Clay Greenberg.

The Cugats, who appeared on a NBC show, "Studio K3," in 1957, sued over an injury suffered by Miss Lane. She claimed that the injury was caused by the failure of NBC to provide sufficient hallway lighting.

BBC-TV's Vidtape Of 'Most Unique Hamlet' of All'

London, Oct. 8.

BBC-TV, which in its near 30-year history has racked up many firsts in tv achievements, has just wound production on another project which seems distined to rank among tv's most notable events. It is the Anglo-Danish co-production of "Hamlet."

The project has been vidtaped at Kronberg Castle, Elsinore, Denmark—the actual setting of the Shakespearean drama — and has been brought in under the direction of Philip Saville in conjunction with producer Peter Luke. Play stars Christopher Plummer in the title role with other leading roles going to June Tobin, Jo Maxwell Muller, Alec Clunes and Robert Shaw.

Idea for the 150-minute drama shot on actual location was put up to BBC by the Danish radio and tv service who offered to organize the technical facilities if BBC provided the cast and production team. BBC's nod sparked production of what must be the most unique "Hamlet" of all time.

The show was brought in via

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NBC's Rylander Touring People, Alligators, Lion And Even Some Meekrats

NBC's promo v.p. Al Rylander is sending eight personalities plus a South American toucan, a lion cub, alligators, a condor and several meekrats, on cross-country jaunts for guest appearances in New York and other key cities to promote their respective new season network shows.

Among the NBC stars for guest shots in New York are Joey Bishop, who will head a "Joey Bishop Show" troupe including Abby Dalton and Mary Treen, scheduled to arrive in New York from Hollywood Oct. 17. Before arriving in New York for guest appearances on "Today," "Tonight," "Concentration," "Missing Links" and "Say When" plus Monitor and local radio programs in addition to press interviews with magazine and newspaper representatives, the trio will make guest appearances in Washington Tuesday (14) and in Boston (15).

Joseph Cotten, host of NBC-TV's "Hollywood and The Stars," is in the midst of a week's appearances in New York, returning to Hollywood by the weekend.

Raymond Massey is scheduled to arrive in New York Oct. 21 for a four-day series of appearances in behalf of "Dr. Kildare." On Oct. 25, Massey will be guest speaker at a meeting of the American Medical Association in Washington.

James Drury just completed a three-city tour, in Richmond, Washington and New York, for "The Virginian."

Marlin Perkins, host of "Wild Kingdom," (color series featuring films of wild animals and primitive peoples) and his aide, James Fowler, are due to arrive in New York over the weekend in advance of the show's new season premiere, Sunday, Oct. 20. Perkins will also bring with him, for guest appearances, such animals as a South American toucan, a lion cub, alligators, a condor and several meekrats. Following his New York stay from Oct. 14 thru 16, Perkins and Fowler will take off for an African safari in search of new material for "Wild Kingdom."

Andy Williams, star of "The Andy Williams Show" will arrive in N. Y. from Hollywood Oct. 29 for a three-day round of appearances.

U.S. Draws a Blank

Naples, Oct. 8.

British, Danish, and Italian entries won the top video awards at the 15th annual Prix Italia, an international competition jointly sponsored (and financed) by 33 different radio and tv organizations from the world over.

French and Japanese radio entries monopolized prizes in the radio sector, with other honors going to items submitted by Belgium and by Switzerland.

The U.S.A., this year repped not only by the Broadcast Foundation of America (B.F.A.), but for the first time by entries submitted directly by ABC, CBS, and NBC, drew a blank, though some items came close to winning. (Yank entries were only in the tv section.)

The U.S. track record at the Prix Italia is not a brilliant one. Only one American entry copped a top prize: Donald B. Hyatt's "The Real West," in 1961. Other minor awards were won by Yanks in 1962 and 1956. Jury, which this year included a larger number of Americans than before, is made up of delegates from various participating nets and/or countries, with those entering a pic in a particular section of prize contest naturally forbidden from voting in that section.

Awards, announced in Naples' Capodimonte Royal Palace in presence of Italy's Minister of Communications as well as RAI-TV toppers and delegation members of the 26 nations (33 nets) participating, were given as follows:

"The Lesson," presented by the Danish Radio-tv net (DSR), with direction by Paul Preben Montell, won the prize for the best original musical presentation, with Italy's "Cavalleria Rusticana" (RAI-TV) winning the "City of Naples" prize in the same category.

Harold Pinter's "The Lover," an Associated Rediffusion production presented here by Britain's Independent Television Authority and Independent Television Companies Association, won as best dramatic presentation.

Italy's "Story of the Atomic Bomb" (RAI-TV), directed by Virgilio Sabel, ran off with documentary honors.

Radio kudos were as follows: Musical works award to Claude Prey's French (RTF) entry, "The Revelatory Heart" and to Umihiko Ito's Japanese contender, "The True Color of the Sky." In the drama section, the radio prize went to Michel Cournot's "Boys of the Tribunal," presented by RTF, and to Naoya Uchimura's Japanese entry, "A Marine Story—The Fisherman." Belgium won in the documentary class with E. Henceval and Philippe Dasnoy's "Sercq, The Last Western Feudalism," which Switzerland won in the special stereo-radio class with Pierre Walker's "The Refusal."

Yank tv entries, none of which received official recognition, though several won favorable press and other comment here, were: "The Labirynth" by Giancarlo Menotti (NBC); "Five Characters in Search of an Exit," by Rod Serling (CBS); "The Silent Spring of Rachel Carson" (CBS); "The Kremlin" (BFA); "The Vatican" (ABC).

TV-Radio Production Centres

IN NEW YORK . . .

The Mike Festers (ABC) expecting in mid-February. Their first child . . . ABC commentator **Howard K. Smith** signed to portray himself in the filmization of "The Best Man"... **Nancy Andrews**, of the "Little Me" cast, guests in **Joey Faye-Micket Deems'** "Mack & Myer For Hire" **Ronald Dawson's** teleplay "Murder Is A Matter of Opinion" being aired in Rio De Janeiro Oct. 14.

"Probably the richest comedian in the world is . . . **Danny Thomas**," write Canadian comics **Johnny Wayne & Frank Shuster** in their Canadian Weekly column. "Besides the "Danny Thomas Show," which he owns outright, his company also owns the "Joey Bishop Show," the "Dick Van Dyke Show," the "Andy Griffith Show" and the "Bill Dana Show."

Janet Pavek, last in "Camelot" on Broadway, weds St. Louis businessman **Joe Cusanelli**, a former tv actor, in New York on Oct. 12. She just signed with the Metropolitan Opera and makes her debut this season as Musetta in "La Boheme," and also makes her debut on the Bell Telephone Hour Dec. 3 as costar with **Maurice Chevalier** in "The Merry Widow."

Paul Gardner, of the N. Y. Times drama department (not to be confused with **Paul Gardner** of the Young & Rubicam publicity department) is due to move into the daily's tv department . . . **Bill Todman** and **Seymour Schneidman**, Goodson-Todman accountant, stopping over in London, Rome, Paris and Vienna on business-pleasure jaunt . . . **Douglas Fairbanks** flies in from London to tape two "Password" shows the first week in November . . . **Ann Sheridan** and **Chester Morris** guesting on "To Tell The Truth" next month . . . Radio USA Newsreel devoting tomorrow (Thurs.) to National Fire Prevention Week . . . **Beryl Berney** renewed by WCBS-TV for another year with her kiddie show, "All Join Hands" . . . **Herbert I. Lazarus** named v.p. of Telesynd, tv film distributing division of the Wrather Corp. . . . **Gerald E. Rowe** upped to director of audience advertising and promotion for NBC . . . **Jeanne Bal**, N. Y. actress, signed to an exclusive MGM pact with a regular role in "Mr. Novak" . . . **Stanley Praeger** will direct 12 "Patty Duke Shows" for UA Television . . . **Julian Goodman**, NBC News v.p., will participate in a panel discussion of television news programming at Pennsylvania U. Friday (11) . . . **Susan Strasberg** guesting on "Dr. Kildare" Oct. 21 . . . **Martin F. Connelly** has joined the sales staff of Metro TV Sales . . . **Tom McNeill**, eldest son of **Don McNeill**, will host ABC Radio's "Breakfast Club" during his father's vacation Nov. 26-Dec. 2 . . . **Craig Fisher**, producer of NBC News "Exploring" series, moving over as producer of net's new series "Sunday." **John Lord** will be his associate producer . . . **John Scuoppo** upped to director of promotion at NBC . . . Title on a recent **Joey Bishop** show on NBC-TV was changed from "Something of Value" to "Joey's Lost What-cha-ma-call-it" because the movie following, titled "Something of Value," dealt with violent Mau Mau uprising . . . The Herald Tribune's **Judith Crist** and **Maurice Dolbier** beginning "Today" sint as theater and book critics respectively . . . **Janet Nelson**, daughter of NBC Projects producer **James Nelson**, to wed **Robert F. Berger**, casting director of "Espionage." Janet is extras casting director for Plautus Productions . . . **Donald Carswell** named director of pricing and financial evaluation at NBC . . . NBC Radio veep **Marian Stephenson** to Europe on vacation . . . **Al Capp** joining NBC Radio "Monitor" as "Expert on Nothing But Opinions on Everything" . . . **Dave Tebet**, NBC's Talent v.p., set NBC stars **Bill Dana**, **Andy Williams**, **Roberta Shore** and **Corbett Monica** joining host **Joey Bishop** to entertain NBC affils at L. A. convention Dec. 3.

Charles M. (Chick) Green joins Sarra, commercial tv film producers, as director . . . **Bernie Ilson** has resigned from Rogers & Cowan to open his own p.r. firm. Among initial accounts are "The Ed Sullivan Show" and Sylvan Productions . . . **Steven F. Beard Jr.**, manager of the Dallas office of Blair Television, and **Gabriel P. Dype**, manager of the Detroit office, have both been named vice-presidents . . . **Joseph A. Lann**, exec v.p. of radio station WHLI has been named chairman of the public relations committee of the National Conference of Christian and Jews, Nassau-Suffolk region . . . **George E. Shannon** named director of biz affairs at WCBS-TV . . . **Alfred N. Greenberg**, CBS Radio affil relations, to Switzerland and Italy on vacation.

IN HOLLYWOOD . . .

Steve Fanken, currently in "Mr. Novak" and "The Lieutenant," will star in a revival of "Charley's Aunt" at the Coronet Theatre in L.A. opening Oct. 22.

Roone Arledge, ABC's director of sports, stopped over long enough to pick up **Curt Gowdy** for a week of fishing the Wyoming streams. Figures he's entitled to hibernate after flying an average of 250,000 miles a year . . . Best Foods pulled its $3,500,000 billing from the **Red Skelton** show but the gap was quickly closed with a pharmaceutical account . . . **Ed Bunker**, new head of Radio Advertising Bureau, tried to track down the FCCommissioners to get their ear on his plea that radio is not tv and that the sound medium has been unjustly criticized for over-commercialization . . . After three weeks of taping "Password" in Hollywood, Producer **Frank Wayne** moved the show back to N. Y. . . . **Grant Tinker** moved up **Jerry Stanley** to director of program administration, and **John Hinsey** to head up the film program department. If NBC can straighten out the union problems, **Edgar Bergen's** old radio shows will get a rer-un. He's off on a tour to lecture on "The Importance of Laughter" . . . Radio, Television ,Recording and Advertising Charities set this year's goal at $325,000. RCA's **John K. West** is campaign chairman and **Cy Pearson** RTRA prexy . . . NBC veepee

IN CHICAGO

Todd Branson exited WYNR's sales staff last week to form his own Negro market consulting firm . . . **Dick Doerschuk** leaves WGN-TV at mid-month to go with USIA in Washington as deputy director of the agency's International Television Branch . . . **Susan Shaw**, No. 2 femme personality on WBBM-TV, is enceinte. Offspring is due in Feb. . . . Local model **Barbara Bell** will be the weather gal on WCIU when the UHF-er finally goes on the air . . . **Donald Dashcund** becomes continuity director of WBBM Radio, with **Lou Cevela's** switch to D'Arcy Advertising . . . **Wally Phillips'** morning show on WGN Radio has been expanded an hour . . . WLS prexy **Ralph Beaudin** was named one of 10 outstanding young execs in Chicago by the local Jaycees for taking a floundering station and turning it into a major voice in the market . . . WNBQ's "Dateline: Chicago" documentary this Sunday (13) will be on the Southern white migrants who have settled in Chicago . . . **Don Mann** reelected prexy of American College of Radio Arts, Crafts & Sciences for a two-year term . . . WBKB found a timeslot for "Fracture Flickers" at 6 p.m. Saturdays . . . **William Keup**, former station per, has joined **Norm Cissna's** sales staff at WNBQ . . . Singer **Frank Parker** will be guest panelist on "Quiz and Quote" this Sunday. That's the WBBM-TV opus produced with the Catholic Archdiocese of Chicago . . . WGN newsman **Bob Manewith** is catching a news-writing class at Northwestern U. . . . **Sterling (Red) Quinlan**, WBKB veep-general manager, kicked off the television workshop series at Roosevelt U. this week that the local chapter of ATAS is sponsoring . . . WLS received a public service award from Chicago Inter Student Catholic Action for its series of

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'STAY OUT OF OUR BUSINESS'

The Big Yen for Madame Nhu

In all the jostling of the networks and indie stations for "exclusive" shows with Madame Ngo Dinh Nhu upon her arrival in the U.S. this week, ABC-TV walked off with the first fullscale interview with the controversial lady from South Viet Nam on the "Issues and Answers" show last Sunday (6). ABC correspondents Lisa Howard and Lou Cioffi taped the interview with Madame Nhu in Paris last Friday (4) in order to beat the other network shows planned for next Sunday (13). Madame Nhu, who insisted on being interviewed in her Paris hotel at big expense to ABC, was fulfilling a commitment she had made a few months ago to Charles P. Arnot, ABC's Southeast Asia correspondent.

Madame Nhu is due for more concentrated tv coverage during her stay in the U.S. than even Soviet Premier Khurshchev received on his visit to this country a few years ago. WOR-V has slated a one-hour interview with her tonight (Wed.) with Joseph Newman, of the N.Y. Herald Tribune, and reporter William Haddad. NBC has her pencilled in for the "Today" show Friday (11) and WNBC-TV, the web's N.Y. flagship, is devoting an "Open Mind" stanza to her. NBC's "Meet The Press" also is planning a session with Madame Nhu Sunday (13). CBS-TV which had her down as guest on "Face The Nation" the same day, cancelled; net's Diel Salant figured that much coverage no longer made her Nhu.

David Susskind entered the fray with a two-hour chat with Madame Nhu to be aired tonight (Wed.) on WPIX, N.Y. WPIX is scheduling the interview to beat the WOR-TV presentation by a couple of hours.

Radio's Gotta Feed Meaty Info Into Agency Computers: Maneloveg

Radio has got to come up with some meaty information for those hungry ad agency computers, or it will become strictly second class in an advertisers media mix.

That's what Herb Maneloveg, veepee and media director of BBDO, told the radio execs attending CBS Radio Spots Sales annual Station Clinic last week. He said agencies "desperately" need demographic facts and figures and research on the impact of radio commercials so that clients can be supplied with the basis of including radio in campaigning.

Radio, he said, suffers from no image and no profile, and the two important rating services covering the medium — Pulse and Hooper — leave much to be desired. Hooper he decribed as nothing more than a "quick, telephone popularity contest" restricted to telephone homes and metropolitan areas, while Pulse offers some demographic info in the very top markets.

A big mistake of the radio industry, he said, was supplying research for time buyers when the man at the agency to reach (the decision maker) is the planner. The planner, he said, is that strange young man out of Harvard business school, or stolen from P&G, who wants information he can show the client to prove radio's use in a campaign.

Maneloveg, whose agency ranks second for radio spending (N. W. Ayer is first), says BBDO is one of the few agencies that has a computer, and is probably the agency that uses it. Most needed radio info, he says, is the age, sex, occupation and family size of listeners, and a breakdown of listening to quarter and half hours.

This extensive research, he said, should be an industry project, since its too expensive for a single station. He feels sure major agencies will pick up part of the tab. Any of the major research outfits can do it, including Pulse, but it's vitally important for the radio medium that it be done sometime in the next year.

Paar's $4,000,000 Bid For TV Station

Jack Paar will emerge as a television station owner if his bid of $4,000,000 for WMTW-TV, Mt. Washington, N.H., is accepted. WMTW-TV, an ABC affiliate, operates from the highest point in the east and covers much of Maine, Vermont and New Hampshire. An FM stereo outlet is part of the package.

Paar would be barred from performing on WMTW-TV under his contract with NBC which still has another year to go after the current season. That is, if he gets the station. There are two other bidders in the picture.

Barry's No. 1 Rolls

Hollywood, Oct. 8.

The first of the five pilots being produced under the new CBS-Paramount TV development program started rolling before the cameras last night (Mon.) under the supervision of exec producer Jack Barry. Show has a panel format with Bob Crane, Herschel Bernardi, Joanna Barnes and Jayne Meadows. Game involves guessing about various contestants who have been selected in advance.

Barry said he will attempt to deliver one pilot a month.

Sarnoff in Tokyo Bid for a Global B'dcasting Setup

Tokyo, Oct. 8.

NBC board chairman Robert E. Sarnoff at a press conference here last (Mon.), said: "It is no longer fanciful to predict that within the next five to 10 years an audience of a billion persons, spread around the earth, might be watching the same program at the same time. And in a world where half the population is illiterate and semi-literate, no others means of communication can equal television's impact upon the human mind."

Sarnoff said he favored "a worldwide organization of broadcasters committed to maintaining free and open channels among nations, capable of dealing with the numerous problems and details inherent in the free and continuing international circulation of information and programs. An important function of such an organization would be the operation of an information center from which any broadcaster could learn what programs—live or recorded — were available in the world market or needed in those countries where production resources are limited."

Sarnoff noted that the last time he visited Japan there were 2,500,000 tv sets in this country. Now there are over five times that number, reflecting the rapid gorwth of Japan's technology and "electronic artistry."

Sarnoff said that in the U. S. color tv was "booming," predicting that over 750,000 color sets would be sold this year and twice that total next year. "Color promises to be the principal consumer growth industry in the U. S. in this decade," he said.

Sarnoff has been in Tokyo to sign an agreement with NHK for the exclusive tv rights to the 1964 Summer Olympic Games. (See separate story).

BLITZ OF BEEFS ON COM'L LIMITS

Washington, Oct. 8.

FCC's request for comments on its proposed commercial time limits was answered with a blitz of angry objections.

From the webs, big leaguer state associations and lawyers down to the smallest market stations, more than 100 complaints descended on the Commission.

Through the avalanche two messages to the Commission came out loud and clear: "Read your Constitution," and "If you think you have troubles now, wait until you try and enforce and make workable your ill-conceived venture into our private enterprise."

The complaints took all forms, ranging from one-page sheets of denunciation of Federal power filed by small station owners to the 71-page tome of Storer Broadcasting Company.

With an occasional adaptation or suggestion, most of the complaints took one or more of NAB's five arguments against the curbs. They were: FCC doesn't have Congressional authority; the Commission would involve itself in a station's private business affairs; FCC is prohibited from common carrier rate regulation of broadcasting; the rules run afoul of the First Amendment; self regulation would be doomed and the consequences to the public interest would be "tragic."

Only One Assent

The one comment favoring time limits was offered by Clara Logan, prez of the National Assn. for Better Radio and TV, based in Los Angeles.

The Oklahoma Congressional delegation backed the statement of their state Broadcasters Assn. against the curbs.

CBS called the proposed rules "unworkable" and said they would involve FCC "in virtually every aspect of a station's operation."

NBC said commercial time standards "best lend themselves to self-regulation," and warned against putting time limits "in today's rigid mold" through Federalizing them.

The net rejected FCC's premise that Codes were the "culmination of consideration and experience," saying that statement "dramatically illustrates the erroneous thinking" of the original notice.

ABC delved into a long explanation of the First Amendment to back up its opposition. The web also warned the limits would cause stations to make cutbacks which

(Continued on page 40)

Ingalls In Policy Row With ABC-TV, Quits 'McPheeters'

Hollywood, Oct. 8.

Don Ingalls, producer if MGM-TV's "The Travels of Jamie McPheeters" series on ABC-TV, resigned over the weekend because of "creative and artistic differences with the network on what constitutes 'The Travels of Jamie McPheeters'," he revealed.

Ingalls said his action was motivated because ABC-TV is "not going to do the series from the book on which it is based. Instead they plan a combination of 'Wagon Train' and the old style western. A network can't dictate artistic policy—not to me," he commented.

Producer said ABC-TV bought the pilot, which was "pure 'McPheeters'," then decided to change the format. "The network stepped in, and there was utter chaos," he remarked.

Ingalls had been producer of the series for a couple of months, succeeding the late Robert Sparks. Previously, he had been associate producer on the show, and prior to that had been producer of "Have Gun—Will Travel," and some segs of "The Virginian."

Where Sydney Newman Goes, So Go Producers, Directors, Writers

London, Oct. 8.

When BBC-TV acquired the services last January of its present head of drama, Sydney Newman, it picked up not only the most noted dramatic producer in British tv at the moment, but bought the magnet which attracts some of the weightiest of dramatic talent in this burg.

Since Newman's switchover in January, producers, directors and scripters hitherto associated with Newman at ABC-TV — a station for whom Newman established a prime reputation for drama — have also made the change from the weekend-only indie to the seven-days-a-week BBC web.

To start with Peter Luke, previously with Newman as script editor on "Armchair Theatre" at ABC (and subsequently as producer of ABC's 'Tempo") has now landed a top dramatic job at BBC, namely, as producer in charge of the "Festival" series of "spectacular" plays.

Verity Lambert, a production assistant at ABC-TV a while back (on "Armchair Theatre"), now gets her big break as producer on BBC's 52-week serial "Dr. Who." Irene Shubik, story editor of the "Armchair Theatre" skein, has quit ABC-TV to join BBC-TV in November as a story editor.

Directors like William (Ted) Kotcheff, Philip Saville and Charles Jarrott, who were three of ABC's "big four" contract directors, have now turned freelance and are working or have worked on Newman's new "First Night" and "Festival" drama projects. Alan Cooke, fourth of ABC's more notable directorial talents, also turns freelance at the end of the week, though it is not known yet whether he, too, will run to the Newman camp. Although these freelance directors still pact with the indie station for certain shows, the important point is that BBC or, more strictly, Newman, is siphoning off at least a half share of the talent which once was exclusive to ABC-TV.

Mood goes for writers, too, Alun Owen, for instance, is now scripting for BBC. Before he was ABC's boy. Others have made the switch, too.

Stanley Praeger Helms 'Kibbie Hates Fitch'

Hollywood, Oct. 8.

Stanley Praeger has been named producer - director of "Kibbee Hates Fitch," half-hour comedy pilot being readied by UA-TV and creator Neil Simon for NBC-TV, for 1964-65.

Praeger, who directs "The Patty Duke Show" for UA TV, was set for the pilot by Cy Fisher of the Frank Cooper agency. Project, to be shot in N. Y., is about a couple of firemen. Robert Alan Aurthur is exec producer.

4 Star's '62-'63 $22,076,740 Biz; Net Earnings Up

Hollywood, Oct. 8.

Four Star Television's net earnings after taxes, including nonrecurring income, for the '62-'63 fiscal year totaled $793,501 or $1.25 per share based on the 634,505 common shares outstanding at June 29, 1963, the end of the fiscal year.

In the previous year fiscal net profit after taxes was $734,077 or $1.20 per share on the 611,250 common shares outstanding at June 30, 1962.

Executives stated that the nonrecurring income was a tax free payment of $500,000 from a company-held insurance policy on the life of Dick Powell, former board chairman and one of Four Star's founders. Also reflected in fiscal '62-'63 earnings was a substantial writeoff of cost incurred in the development of a number of properties and pilot films over the last few years.

Four Star, according to prexy Thomas J. McDermott and exec v.p. George A. Elber, has evolved from almost entirely a producer of network tv shows, to a company successfully embarked in tv syndication, feature production, and, to a lesser degree, music publishing, records and albums.

He said that Four Star Distribution Corp., the syndie subsid, since it began full operations in Sept., 1962, to the close of the past fiscal year, recorded about $5,000,000 in sales.

Total gross of the company for the '62-'63 fiscal year was reported at $22,076,740 vs. $19,962,980 the previous fiscal year. Execs McDermott and Elber stated: "It is our belief that the substantial broadening of our operations should result in improved performance of the company on a longrange basis. To a certain extent, both '62-'63 and the current fiscal years can be considered transitional in nature and we shall begin to accrue the full benefit of our activities in the '64-'65 fiscal year and beyond."

700G SLASHED FROM FCC BUDGET REQUEST

Washington, Oct. 8.

The House Appropriations Committee cut $700,000 from FCC's money request, it was disclosed Monday (7).

President Kennedy's budget called for $16,500,000 for the commission. In trimming this to $15,800,000 the appropriations committee followed the recommendation of its independent offices subcommittee.

The committee's action would provide 20 of the 95 additional employees requested by FCC.

The amount voted by the committee was $894.450 over FCC's $14,950,550 appropriation last year.

The committee's report faces a House vote Thursday.

FCC Talks Up A 4th Network

Washington, Oct. 8.

A fourth network may be in tv's future, FCC predicted to Congress.

In testimony before the House Appropriations Subcommittee on Independent Offices, released Sunday, FCC said there may be a big enough batch of independent tv stations to support a new web.

FCC was testifying on its $16,500,000 budget request last March. Since Newton Minow was chairman then and doing most of the talking, the testimony may have some aspects of a dead letter.

When asked by Rep. Joe Evins (D-Tenn.) if the prospect for four networks was better than the prospect for two, Minow replied "I do." He told Evins FCC wouldn't look with favor on a merger of three webs into two. He noted FCC wants competition and referring to the three nets said, "They are all doing pretty well."

Replying to questions from Rep. Harold Ostertag (R-N. Y.) Minow said, "I would anticipate that there will develop another network or form of independent program service for independent stations." He said the web might be a combination of UHF and VHF stations.

Rep. Edward P. Boland (D-Mass.) wondered if this would be economically practical and Minow replied, "It depends on your view of the general economy. We are adding three million people a year

(Continued on page 40)

THANK YOU!

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BUCK HOUGHTON
THE REPERTORY COMPANY
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"THE RICHARD BOONE SHOW"

"The hit of the season."—JOHN HORN, New York Herald Tribune

"THE television series for 1963-64."—CECIL SMITH, Los Angeles Times

"A brilliant drama."—RICK DU BROW, U.P.I.

"At least 4 efforts worthy of Emmy consideration."—HANK GRANT, Hollywood Reporter and Bell-McClure Syndicate

Sincerely,

Mark and Bill

THE RICHARD BOONE SHOW IS ANOTHER GOODSON-TODMAN PRODUCTION

O'SEAS PIX: UPHILL TV FIGHT

'Outer Limits' Orbits Into Cleve. Jam

Cleveland, Oct. 8.

Irate viewers, "by the hundreds" jammed the switchboard of WEWS, the two Cleveland dailies, the Akron Beacon Journal and even the opposition tv stations when the Scripps Howard outlet eliminated appearances of the monster in the showing (30) of ABC's "The Architects of Fear" on "Outer Limits."

The station already had gone on record in saying it would prescreen all episodes scheduled for the 7:30 p.m. showing since it feared reaction on moppet watching. On Sept. 16, WEWS moved the show to 9 p.m. for a more adult audience. A similar move on the Sept. 30th stanza was not possible because the 'net made a program switch in sending the film on Saturday. "It was impossible" said Dave Arnold, WEWS spokesman, "to make an adjustment because of program schedules' sponsors, etc., so we deleted several appearances of the monster in the last minutes of the program. The reaction we got was not in method, but in deleting. Our viewers felt the whole show should have been moved."

The monster clip was subsequently shown on the station's 11 p.m. news while the local press gave it much prominence.

The entire question of "Outer Limits" being shown in moppet time is reported being under close discussion by ABC affiliates.

Don Perris, WEWS assistant general manager, said "I don't expect this thing to happen again. We are not anti-monster except for the excessively repulsive types."

Philly Educ'l TV Sets Precedent With Live Opera Preem From Acad

Philadelphia, Oct. 8.

First live telecast of an opera from the stage of the Academy of Music will be the Philadelphia Grand's initial performance of the season, Puccini's "Turandot," starring Birgit Nilsson, over WHYY-TV, Oct. 16.

The precedent-setting telecast over the city's new educational station is being made possible by cooperation of the artists, unions, opera company officials two local tv outlets, WCAU-TV and WFIL-TV, and station WOR, Newark, representing some $70,000 worth of free talent.

The Philadelphia Grand's production will make no concessions to television other than the placing of six strategic cameras. Miss Nilsson has barred closeups while singing. Telecast will start at 7:30 with Paul Taylor covering opening night activities and an explanation of the opera by Joseph Bonaduce.

No money is involved in projeet with everyone donating services. No mention of the telecast was made until it was certain house would be a sellout.

The unions cooperating include AGMA, AFTRA, Local 77, AFM, and the IATSE. WCAU-TV is lending the educational outlet its remote crew with three cameras. WFIL-TV has provided director Edward Moore, and WOR is sending in its audio crew which handles the Metopera's "Broadcasts of the Air," along with special equipment.

The telecast will be further complicated by lack of a run-through or rehearsal of the entire company before air time.

$8,000,000 KOVR Sale to McClatchy

KOVR, Metromedia's station in Stockton-Sacramento, has been sold to the McClatchy Newspapers for about $8,000,000, subject to FCC approval. Metromedia acquired KOVR from the Gannett newspaper chain in 1960 for $3,500,000.

John W. Kluge, Metromedia prexy, said KOVR was sold in order to permit the acquisition of another tv station in a larger metropolitan market. Metromedia currently owns VHF stations in New York, Los Angeles, Washington and Kansas City, and UHF outlets in Peoria and Decatur, Ill.

Gordon To WNEW-TV

Dave Gordon has joined WNEW-TV, N.Y., as publicity and exploitation director. Gordon had been with Screen Gems for the past year.

It's a new spot at WNEW-TV since Phil Cowan, public relations v.p. for Metropolitan Broadcasting, had also been handling p.r. for the chain's flagship station.

Allied Artists Sales

Allied Artists Television reports new station deals on its "Bowery Boy," "Science Fiction" and "Cavalcade" packages.

Among the 10 markets inking for the 48 Bowery Boys features are: WBKB, Chicago; WBAP, Ft. Worth; and WMCT, Memphis. Science fiction pix were bought by WFIL, Philadelphia; WKBW, Buffalo; WNHC, Hartford-New Haven; WNBF, Binghamton; and WWLP, Springfield, Mass., among others.

ITC Vs. Four Star: Depends on What Product You Sell

Hard economic factors today bar any significant resurgence of first-run product for syndication, according to Len Firestone, v.p. and general manager of Four Star Distribution Corp.

In a rebuttal to Mike Nidorf, board chairman of Independent Television Corp., who saw a resurgence of first-run syndication, as opposed to off-network product, Firestone said:

"Producing a first-run series for syndication is basically a question of dollars. You have to put as much money into a syndicated series as into a network show in order to really compete. Before starting a series slated for first-run, you must have a guarantee of a block of sales in the form of a big regional sponsor or a lineup of stations. Only then is it sensible to put up the dollars for stars and production necessary for quality series."

Firestone said he would "welcome the comeback of first-run syndication. The problem that must first be solved is a question of economics," adding that when that problem is solved, Four Star would go into the first-run syndication field.

Four Star and ITC, in their key selling activities, find themselves with different product. Four Star has off-network product; ITC, which is owned by Associated Television, of England, with first-run product for the American market. Firestone and Nidorf, in their appraisal of the current market and their forecast of the future, find their views differing on a number of key factors.

Nidorf feels that the off-network hours have bombed in the ratings. Firestone, in rebuttal, says in general, hours and half-hours, "according to the ARB and Nielsens our off-network shows have been outrating many network series."

PRODUCERS CITE BROADER APPEAL

A long, uphill struggle to win a place on the tv screen for foreign product, ranging from the muscle pix of Steve Reeves to the art pix like India's "Panther Panchali," is being waged and won in today's marketplace.

The victory isn't countrywide, but in the more sophisticated markets, pix are judged more on the basis of their commercial value than their country of origin. The number of markets which fall in the sophisticated category is increasing yearly, too.

As one savvy top exec put it "integration between Hollywood and non-Hollywood cinematic product" is going on in television. "Ten years ago," Walter Reade-Sterling's Sol Turell explained, "station buyers wouldn't even see you. Our day is coming," he added, pointing to the rating and prestige success of his own pix and the international attractions of others.

Jonny Graff, tv syndication topper Joe Levine's Embassy Pictures, also addressed himself to the boom-boom going on for international attractions. "It's gotten so," he added, "that some producers or entrepreneurs here and abroad think that 'anything' will go in the U. S. tv market. That just isn't so," Graff said. "There's a market for quality non-Hollywood product," referring either to the boxoffice of a "Hercules" or the artistic merits of some other pix. He said the "nowhere" pix which couldn't win a theatrical berth in the U.S., or never even made it in their native countries, can't be peddled to U.S. stations.

Another distributor, who has been handling both Hollywood and non-Hollywood pix finds grossing potential of non-Hollywood less than Hollywood product. He said this was so despite the growing playdates secured on American tv for foreign pix. He added that the market for non-Hollywood product is much better than in years past, but that the process of education still is going on, and it'll take more time before the true potential of foreign pix is realized.

This distributor estimated that a given picture of equal caliber will gross 50% more in today's market if it bares a made in Hollywood stamp, an estimate which might be challenged in some quarters, but reflective of the greater potential of made in Hollywood pix, even in today's market.

Helping the forward march of international attractions, the preferred moniker with some justification, is the comparative scarcity of post-'48 pix product. As to the justice of the "international attractions" label, one distributor raised the question of whether it's correct to call a pic such as "Bridge on the River Kwai" foreign. Another distributor, aware of today's theatrical boxoffice scene, questioned whether "David and Lisa" should be termed as "art picture," a moniker which denotes to the trade a lesser boxoffice, but a fine pic. The quality and boxoffice in the case of "David and Lisa" happens to be fine.

Walter Reade-Sterling has racked up about $2,500,000 with

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Hill-Reynolds Clash With Madigan Breaks Up That Old WBBM-TV Gang

By LES BROWN

Chicago, Oct. 8.

They're breaking up that old gang that has made WBBM-TV the commanding news station in this market since the mid-'Fifties. In the wake of the disclosure last week that newscaster Frank Reynolds was pulling stakes came the resignation of Hugh Hill, the station's (and probably the tv market's) foremost news digger. That brings the tally to three principals who have ankled the CBS outlet's news staff since early last summer, when former news director Bill Garry cued the exodus.

But as the old order breaks up at WBBM-TV, it reestablishes itself at WBKB, which is beginning to loom now as a formidable third contender in the video news league here. Hill and Garry have both "escaped" to the ABC anchor where, they aver, the climate is nicer and the journalistic freedom greater, and at deadline Reynolds was on the verge of joining them there if CBS News failed to come up with a good and concrete offer for a Washington berth.

The threesome — if Reynolds does come along—join WBKB's present mainstay, Alex Dreier, who is himself a pilgrim from the No. 2 news shop, WNBQ, having skipped over to WBKB for somewhat similar reasons a couple years back. That would give news director Con O'Dea a solid personality and investigative nucleus (include also Norman Ross) on which to build a meaningful operation.

All three departures from WBBM-TV were caused by the presence of John (Red) Madigan, late of the Chicago American and earlier of Newsweek in Washington, who succeeded Garry as news director after contributing to his resignation. In any change of administration, the adjustment to new leadership and new restrictions comes hard to the fellows who were baptized by the old regime; but the Hill-Reynolds clash with Madigan seemed to go beyond that and might be summed up as a difference of opinion about news values mixed with some personal dislike.

Hill went on record, when he resigned, that the new journalistic policies at WBBM-TV were too

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Kenya Bans 'Amos'

"Amos 'n' Andy," distributed by CBS Films, has been banned from telecasting in Narobi, Kenya, according to published reports from Kenya.

Kenya's Minister of Information and Tourism, R. Achieng Oneko, was quoted as saying the ban stemmed from "Amos 'n' Andy's" portrayal of the American Negro. The skein long has been subject to attack by the National Assn. for the Advancement of the Colored People, NAACP contending that series carries unfavorable stereotypes.

"Amos 'n' Andy" was one of a number of series sold to Kenya Broadcasting Corp. by CBS Films, the others being "Gunsmoke," "Twentieth Century," "Perry Mason" and "Mighty Mouse." "Amos 'n' Andy," among other shows, recently was sold to the Nigerian Television Service, in Lagos.

Set Up Unit To Push Plans For TFE-'64 Meet

Syndicators have moved forward on their plans for Television Film Exhibit 1964 (TFE-'64), scheduled for Chicago, April 5 through April 8, to coincide again with the 1964 NAB convention.

A new exec committee has been appointed to spearhead the second exhibit. Bob Rich and Bob Siedelman, who spearheaded TFE-'63 to success and laid the groundwork of cooperation with the NAB for '64, have stepped down as co-chairmen.

In the meantime, representatives of 20 tv film distributors met and chose the new exec committee. The committee is comprised of a six-man board, including Richard Carlton, Trans-Lux Television, (co-chairman); Alan Silverbach, 20th-Fox Television (co-chairman); Harvey Victory, Jayark; Barry Lawrence, United Artists Television; Richard Harper, Metro TV; and Len Firestone, Four Star Distributing Corp.

Carlton, Silverbach and Victor all served on the original TFE '63 exec committee.

WNOX SCRAMS CBS TO PLAY TOP 40

Knoxville, Oct. 8.

WNOX, 10,000 watter here, has adopted a new programming formula as a "Top 40" station with good music, in the wake of its disaffiliation from CBS. Scripps Howard station had been a CBS affil for 30 years.

Station announced that its news department has been doubled in size and will add the facilities of UPI Audio, becoming the first station in the south to utilize the UPI Audio service.

Fait Accompli

Chicago, Oct. 8.

Newscaster Frank Reynolds and reporter Hugh Hill both received their requested release from WBBM-TV yesterday (Mon.).

Reynolds, who had been considering a spot with CBS News in Washington, decided at last minute to accept the WBKB offer, supposedly as a concession to his wife, who wanted to remain in Chicago.

'C' Tag Poison To TV Distribs

Most distributors of non-Hollywood product shy away from handling pictures carrying the "condemned" tag of the Catholic Legion of Decency. There are some exceptions, though.

Walter-Reade-Sterling, distributing "Expresso Bongo," feels that by cutting out a nudie scene, objected to by the Legion, it corrects the reasons for the "C" Legion tag.

Key distributors, for the record, don't wish to engage in a public debate on justice of the Legion's classification and whether a "C" tag should be enough to keep a pic off tv screens, even in late evening periods, when the feature presumably is being played to adult audiences. Selling a "C" pic to stations is tough and that's business reason enough in the view of distributors to forego such cinematics. Operating as a force, too, is self-censorship, with some distribs feeling that the climate of tv isn't as free as that of motion pictures theatre.

Big Regional Buy On 'Battle Line'

Pacific Gas & Electric, in a major regional buy, inked for Official Films' "Battle Line" series for full sponsorship in seven California markets.

Official Films prexy Seymour Reed reported that with the Coast deal sales for the skein now has reached the 100-station mark. He described the Pacific Gas deal as another indication of a revitalized approach to regional broadcast advertising by way of first-run syndication. Official, he went on, is now negotiating similar deals with several other advertisers.

The World War II documentary series narrated by Jim Bishop will debut in the seven western markets during the week of Nov. 3. The episode for the week will be

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WEEKENDS ARE DIFFERENT...SO IS MONITOR

People go woodsy, weekends...leaves are rustled...junk gets shuffled...and the air is astir with blue smoke ...Autumn mist...and radio...David Wayne...Barry Nelson...your commercial...James Daly...Frank McGee ...your commercial...and the news...Selma Diamond...some voice...Jonathan Winters...some line...your commercial...some product...Nichols and May...Basil Rathbone...Ethel and Albert...and sports, too?... Mel Allen...Joe Garagiola...some program...is this radio?...aah!...it's **WEEKEND MONITOR...NBC RADIO.**

'Univ. of the 7 Seas

Donald D. Davis, long chief of KMBC at Kansas City, now a consultant in pasture at Tucson, Arizona, is to be lecturer on public relations for the "University of The Seven Seas." This is a chartered motor ship of the Holland-American Line which puts out from New York on Oct. 28. It will be fully staffed with 38 professors and instructors and carry a maximum of 300 students.

Idea is to combine regular college credit classes with the benefits of world travel. Obviously the tuition and travel costs preclude the sons of the working class from qualifying.

Main sponsor is a California business man, William T. Hughes, president of Whittier Pipe & Supply Corp. It's stated that the voyage will stand $1,000,000 overall in expenses. Against this some $600,000 in promoted donations is in hand.

Students hit 21 ports. They pay from $1,990 to $2,390, depending upon state room accommodations.

Perry Como's Pitt TV Origination: 'The Hottest Ticket (7,000) in Town'

Pittsburgh, Oct. 8.

"Right now it's hard to say within $100,000 what the additional cost will be but we feel it was certainly worth it," said Maury Holland, v.p. in charge of production at the J. Walter Thompson ad agency on the placing of the first of Perry Como's seven specials in Pitt's Civic Arena on Thurs. (3). Holland said that Kraft foods would certainly benefit by the tremendous impact on the city made by the first appearnce of the show in cities outside the usual originating points of New York and Los Angeles.

From the time late in August when the announcement was made that the first special would come from the Arena, interest has been tremendous. From the first day, the ticket was the hottest in town with very few being available to the general public. 1,500 were allotted to Como's home town of Canonsburg and WIIC, the NBC station here was given 350 to be distributed to the local presss, ad agencies and city officials. Due to an oversight, Como's former employer, a barber in Canonsburg, was overlooked but the star took care of that detail himself by calling the man up to tell him there were five tickets waiting for him at the boxoffice.

Kraft had the rest of the 7,000 tickets and distributed them among their wholesalers, supermarket heads and various other handlers of the firm's products. Interest in the show was kept at a fever pitch with continuing news stories and the general frustration of the public in its attempt to get a ticket. WIIC officials said they could have used at least 70,000 tickets. The station was also unable to get any of the show's principals, Como, George Burns, Cyd Charisse, Allen Sherman or June Allyson to make any appearances due to the exclusive clause

Adding to the economic value of the show to the city was the week long stay of 126 people from New York and the hiring of 32 stagehands, 26 musicians and the various workers associated with the Arena. Mayor Barr asked all the downtown buildings to turn on their lights for the scheduled opening of the building's dome but it was too breezy and this part of the show had to be cancelled about five minutes before the show went off the air.

'N'west Reviewing Stand' in 30th Yr.

Chicago, Oct. 8.

"The Northwestern Reviewing Stand" starts its 30th consecutive year on radio (and 28th on Mutual Broadcasting System) next Sunday (13), ranking it only with Don McNeill's "Breakfast Club" on ABC for three-decade durability on network radio.

Coincidentally, both programs emanate from Chicago. The Northwestern U. discussion series originates at WGN (which is not now a Mutual affil) and is carried by 125 MBS stations and indies in markets not served by that network.

McNeill, in a congratulatory message to "Reviewing Stand," quipped that his show has been on the air "much longer—30 years and four months" and added that both programs may not merely be the only network radio shows from Chicago but in fact could well be "the only radio shows emanating from anywhere."

TV Nations: Top 10

Toronto, Oct. 8.

Top 10 nations in the world tv market (after U.S., with 577 stations, all commercial) are: Russia, 128; Japan, 124; West Germany, 98; Canada, 80; Italy, 70; Britain, 55; Brazil, 52, Australia, 42; France and Sweden, each 39. Outside the U.S. there are 1,143 tv stations in 102 nations.

Those figures are given by v.p. Graeme Fraser in Crawley Films Ltd. Newsletter, which he's written for 18 years.

Crawley, incidentally, is currently producing an hour of animation for Videocraft, N.Y. (an NBC web color special for "General Electric Fantasy Hour"); nine films for McGraw-Hill, N.Y.; seven for Encyclopedia Britannica, Chicago; a theatrical feature for U.S. release; plus smaller jobs for below-the-border customers.

Desilu's Domestic, O'seas Sales Spurt

Hollywood, Oct. 8.

Desilu Sales, in a two-week hot sales spurt, chalked up sales of eight shows in 17 domestic markets, and made deals for nine shows in nine foreign countries.

The Spanish tv system acquired seven programs from the Desilu syndication arm, in one of the biggest multiple deals in Desilu's record. Series involved include "Desilu Playhouse," "Untouchables," "Guestward Ho," "Lucy," "Jazz Scene, U.S.A.," "Greatest Show on Earth" and "Travel Time."

On the domestic front, fastest mover was "Fractured Flickers." Show was picked up by WNAC, Boston; KENS, San Antonio; KTVA, Anchorage, Alaska; KLYD, Bakersfield, Calif.; WCCO, Minneapolis; WEEK, Peoria; and WGHP, Highpoint, N.C. Last station, a newcomer to the air, also bought "Untouchables."

Other "Untouchables" sales were scored in Bangor, Me., New Orleans and Fresno. A week earlier, same show had been bought by NBC's Chicago o&o, WNBQ.

Fast paced sales activities continue in foreign markets, according to v.p. Dick Dinsmore.

(Continued on page 38)

Concert Network WNCN Files Bankruptcy Plea

WNCN, N.Y. FM outlet for the Concert Network, has followed the parent company into bankruptcy under the voluntary reorganization proceedings of Chapter XI. The Concert Network, with other stations in Hartford and Boston, has been in receivership for about a month.

The Concert Network is controlled by T. Mitchell Hastings. Concert Network in turn owns WNCN with a 51% interest. N.Y. Daily News has a 49% interest. The Daily News has not yet decided what its future relationship with WNCN, but the station will continue to operate under the Chapter XI proceedings. The station listed estimated liabilities of $106,978 and assets of $43,059.

TEXAS 'EARLY BIRDS' HOLDS A REUNION

Dallas, Oct. 8.

A reunion was held here of former members of the cast of the "Early Birds" program which was aired for many years over WFAA. The show was a top favorite in the 1930s, 1940s and even as late as the 1950s. The program went off the air in April, 1957.

During the years it was on the air the show held a yearly anniversary party before an audience composed from all over the state and even out of state.

Since going off the air there has been talk of a reunion during the years and this is the first one to be held. The get together was held at the home of Mrs. James E. Jenkins, known to the "Early Bird" audience as vocalist Terry Lea.

A number of stars were produced during the broadcast days of the series including Dale Evans, the Cass County Boys, Eddie Dunn and Fred Lowery.

WWJ's $1,200,000 Studio Expansion

Detroit, Oct. 8.

WWJ-TV will spend $1,200,000 to modernize and expand its studio facilities. James Schiavone, general manager, says project will begin in about a week and will extend over a two-year period so as not to disrupt operations.

Among the tons of new equipment to be installed are 12 specialized tv cameras and four film projection units, two of them tint. There will be eight 4½ inch cameras for studio use, breaking away from the traditional 3 inch models.

Two new colorized video-tape machines will be added to the pair already in operation, making WWJ-TV one of the few stations in the country to possess four such recorders.

The master control room, film projection room and tape areas will be redesigned. All studio and master control equipment will be replaced by new transistorized circuits and apparatus.

SINATRA SWINGFEST SET FOR 31 STATIONS

Frank Sinatra's Invitation Swingfest, a golf tournament being held at the Canyon Country Club in Palm Springs, will be telecast over 31 stations.

The tournament, with a $60,000 prize posted by Sinatra, is a benefit for the Frank Sinatra Foundation, an organization devoted to youth charities. A lineup of show biz golfing enthusiasts, including Bob Hope, Dean Martin, Jackie Gleason, James Garner, Sammy Davis Jr., Bing Crosby, Jack Benny, Mickey Rooney and others will participate in the event.

British 'Big Night Out' Vaudeo Sale To Sydney

London, Oct. 8.

ABC-TV, weekend major station of the British commercial network, has sold 13 episodes of its "Big Night Out" vaude show to ATN-7 Sydney, Australia. British station has also sold 39 of its "Avengers" series to Australian Broadcasting Commission.

Both British shows bow on their respective stations Down Under next month.

'En France' Sales

Seven Arts has signed 12 additional markets for the "En France" series of 26 half-hour French language programs, bringing the total market count to 59. The 12 new deals include WGR-TV, Buffalo; WMT-TV, Cedar Rapids; WSPD-TV, Toledo; KPRC-TV, Houston; KPAR-TV, Abilene; WLOS-TV, Asheville; WVUE, New Orleans; WMTV, Madison; WVEC-TV, Norfolk; WNHC-TV, New Haven; WMTV-TV, Portland, Me.; and WFAA-TV, Dallas.

Seven Arts also sold "Churchill, the Man" to seven more stations, including KCOP-TV, L.A.; WANE-TV, Fort Wayne; WCIV-TV, Charleston; KPTV, Portland, Ore.; KSL-TV, Salt Lake City; KNTV, San Jose; and WTOL-TV, Toledo.

Britain's 14% Quota on Outside TV Product Blasted by McCarthy

Television Program Export Assn. prexy John G. McCarthy, in a memorandum to the U.S. State Department, filed a strong protest against the British tv quota, barring telecasting of foreign programming to 14% of its schedule.

McCarthy, calling for State Department help, said the quota is having "a disastrous effect on the sale of U.S. television programs in the United Kingdom." In his memorandum, he cited specific reasons for Washington to step in at this time.

At the same time, McCarthy laid his case against the quota before Great Britain's Chancellor of the Exchequer, Reginald Maudling, at a conference in N.Y. before the British official's return to London over the weekend.

In his State Department petition, McCarthy stated that "the inconsistency of the British posture as the world's second largest exporter of television programs, while at the same time it maintains the highest protected market in the world by an enormous margin over any other market, is apparent and violates all precepts of commercial relations and foreign trade."

McCarthy made it clear that TPEA is not asking the U.S. Government to intercede with Great Britain for anything more than a "reasonable relief from the 86% figure"; that this would make "our marketing situation at least more tolerable." He conceded that his association is under "no illusion that any major or drastic revision in the British quota will be forthcoming immediately, because under the protection of this high quota the British industry has invested enormous sums in large studios and production facilities."

TPEA prexy apprised Washington that the opening of the second BBC network next spring, as well as increased rentals and additional levies, "may mean less production of program serials and other programs and hence a greater receptivity on the part of British program contractors to buy foreign and particularly U.S. programs." He emphasized, however, that the 86% quota will prevent development of access to this U.S. program material unless it is reasonably reduced.

UA-TV: One Umbrella

United Artists Associated, as a corporate entity to the trade, will bow out of existence the same way the Ziv tag went thataway. Both United Artists Associated and Ziv had been subsids of United Artists motion picture company.

For some time now, the parent company, along with its tv subsids, has been working towards the goal of having all UA's tv activities under the umbrella title of United Artists Television (UA-TV). There have been some consolidation of functions in such departments as shipping and accounting. It's understood though, at this point, there's no move to consolidate the respective sales forces of the feature operation with that of the syndiaction of network operation. There's been no change in the top management of the respective divisions, either, at this point.

'Open End' Preem: For Moppets Only

David Susskind's two-hour "Open End," which starts its six season next Sunday (13) on a new New York outlet, WPIX, and at a new time, 6:30 p.m., will kick off with a panel of moppets aged from eight to 10. Show, titled "Out of the Mouth of Babes," is a spinoff of an idea which Susskind has for a network tv entry. The kiddies will sound off on current events.

Jean Kennedy, who has served as producer of "Open End" virtually from its start on the now defunct WNTA and through its couple of years run on WNEW-TV, helped do the screening of the 100 or so children who were considered for the panel. She was assisted by Michael Burton, who has been added to the staff as associate producer. Ed Cooperstein, first director of "Open End" when it was on Channel 13, is back again this year in the same assignment.

Second show of "Open End" will examine the question of inter-racial marriages with a panel consisting of two White-Negro couples and one child of such a marriage. A show on Sen. Barry Goldwater has also been set along with another session with authors Nelson Algren and Norman Mailer.

'SONS OF HERCULES' AS LEVINE TINTERS

Package of 13 features in color, titled "Sons of Hercules" is being offered in syndication by Joseph E. Levine's Embassy Pictures.

According to tv sales v.p. Jonny Graff, each of the 13 pix is being made available, effective Nov. 1, in two ways:

1. As full-length features for primetime programming. 2. As one-hour versions for "cliff-hanger" programming, specially prepared with "See Part Two" end-titles, recaps and narration-over-flashback sequences.

The 13 pix, according to Graff, are styled in the same epic manner as Levine's rating winners "Hercules" and "Attila."

Titles in the new series include "Ulysses Vs. Hercules," "Hero of Babylon," "Venus Meets the Son of Hercules," "The Son of Hercules Returns," "Urusus In the Land of Fire," "Night Creatures Against the Son of Hercules," "Goliath, the Rebel Slave," "Fire Monsters Against Hercules," "Triumph of Maciste" and "Empress Messalina Meets the Son of Hercules."

Drug Center's Pix Buys

Salt Lake City, Oct. 8.

Skags Drug Center, large drug chain operating in 11 western states, has made its debut on television with full weekly sponsorship of the Seven Arts package, "Films of the '50s," over KSL-TV here. Films are being shown on Friday nights from 7:30 to 9:30 p.m.

ITC's Hot 'Saint' Into 40 Markets

London, Oct. 8.

ITC, Associated TeleVision's wholly-owned production and selling subsidiary, is finding the Roger Moore starrer "The Saint" one of its hottest properties. So far the British-made series has been sold in 40 markets throughout the world, including WNBC, New York.

Hourlong show has, among others, been shifted to France, Finland; Malta, Venezuela, Switzerland, Nigeria, Portugal, Rhodesia, Uraguay, Japan, Australia, Sweden, etc. It has even been picked up by such Iron Curtain countries as Poland, Hungary and Yugoslavia.

That Fast-Fast-Fast Move-In To Preempt '100 Grand' Affil Time

One of the first syndication companies to move in on the situation caused by the axing of ABC-TV's "100 Grand" is Four Star Distribution Co. Outfit has contracted ABC-TV affils, offering them Four-Star off-network series for the time slot.

Firestone says "we have several tentative sales in the works and should have confirmations within a few days."

As a postscript, it should be noted that in one or two-station markets, NBC-TV and CBS-TV will be vying with syndicators in getting a slot for their unberthed web shows in place of the axed "100 Grand."

polis!
SCREEN GEMS

CHRONICLES
("The French — They Are So French")
With Charles Collingwood, host; Kim Hunter, Barbara Harris, Jean Pierre Aumont, Clive Revill, Sorrell Booke, Alfred Ryder, others
Producer-Adaptor: Richard F. Siemanowski
Director: Joseph K. Chomyn
60 Mins., Wed. (alt.), 7:30 p.m.
PARTICIPATING
CBS-TV, from N. Y. (tape)

"Chronicles" is one of many television shows that looks better in blueprint than it does on the air. It seems a reasonable enough venture, for instance, to profile the mentality of France through that nation's literature: one makes a certain observation about the French psyche, finds a passage in a noted work that might support it and, repeating the method several times, winds up with something like a self-portrait. It didn't work quite so neatly in the premiere program, however.

Perhaps it's Charles Collingwood's identity as a newsman that struck the wrong note here, but the running commentary and the illustrative dramatizations didn't seem to be serving a common purpose; rather, they got in the way of each other. The former contained a note of informational urgency, the latter an artistic leisure. In the end, Collingwood's exposition seemed only an excuse for the presentation of literary excerpts, and any of the conclusions arrived at about France and Frenchmen were of no particular consequence.

The program struck a somewhat scholarly pose and, for all its good intentions, probably pleased no one wholly. Passive televiewers looking for diversion would have rejected it as too intellectually demanding, those of an academic bent must have found the thought content superficial, and the aesthetically discriminating were doubtless disappointed by the performance quality of the dramatic scenes.

Despite an impressive cast, and with the possible exception of Kim Stanley's telephone monolog in the Jean Cocteau story, "The Human Voice," the dramatics were undistinguished. Most of them seemed under-directed and under-rehearsed, like the workshop pieces in tv's Sunday basement. The "Catcher in the Rye" observation that "they act like they're acting" was generally appropriate in the sketches and never more so than with Barbara Harris' performance in deMaupassant's "Ball of Fat."

Other scenes were from Balzac's "Pere Goriot," Anouilh's "Ardele" and Camus' "The Plague," each chosen ostensibly to point up a French characteristic noted by Collingwood. "Chronicles" still sounds like a good prime time idea, but it will have to try to achieve less in a television hour than producer Richard Siemanowski strived for in the premiere. Otherwise it's just going to be a cultural throwaway in the family hour at 7:30 p.m., where it rotates with "CBS Reports." *Les.*

ADDRESS OF THE STARS
With Robert Buchanan, guests.
Exec. Producer: Milt Frankie
Producer: Shelly Saltman
Director-Writer: Dom Ortuso
30 Mins.; Tues., 7 p.m.
WJW-TV Cleveland

The constant argument as to how many, and what kind of commercials should go into any given segment of a broadcast period might well be answered by this bit of pleasant fluff aired by this Storer outlet. Using a controlled degree of imagination, careful editing, and a wide range of ingenuity, the station offered a full 30-minutes of CBS and local promotions to highlight the upcoming fall season.

Robert Buchanan, station general manager, served as the emcee and tied the entire package with a ribbon of invitation that brought into focus the relationship of the stations offerings, those of CBS and various syndicators. In almost every instance, local programs were filmed within the area of their presentation, and the personalities were aided by close cooperation of film editors, photographers and Van Timmons art direction.

A pleasant 30-minutes of watching that certainly can be considered by agencies whose imagination can be projected to full-scale entertainment commercial. *Mark.*

SID CAESAR SHOW
With Joey Forman, Gisele MacKenzie, others
Producer-Director: Greg Garrison
Writers: Goodman Ace, Selma Diamond, Jay Burton, Tony Webster
30 Mins., Thurs. 10 p.m.
CONSOLIDATED CIGAR
ABC-TV, from N. Y. (tape)
(Papert, Koenig & Lois)

Take the obvious and say it's the Goodman Ace touch that has made it so, although Greg Garrison's directorial hand must certainly come in for a share of the credit. With thanks to whomever, the Sid Caesar stanza on ABC-TV this year looks considerably better than it did at any time last season. The comedy is more deft, the routines more inspired and the overall presentation neater and brighter. It's still not the Sid Caesar of old—or maybe it is, and the audience has changed—but he's a more rewarding television satirist and slapstician than he's been for several years.

His first solo venture of the new season, in the Thursday night spot he shares with Edie Adams, won't be long-remembered like some of those "Show of Shows" efforts; but it was a pleasant affair that profited from a simplicity of form and a small but competent cast. Ace and the writing company fashioned a serviceable pair of skits that touched satirically on commonplace experience, and left sufficient latitude for Caesar's stock-in-trade exaggerations. The first had to do with the disillusionment on returning to the old neighborhood, the second with the trials of spending a family evening at a drive-in movie.

With Joey Foreman and guestar Gisele MacKenzie giving capable assistance, the skits earned a good volley of laughs both for the meaningful gambits—such as the conversation traps when old friends reminisce—and the strictly nonsensical. There was, unfortunately, more business in the latter classification than in the former, and this proved the program's major flaw. Caesar still can't resist playing it more broadly than he needs to, and he has a regrettable tendency to reach too far for a laugh.

For instance, the second skit was going well enough with Caesar making all the possible (and a few improbable) mishaps that might befall a fellow at an ozone movie. And then, as if desperate for guffaws, Caesar took a totally unnecessary pie in the face and blunted the satiric edge of the whole thing. The bit undoubtedly got laughs from the home viewer. *Les.*

THE MIKADO
With Eric House, Andrew Downie, Irene Byatt, Howell Glynne, Heather Thomson, Arthur Sclater Kathryn Newman, Anne Linden, Maurice Brown, others
Producer-Director: Norman Campbell
Music: Louis Applebaum
90 Mins., Wed., 9:30 p.m.
BELL TELEPHONE OF CANADA
CBC, from Toronto (tape)
(McKim)

Switching to Wednesday nights prime time, the "Festival" series started off its fourth season with Gilbert & Sullivan's "The Mikado." Norman Campbell staged the work to the best of his ability by tightening the dialog, avoiding the encore choruses, cutting entire numbers out, but leaving in the pop songs, with backing by Louis Applebaum and his 30-piece National Festival Orch.

All eight principals were in top voice, including the zany antics of Eric House as Ko-Ko, the Lord High Executioner; Howell Glynne, the basso Pooh-Bah; Kathryn Newman, the soprano Pitti-Sing; Andrew Downie, the tenor minstral; Arthur Sclater as Pish-Tush; Heather Thomson as Yum-Yum; the burlesqued Katisha of Irene Byatt; and the elegant second act entrance and singing of Maurice Brown as the Mikado.

The show was a photographed lift of the Stratford (Ontario) G & S production, complete with camera shots of the theatre audience. "The Mikado" tv production had to be cut from two hours to 90 mins.—minus the four minutes of commercials—this necessitating the abolition of the choruses in both acts, but the singing highlights were there.

Louis Applebaum, as the baton-wielder was periodically on-camera; but the Campbell-directed "Mikado" is still an old-fashioned operetta photographed onstage. Sets were by Robert Lawson; the costumes by Suzanne Mess, Alan Lund staged the choreography, and all registered well. *McStay.*

ESPIONAGE
(Convenant With Death)
With Bradford Dillman, Don Borisenko, Arnold Marle, Lilly Freud-Marle, Allan Cuthbertson, David Kosseff, others
Exec Producer: Herbert Hirschman
Producer: George Justin
Director: Stuart Rosenberg
Writer: Peter Stone
60 Mins., Wed., 9 p.m.
PARTICIPATING
NBC-TV (film)

In the annals of television there have been few timeslots less enviable for a new show than that which NBC-TV has assigned to "Espionage." It's smack up against two of last year's Top 10 shows and this year's most intriguing combatants, "Ben Casey" and "Beverly Hillbillies," which is tantamount to two strikes against it from the start. And a pity it is, too, because this Herb Brodkin entry, is at the very least, a better-than-average teledrama and prospectively one of this season's more mature and thought-provoking series.

The preem offering could well have been a respectable "Playhouse 90" or "Studio One" opus of season's past. It posed the question of whether premediated murder is ever justified morally, even for exigencies of an underground movement in wartime, and was throughout an engrossing and well developed play. As supposedly all "Espionage" episodes will be, it was a fictional treatment of an actual occurrence. Scripter Peter Stone apparently didn't take too many liberties with his fabrication, because the teleplay rang true in all respects.

Bradford Diliman and Don Borisenko gave realistic portrayals as a pair of young Norwegians who had worked together in the resistance and, at the time of the main action, were standing trial in postwar Norway for the murder of an elderly Jewish couple whom they were trying to smuggle across the border to Sweden. Stone's fine script skillfully wove together the drama of the trial, the mental anguish of the two men involved and flashbacks of the circumstances leading up to the murder with, climactically, the revelation of the true motive.

The old people were killed when their deliverance to Sweden seemed hopeless, because the young men reasoned that their capture by the Nazis might jeopardize the whole underground movement if they were tortured into telling what they knew abuot it. To clear their own consciences the boys needed a verdict from the jury (symbol of society) that would acknowledge the rightness of their act. Instead, they got a not-guilty decision based on pity, which left them free but tormented in the end; and it became the viewer's burden to pass on the moral question himself.

Stuart Rosenberg's tasteful direction was a key contribution to the overall quality of the program, and there were effective performances by the entire supporting cast. *Les.*

FIREBALL XL5
(Planet 46)
With (voices) Paul Maxwell, Sylvia Anderson, David Graham, John Bluthal, others
Producer: Gerry Anderson
30 Mins., Sat., 10:30 a.m.
NBC-TV (film)

NBC-TV, in an effort to capture the young-fry Saturday morning, has added "Fireball XL5" to its lineup. Series, with the old and new suggestion in its title, is a puppet excursion into the interplanetary space age.

Opener, titled "Planet 46," had a good story line, telling the yarn of way-out planet heavies planning to explode good, ole mother earth. Script penned by Gerry and Sylvia Anderson moved from cliff-hanger to cliff-hanger, in a way suggested by the "Fireball" part of the title.

The "XL5" part of the title was furnished by the setting and special effects, well engineered by Derek Meddings. He had a motorcycle that rode in space, space guns, oxygen pills allowing people to float in space; ground stations and the space ship, "XL5." If the series catches fire, it will be because of these special way-out effects. Some of them were eye-popping.

Half-hour skein was produced and created by Gerry and Sylvia Anderson, and distributed by Independent Television Corp., the same team that scored successfully in syndication with "Supercar."

Animation of the puppets, judging from the preem, fell down only in facial expressions. Limbs, etc. of the puppets moved freely, but emotional facial range was lacking. Puppeteering, era '64, may be ahead of the space age. *Horo.*

BOB HOPE PRESENTS CHRYSLER THEATRE
With Stuart Whitman, Melvyn Douglas, Angie Dickinson, Joseph Calleia, Robert Emhardt, others
Exec Producer: Alan J. Miller
Producer: Dick Berg
Director: Alex Segal
Writer: Rod Serling
60 Mins., Fri., 8:30 p.m.
CHRYSLER
NBC-TV (film) from H'wood
(Young & Rubicam)

Rod Serling, who is probably television's finest fictionist, came back to dreary, old realistic earth for the teleplay that launched the new Chrysler anthology on NBC-TV, but something seems to have happened to him during his sojourn in the "Twilight Zone." He went slick. And as a result, the 60 minute opus titled "Murder at Sundial," that looked for a while like it might sweep all the dramatic prizes in the next Emmy balloting, grew to be just another manufactured tv story. It was almost real, and almost outstanding.

Perhaps Serling needed a longer format to develop his situation properly. For the first half hour he had a thoroughly engrossing drama going, with three of four intriguing people in his crucible; but as he neared the climax he began to let the plot rule the characters, and they changed unnaturally for the convenience of the story. Serling's ironic ending came right on time, but it seemed artificially arrived at, rather than inevitable.

The play was reminiscent of "High Noon," in the revenge motive, the street setting, the deadline on the man's life and the ingratitude of the townspeople when it was a question of their well-being or their debt to him. Melvyn Douglas, as the bigoted town boss who is fingered for assassination, gave a superb performance up to the point at which he had to admit his terror and plead for his life. That's where the characterization was destroyed and the story weakened. Stuart Whitman was excellent as the sardonic young Indian who had grown cocky with wealth and whose single aspiration was Douglas' death in repayment for his father's hanging. Joseph Calleia, as the wise old tribal chief who sacrificially took the bullet meant for Douglas, gave dignity to a stock role, and Angie Dickinson made an improbable character as believable as possible under the circumstances.

Serling still writes some of the best dialog around these days, and he's a master of teleplay technique. His play was finer than most anthology offerings on tv, but disappointing because he's capable of much better. Alex Segal's direction was expert.

Bob Hope is an unlikely host for a series of serious dramas, but he carried off the chore successfully and rewarded the Hope fans with a few self-deprecating funnies before getting down to business. *Les.*

JOAN SUTHERLAND SHOW
With Margreta Elkins, London Symphony Orch (Richard Bonynge conducter)
Producer: Peter Bernados
60 Mins., Sun., 8 p.m.
WNEW-TV (film)

The magic of Joan Sutherland's voice was caught in an hour film show produced in London and shown on New York's WNEW-TV Sunday (6) and again the following evening. It's a film presentation that will hold up for a long time as a definitive showcasing of the famed operatic soprano.

Miss Sutherland had virtually all of the hour to herself, but even when she was joined in duet by Margreta Elkins there was plenty of joy for the ear. Miss Sutherland was also helped by her husband, Richard Bonynge, who conducted the London Symphony.

For those who want to hear Miss Sutherland solo on Meyerbeer's "Les Hugenots," Verdi's "Traviata" or Donizetti's "Lucia," this film has it in tip-top form that's worthy of repeat showings. *Gros.*

ELIZABETH TAYLOR IN LONDON
Executive Producers: Norman Baer, Philip D'Antoni
Producer-Director: Sid Smith
Writers: Lou Solomon, S. J. Perelman
60 Min., Sun., 10 p.m.
CHEMSTRAND
CBS-TV, from London (film)
(Doyle, Dane, Bernbach)

It's quite obvious that the whole purpose behind the making of "Elizabeth Taylor in London," the hourlong film special by Norman Baer and Philip D'Antoni which was shown on CBS-TV Sunday night (6) was to capitalize on the name value of the star. It was a cinch to fetch a walloping Nielsen. Yet any resemblance between the Miss Taylor of today and the intent to capture the sounds, the sights and the feel of jolly old Londontown was purely coincidental (unless, of course, the viewer was willing to "buy" the linkage of Miss Taylor being born and reared in London until she was seven.)

What might have been a diverting and entertaining travelog unfortunately turned out to be something else altogether, for to be quite blunt about it, Miss Taylor, pompous and so very very cultured, got in the way of the cameras — and for nearly two-thirds of the program. As designed by the producers, it were as though Miss Taylor were in competition with London. It's too bad that Miss Taylor won out.

For some strange reason they chose to pose her in long-suffering anguish as she went through the agonies of recitatives in remembrances of things past and present. Whether it was an elaborately negligeed Miss Taylor in her Dorchester Hotel penthouse suite declaiming Elizabeth Browning, or along the banks of the Thames or strolling on the park greens bedecked in the latest strolling fashions in espousals of Keats, Queen Elizabeth the First, Queen Victoria, Conan Doyle or Churchill, curiously enough it all seemed to come out the same. And from a tormented soul.

Interspersed in the other 20 minutes or so were the rewards of the program — the glimpses of Buckingham Palace and the inevitable Changing of the Guard; the Hampstead of Keats, the cockney of the pubs and shills of Soho; the sinster streets and alleys of Fagin and Jack the Ripper; Scotland Yard; the huntsman getting his fitting on Saville Row; the Chelsea beatniks and the glimpses of Battersea and London Bridges; the pushcart peddler of Billingsgate and the cabbie, the Bobbie and the street cleaner, plus assorted capsules of the legend and the nostalgia that's London. Only then did it hold interest. *Rose.*

PERRY COMO'S KRAFT MUSIC HALL
With June Allyson, George Burns, Cyd Charisse, Allan Sherman, James Mitchell, Mitchell Ayres Orch, Ray Charles Singers, Frank Gallop
Producer: Marlo Lewis
Director: Dwight Hemion
Writers: Herk Sargent, Art Baer, Ben Joelson, Bill Angelos, Buz Kohan
60 Mins., Thurs. 10 p.m.
KRAFT
NBC-TV, from Pittsburgh
(J. Walter Thompson).

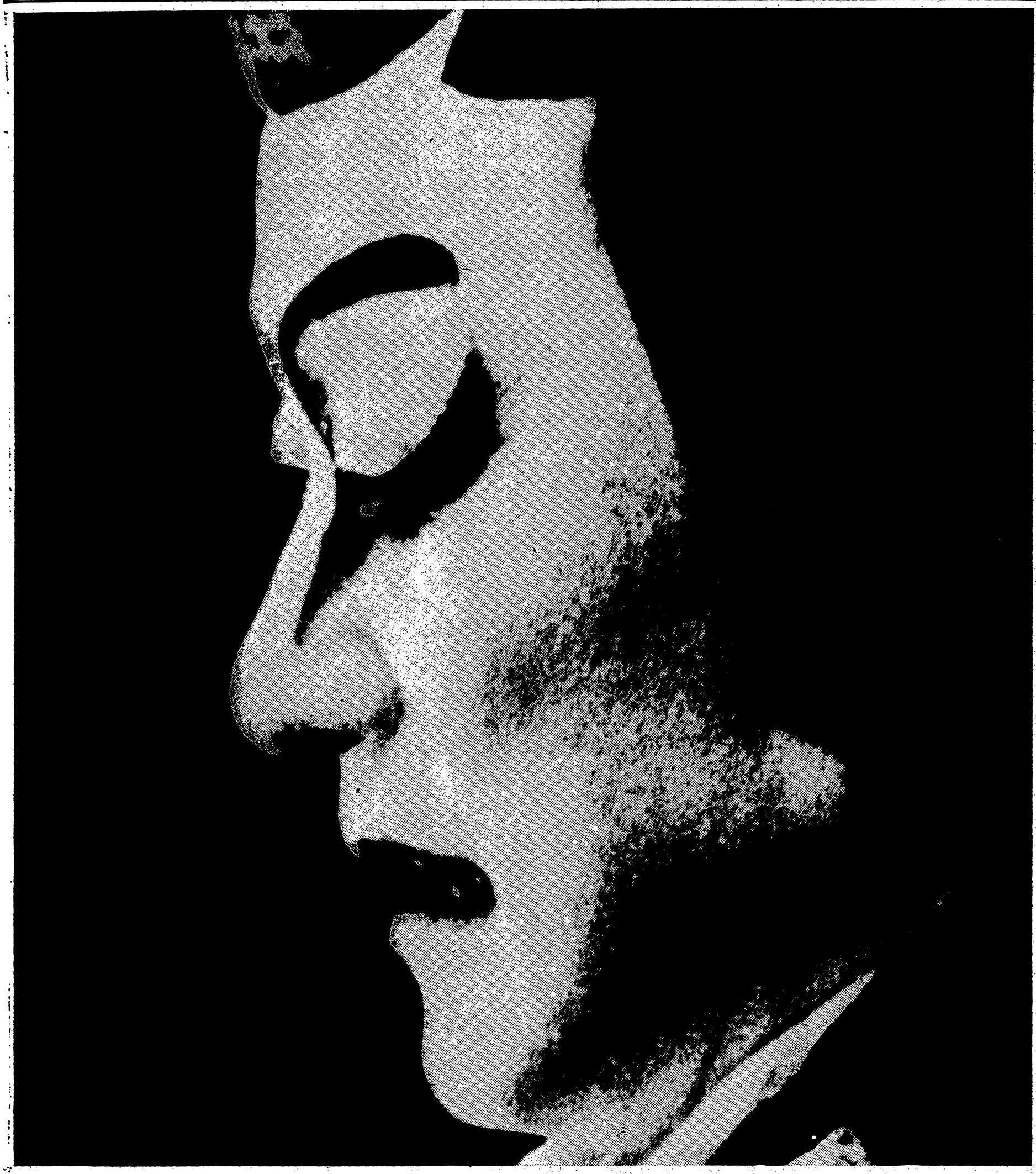
Perry Como, always noted for his ease, is really taking it easy this season. He's taking himself off the weekly grind and scheduled only seven hour-long shows for the 1963-64 season.

The new routine apparantly has taken off a lot of pressure from star and staff because the opening show (live from Pittsburgh) flowed at a comfortable pace. Singing, dancing and comedy were spotted with production savvy making the hour relaxed and enjoyable.

Como's singing still carries plenty of charm, but it all was bolstered by his string of topflight guesters. George Burns' careful monolog and old-fashioned singing style, June Allyson's reprise of some of her pic musical songs, Allan Sherman's workover of a couple of his diskings, and Cyd Charisse's legology (with James Mitchell as partner) added up to a fine evening's entertainment.

All the production aspects, especially from the Mitchell Ayres Orch and the Ray Charles Singers, were topflight.

Como will take his troupe to various spots around the country for each successive shot. He's due next on Nov. 21 from San Francisco. *Gros.*



In the land of the Kabuki—western world theatrics now shares the stage with the ancient art of Japanese playmaking. The new power, television, has shaped modern patterns in Japan's dissemination of news, culture, and information. NBC International has been the leading contributor in this advance. It continues to be—not only in Japan, but the whole world over. Our specialists are welcome advisors in areas of programming, production, and technical development. Recognized as professionals in the television communities of five continents—their success has created a willing, mutually satisfying exchange of programs between nations. Let them open the door to foreign markets for you—help you sell programs in every category. To become part of this world-wide design . . . call **NBC International**

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OFFICES AND REPRESENTATIVES WORLDWIDE

DIRECTIONS '64
With Marian Seldes, Robert Milli, narrators; others
Producer: Wiley Hance
Director: Lloyd Tweedy
Writer: Marc Siegel
30 Mins.; Sun., 1 p.m.
ABC-TV (film)

"Directions '64" is one of the better religioso shows on the networks. In its Sunday (6) seasonal preem, the elements of good production, broad perspective, and a working intelligence were evident.

Preem outing, first in a series of five episodes on the same theme, dealt with the popular passion in Israel for archeology. Broadly, the five-part series, done with the cooperation of the Jewish Theological Seminary of America, had a general, cultural interest, which would appeal to anyone with a curiousity about man's past. What would have helped would have been some sharper cutting. More information could then have been offered.

On the whole, though, the show was well-mounted, replete with interesting interviews with interesting people, and location shooting which indicated the expense and care put into production for this Sunday early afternoon half-hour entry.

Location shots took in the many remnants of the past, some as old as 6,000 to 9,000 years. The resaon why archeology is a popular sport in Israel was explained by some Israeli leaders and Abba Eban, deputy premier of Israel, one of the leaders interviewed offered this gem: "You can be provincial by living only in the present."

Marian Seldes and Robert Milli were okay as narrators reading the workmanlike script of Marc Siegel. The narrators were off-camera, the documentary rightfully resting on the picture story captured by sound and sight.

Horo.

MAN NAMED MAYS
With Charles Einstein, narrator
Producer-Director: Lee Mendelson
Writer. Einstein
60 Mins.; Sun. 10 p.m.
UNITED VINTNERS, SHELL OIL
NBC-TV (film)
(Honig, Cooper & Harrington; Ogilvy, Benson & Mather)

Willie Mays is one of the magic names of baseball and nothing, not even Elizabeth Taylor's guided tour of London on CBS-TV at the same hour, could be more important than this one-hour tribute, particularly to old New York Giant fans and the nouveau San Francisco rooters. Here was Willie, bigger than life size, glorified into a super-star and magnified into one of the greatest players the game has ever known. At least that's what Stan Musial said and Mays presumably would have been glad to say the same thing about Musial.

This one-hour special was a sports-dominated study of Mays. There were a couple of sparkling touches, such as the bullfight music at the opening of a ball game and a stop-motion gavotte around a disputed play at third place, that suggested the possibilities of a fresh look at the national pastime. These bits, however, were overwhelmed by the show's idolatry of Mays, which was what the fans wanted.

There was no psychoanalysis and no sociology in this show. Mays was depicted as a superlative baseball machine who broke into the game as a 12-year old with Birmingham semi-pros and who climbed upwards through the Negro ranks until he was discovered by a New York Giants scout. Mays' subsequent big league feats as hitter, fielder, thrower and base-runner were documented fully in a series of old baseball film clips. Estimations of Mays as one of the game's great players, if not the greatest, came from Casey Stengel, Alvin Dark and Leo Durocher.

The personality closeup of Mays was interesting, if not as dramatic as his in-uniform heroics. Charles Einstein, narrator and interrogator, pitched questions about the game, such as the rival pitchers' practice of dusting off Mays, that Mays answered very ably. There was also a brief sequence in Mays' expensive San Francisco home and a passing mention of his marital difficulties. There was no talk about the Negro's role in society in general and sports in particular, although the show did close with an old statement by A. G. Spalding about baseball representing the true democracy of talent. *Herm.*

IX WINTER OLYMPIC GAMES
With Jim McKay, Curt Gowdy, others
Producer: Chuck Howard
Director: Andy Sidaris
30 Min.; Sat., 6:30
PARTICIPATING
ABC-TV

The preem outing of ABC-TV sports department's "IX Winter Olympic Games" was primarily a preview of what is to come during the 14 shows in the series. For the next several weeks a team headed by Jim McKay and Curt Gowdy will indoctrinate viewers with all manner of info about the winter sports events which will make up the 1964 Winter Olympics at Innsbruck, Austria. In the process, the web will be presenting one of the longest and costliest commercials ever seen on tv for one of its own shows.

As stated, the opener was mostly an introduction of what is to come, including the presentation of guest experts and others who will assist McKay and Gowdy in both the upcoming programs and the Olympics coverage itself. ABC-TV sports viewers will be familiar with most of these pros, since they have appeared on the web's "Wide World of Sports" shows discussing appropriate events. They have, in the past, proved excellent assistants to the commentators, who have themselves been fine sportscasters, and the combination seems likely to provide an interesting series of sports shows.

In addition to the introduction of the experts, glimpses of past performances of the various events were provided, often discussed briefly by McKay, Gowdy and the pros. These were solid teasing devises and served well to intro the experts. The latter will include Dick Button, Art Devlin, Stan Benham, Bob Beattie, Willie Schaeffler and artist Robert Riger who's drawings will be used to explain various maneuvers etc. performed by the athletes. Some personality peeks at the stars was also given as a preview of another upcoming feature of the series.

Aside from its exclusive tv coverage of the upcoming Olympics, ABC-TV is obviously quite involved with the international event. During a fundraising pitch on behalf of the U.S. team, McKay mentioned that the web had guaranteed $250,000 to the coin-collecting effort.

Outlay will be nicely backed up by solid coverage and the series of shows which will lead into the actual games themselves should prove interesting and entertaining fare for sports buffs. *Kali.*

INTERNATIONAL ZONE
(Conversation with U Thant)
Producer: George Mevshon
Director: V. R. Sarma
30 Mins.; Sun. 12 noon
WNBC-TV, N.Y. (film)

"Conversation with U Thant," preem program in the new United Nations Television series, "International Zone," didn't provide any headline news but it was, by design, a good briefing on the UN's current aims and future aspirations. Responding to the urbane Alistair Cooke's well-framed questions, Secretary-General U Thant ranged widely over such subjects as UN finances (the org is solvent, except for its peace-keeping operations), changes taking shape in the UN because of the vast number of new Asian and African member states, and the essential differences between East and West.

Because it seemed obvious that all the questions had been discussed in advance, there were no surprises in the 30-minute seg, but the Sec.-General came across as an articulate UN spokesman, firmly dedicated to the proposition that world body can and must work. In contrast with the oversimplified views re world affairs expressed by most people on tv, U Thant's ideas were refreshingly long-range and thought-provoking, especially his point that the division of the world between rich and poor is a much more explosive situation than the division between ideologies. He didn't suggest, however, that the two divisions may well be the same thing.

Technically, show was okay. If the lengthy close-ups of U Thant and Cooke tended towards monotony, the spoken word—and not the filmed picture—was the important thing. *Anby.*

MERV GRIFFIN'S WORD FOR WORD
Producer: Robert Lane
Director: Dick Schneider
30 min., Mon.-Fri., 10:30 a.m.
PARTICIPATING
NBC-TV from N.Y.

Merv Griffin has had his ups and downs with NBC. Having risen from daytime game show jockey to one of the web's fair-haired personalities via his subbing during Jack Paar's "Tonight Show" exit and having then been given his own version of that show on weekday afternoons, he's now back to format game shows and doesn't seem too happy with the reversal.

A slick handler of such hosting duties, Griffin nonetheless doesn't look like he's got his heart in this latest daytime quizzer, "Word for Word." In the show, contestants compete for prizes by trying to get the most three or four letter words out of a larger word. This competition is played for seconds which are then used by the winner for time in which to unscramble a jumbled word. The number of such words he or she can untangle determines how many prizes the contestant wins.

Prizes, as in most game outings, are impressive. They include cars, overseas vacations, jewelry, washer-dryers and the like. There is some audience involvement in what goes on as viewers and studio folk also try to do their best, but the show is quite average in format and, therefore, offers little to attract special attention. This plus Griffin's mild, albeit polished, hosting don't add up to enough excitement.

Interestingly, on the show caught there was a Negro femme participant. This fits with patterns in tv this season which have seen a marked increase in participation of Negroes. This lady lost, however.

Robert Lane is producer and Dick Schneider directs. Frank Sims assists as the show's announcer and does a solid job. In all, however, "Word for Word" does little for either NBC's or Griffin's star. *Kali.*

FRONT PAGE CHALLENGE
With Gordon Sinclair, Pierre Berton, Betty Kennedy; Frank Tumpane, guest panelist; Fred Davis, moderator
Director: Drew Crossan
Writer: Paul Wayne
30 Mins., Tues., 9:30 p.m.
GILLETTE, DU MAURIER
CBC, from Toronto (tape)
(Spitzer, Mills & Bates; Vickers & Benson)

In its seventh season, "Front Page Challenge" continues with three of its permanent panelists and the same moderator. It's a weekly quiz program based on newspaper headline stories since the turn of the century and is predicated on such a popular base to warrant its continuance.

For the preem, "Front Page Challenge" secured such personalities, placed unseen from the panel, as dancer Ruth St. Denis (in her 80's); Bobby Gimby, bandleader at the King Edward Sheraton Hotel, Toronto, who composed the national anthem of the new Malaysian Republic while on a tour of the Far East, and Arnold Peters, Quebec legislator, who had much to do with divorce procedure in Canada during the Federal government's session last August.

Miss St. Denis, unguessed, revealed after-questioning, that her semi-nude dancing in 1907 had scored round-the-world headlines; that, with Ted Shawn, she had danced in New York's Central Park this summer in a Shakespearean production.

Based on breezy questioning of the panel, plus the hearty commentary of Fred Davis, the directorial abilities of Drew Cossan were exemplified by film clips and closeups of the questioned interviewees. Whipping up the tempo was Lucio Agostini's big band, though they were never on-camera. *McStay.*

NBC Stripes Two More

Richard J. Raburn Jr. and Rocco M. Laginestra have been given their v.p. stripes by NBC.

Raburn is now v.p. and controller and Laginestra is vp. over financial planning and budgets, bother reporting to Aaron Rubin, exec v.p. in charge of the financial division.

NEW YORK, NEW YORK
With Bill Beutel
Producer: Edward W. Jones
Writers: Bernard Morris, Arthur Alpert
60 Mins.; Sun. 11:30 a.m.
PARTICIPATING
WABC-TV. N.Y.

"New York, New York," WABC-TV's new informational show, promises to make a solid public service contribution by bringing into the spotlight this metropolis' leading personalities and its knottiest problems. The kickoff show, "The Fair Face of Robert Moses," was a sharply etched portrait of one of Gotham's most respected and most criticized citizens drawn against the background of his latest achievement, the New York World's Fair.

Unfortunately, this show was filmed before Moses was embroiled in this latest brouhaha with the politicos over reduced admission prices for children attending the Fair. Moses, however, indicated what his answer would have been. He asserted on this show that New York had more than its quota of critics. Moses, in praising the Franco regime in Spain, indicated a preference for leadership and discipline, that is, his own leadership and the discipline of others.

Moses' vigorous comments were made while riding in a car that was making a tour of the Fair grounds, now a confusion of half-finished buildings but which will surely be whipped into shape by Moses by the opening date come next April 22. In this connection, Moses chided New York's Park Commissioner Newbold Morris for tolerating the delays in the construction of Shea Stadium, neighboring the fair Grounds.

Moses spoke diffidently about his own career, terming his chairmanship of the N.Y. Fair only another "interesting episode" in a career marked by a superlative record of road, bridge and park building. The Fair, for Moses, is only a way of turning the Flushing Meadows into one of New York's finest parks.

As reporter, Bill Beutel interrogated Moses in a penetrating, but respectful manner. Because filming was done on a couple of different occasions, there were some questions that were repeated in order to fill out the hour. Perhaps some history of Moses' work over the past four or five decades would have made an appropriate intro to the show. *Herm.*

FLASHBACK
With Maggie Morris, Alan Millar, Allan Manings, Bill Walker, moderator, others
Producer-Director: Don Brown
30 Mins., Sun., 7:30 p.m.
TIMEX: SHERWIN-WILLIAMS
CBC, from Toronto (tape)
(Ronalds, Reynolds: Cockfield, Brown)

Their panel show returned for its second 26 week season on 44 tv stations of the Canadian Broadcasting Corp. but Bill Walker, as moderator and successor to Paul Stoles, had better question the interviewees as to what they are doing now, the essence of "Flashback."

Last seasons' personalities included Gloria Swanson, Adolphe Menjou, Sally Rand, Chester Morris, Francis X. Bushman, Agnes Moorehead, Basil Rathbone, Jeanette McDonald and host of others.

It is that "Flashback" feeling of nostalgia which is the secret of the series but this was missing from the teeoff. This was particularly noticeable in the opening stanza highlighting Jessical Dragonette, the star of early radio days.

(VARIETY uncovered that Miss Dragonette used the family name, that she is Mrs. Nicholas Meredith Turner, is living in New York City with her businessman husband and still records sacred music. She has just issued an album of her trademarked "Ave Maria" and "Panis Angelicus" and has included Gregorian music in her hymnology).

Also included in the kickoff was Goody Rosen, the first Canadian to cross the border to be signed by the Brooklyn Dodgers in their halcyon days. The other was Gordon Buearig, the Canadian maker of the Cord car—who got in a plug for the Ford Motors of Canada Ltd, with whom he is with the desinging section. *McStay.*

ELEVENTH HOUR
(Cold Hands, Warm Heart)
With Ralph Bellamy, Lola Albright, Kevin McCarthy, Preston Foster, Ann Seymour, others
Exec Producer: Norman Felton
Producers: Irving Elman, Sam Rolfe
Director: John Newland
Writer: Theodore Apstein
60 Mins., Wed., 10 p.m.
PARTICIPATING
NBC-TV (film)

Ralph Bellamy, replacing Wendell Corey, as the running star of Metro's "Eleventh Hour," had the good fortune of having a solid outing for his preem show. Titled "Cold Hands, Warm Heart." The preem didn't have the theatrical gifts associated with outstanding television, but the hour did have some solid values to commend it.

The sensitive theme of a frigid woman and a philandering husband, and the misery of such a marriage, was captured, in the workmanlike script of Theodore Apstein. With some minor reservations, the subject of psychiatry was treated with knowledgeable savvy by all concerned. Bellamy, as the psychiatrist, came across as the understanding therapist.

Lola Albright projected some of the cold beauty, longing, and distress of a woman, trapped by her feelings that sex is ugly and dirty. Kevin McCarthy, as her husband, while less in focus in the story, did convey the conviction of the husband in the troubled situation. Ann Seymour, as the mother of the problem girl, was more of a caricature than a personality. Preston Foster, as the father, lent some gentle warmth to the proceedings.

John Newland's direction was brisk and to the point. Where the workmanlike script by Apstein bogged down was in two areas—one, a reliance on stock images on occasion to give the viewer needed information, and two, the use of types for characters rather than relying on creative powers to instill the characters with individuality and life.

One of the stock images was the character of the mother. She was so caricatured that the confrontation between mother and troubled daughter, which could have been the big scene, bordered on the ludicrous.

To review a life in an hour is a tall job. That the preem delivered less than outstanding television is forgiveable, when the positive aspects of the opener are considered. "Eleventh Hour" might have a competitive toughie in "Danny Kaye" this season, but if it sticks to its therapy, in the workmanlike fashion of its opener, it should retain its following.

Horo.

NEWS IN PERSPECTIVE
With Lester Markel, Max Frankel, Tom Wicker
Producer: Nazaret Cherkezian
Director: Lee Polk
30 Mins.; Tues., 9 p.m.
WNDT, N.Y.

The N.Y. Times and NET, collaborating on this once-a-month show, could develop this hour into an important contribution to television news analysis if they arrive at a firm conception of what they want. Unfortunately, the kickoff stanza tended to be a rambling review-type of commentary which failed to dig in at any point or shed any new light on the headlines.

The program, however, indicated the potential to be tapped on the Times staff. Max Frankel, diplomatic correspondent, and Tom Wicker, the Times' man at the White House, both impressed with their lucidity and articulateness. Lester Markel, Sunday Times editor who moderated, posed the questions competently, although sometimes tending to cut off the speakers in the middle of an idea.

The basic flaw, however, was the show's attempt to go all over the map in hit-and-run style. Nothing useful could come out of a discussion of a half-dozen domestic issues, including Kennedy-Goldwater, the balance of payments and the racial crisis, on top of the split in the Communist camp, our headaches with De Gaulle and Vietnam, etc. Focus on one or two of these problems would have had far more meaning.

Use of maps and charts to illustrate the points under discussion was an excellent adjunct that could be exploited even more fully to reduce the static quality of the straight seminar format. *Herm.*

The latest and greatest selection of feature motion pictures for first-run television

The latest and greatest selection of feature motion pictures for first-run television

Foreign Television Reviews

THAT WAS THE WEEK THAT WAS
With David Frost, Millicent Martin, Kenneth Cope, David Kernan, Roy Kinnear, Robert Lang, Bernard Levin, Al Mancini, Lance Percival, William Rushton, Irwin C. Watson
Producer: Ned Sherrin
50 Mins., Sat., 10:30 p.m.
BBC-TV, from London

It wouldn't be possible to maintain the commotion that attended last season's launch of this major finger-to-nose show. Familiarity will breed indifference. This may be a good development for the program as a whole, for shock tactics and name-calling win easy headlines. Wit which is its claimed stock-in-trade, grows in a less hectic climate.

Its return seemed to indicate that it will carry on much as before. Producer Ned Sherrin continues to lay the mechanics bare like a skeleton, and the approach suits the format. There were two additions to the resident team. Actor Robert Lang, who has been Olivier's understudy and belongs to the National Theatre company, looked to be a valuable acquisition. He gave the professional touch to a neat monolog in which, as a judge, he sentenced a couple of newlyweds—because they would inevitable add to the divorce rate.

Less happy was Irwin C. Watson, imported by Sherrin from Harlem's Apollo Theatre. His quiet patter, with an anti-segregationist bite, was too tentative, but he might settle down—and his theme certainly fits with the show's campaigning zeal.

Emcee David Frost, with less provocative hair-style (he combed it like the rest of us), was somewhat subdued. His main contribution was a somewhat ponderous roundup of absurd views about premarital sex, ramming points home with a bludgeon rather than a scalpel.

Journalist Bernard Levin reclaimed his normal seat as inquisitor. He grilled Tory politico Sir Cyril Osborne, who has strong restrictionist ideas about sex, drink, and other pleasures. Although Levin couldn't keep his victim to the point, the encounter generated a fair amount of heat. The item, as usual, depends on luck, and had it this time.

The most striking bit was a barbed attack on the Pope's attitude to the Jews, pegged to the London opening of Hochhuth's much-discussed play, "The Representative." The bitter lyric had a fine cutting edge. The other major topic was the Denning Report, and easy points were scored.

The show's thrush and mascot, Millicent Martin, delivered her usual modern-jazz lyric, to Dave Lee's swinging backing, and introduced the show with headline pointers. And there was a witty collage of MacMillan clippings, accompanied by a Sinatra waxing.

Only two items fell quite flat—a facetious attack on BBC-TV's program, journal, "Radio Times," and some weak guying of the chart-topping "Beatles." It wasn't a bad percentage.

The show is still welcome for its nonconformity, zest, and unpredictability. If it doesn't achieve the high novelty rating of last season, it will find its alert public. Having broken through, it needs to consolidate. *Otta.*

THE BLACK & WHITE MINSTREL SHOW
With the Mitchell Minstrels, Leslie Crowther, George Chisholm, John Boulter, Dai Francis, Tony Mercer, Benny Garcia, the Jackpots, the Television Toppers, Margaret Savage, Bob Burgess & Doreen Freeman, Eric Robinson orc
Producer: George Inns
45 Mins.; Sun., 7:25 p.m.
BBC-TV, from London

This show, practically an institution, returned without any hardening of the arteries. A legit version has already been seen by more than 1,000,000 customers and will run into 1964. Producer George Inns blends song and dance in a headlong and inventive mixture, with versatile camera work and strict adherance to a melody-a-minute. Once the odd idiom of blackfaced men, a few non-integrated whites, and leggy girls is accepted, the program makes an accomplished exercise in nostalgia.

Hard core of the performers is the Mitchell Minstrels, a lusty and well-trained glee club, who scored in this segment in a fetching arrangement of "Three Blind Mice." The tunes are packaged to mix with various themes. Thus a music-hall setting brought out the old knees-up ditties, a suggestion of "Cleopatra" framed a set of exotic numbers, and a dancing roundup was accompanied by appropriate oldies.

All the warblers are well provided with lung power, the tenor of John Boulter clicking in "Just a Little Love" and Dai Francis and Tony Mercer never putting a quaver wrong. Slight comedy came from Leslie Crowthers & George Chisholm, the latter also showing his prowess on trombone.

But individuals do not matter much in this zippy potpourri. Roger Andrews's sets were cunningly clued in to the black-and-white medium, and added visual pleasure. Merely as an example of light entertainment expertise—which copped it a prize at the Montreux tv fest—it is outstanding, and its appeal ranges the age brackets. *Otta.*

OUR MAN AT ST., MARK'S
With Leslie Phillips, Anne Lawson, Joan Hickson, Gillian Gosling, Kevin Bennett, Diana Lambert, Joan Ingram
Producer: Eric Maschwitz
Director: Christopher Hodson
Writers: James Kelly, Peter Miller
30 Mins., Wed., 9:15 p.m.
Associated-Rediffusion, from London

Picking a parson as central figure for a situation-comedy skein is fraught with peril. Most of the dangers were met head-on in this initialler, which made a highly discouraging impression.

The Rev. Andrew Parker (Leslie Phillips), with a rural parish, was supplied with girl friend, Anne (Anne Lawson), and crusty housekeeper (Joan Hickson). They were largely concerned that he would not wear his clerical collar at a local dance—and a coy crisis was averted by Andrew climbing down.

The other minimal event was a little schoolgirl thinking she was pregnant because she had been kissed by a little boy. Andrew explained that babies didn't arrive that way. The utter coyness of this had to be seen to be believed.

An occasional titter came from the deft playing of Leslie Phillips, although his anguish sometimes showed through. The script creaked, and the production and direction were both past-tense. On this showing, it was a misbegotten *Otta.*

LIFE AND AL READ
With Lionel Blair, the Springfields
Producer: Ronnie Taylor
Director: Helen Standage
30 Mins., Sun., 3:30 p.m.
ABC-TV, from Manchester

Strongly rooted in his native Lancashire, comic Al Read is one of those North-country funsters with a lesser following in the London region. But this skein, which is being networked, promises to remedy the deficiency. Read, whose forte is the domestic gag with an anti-wife bias, scored with a lively, humane, and sympathetic set of monologs. His timing was exact, his face-play comical, and his observations brought an immediate response from an audience, it seemed, of marital misfits.

Read chirpily investigated the perils of a picnic with the family and teaching a spouse to drive. His other subjects—which were given rather like party pieces, and might have been helped by more continuity — took in the partisanship of football fans, and an idiot trying to make a call from a phone booth.

A nice note of geniality was struck throughout, and the show, which was straightforwardly directed, varied the mood with a contrived dance solo by Lionel Blair and some volatile warbling by the Springfields. Despite its scheduling, the program might easily click, and Al Read, who has shied off tv up to now, hasn't got to compete with over-exposure. *Otta.*

THANK YOUR LUCKY STARS
With Brian Matthew, John Leyton, Freddy Cannon, the Tornados, Mike Berry, the Big Three, Pete MacLaine & the Clan, Sandra Browne, Bo Diddley, Janice Nicholls, Don Moss
Producer: Phillip Jones
45 Mins., Sat., 5:50 p.m.
ABC-TV, from Manchester

Recently voted top disk show for teenagers, "Thank Your Lucky Stars" returned in snappy form, sticking to its tried and popular format. Hosted pleasantly by Brian Matthew, who is crisp without being fulsome, the program corralled a good selection of local waxers, guaranteed to draw whinnies from the live audience.

The transatlantic guest spot was filled by rhythm-and-blues singer Bo Diddley, accompanied by white-satined Jerome and the Duchess. Diddley made a zesty noise with a couple of items, including his latest waxing, "Pretty Thing," but the lyrics were anybody's guess. Most polished singing come from Sandra Browne, an agreeable thrush who scored with her "You'd Think He Didn't Know Me" in plaintive vein.

A demonstration of "The Monkey," hopefully described as the new dance craze, came from Freddy Cannon and a languid group of terpers, who weren't of one mind about the routine. Two guitar-and-drum groups, the Tornados and the Big Three, purveyed slightly different sounds, which could be distinguished by congnoscenti, and Mike Berry issued an anguished "Really Doesn't Matter."

Climax was John Leyton, big in these parts, who only had to move a limb to arouse squeals. Leyton, who has notched an LP, extracted "Soft and Tender Caress" from it, but was more effective in his latest single, "On Lovers' Hill," which looked as if it might climb.

A panel of kids was joined by deejay Don Moss to air their views on three American waxings, and opined that Chuck Berry's "Let It Rock" was the best. Philip Jones produced with pace and zing. *Otta.*

COMEDY PLAYHOUSE
(On the Knocker)
With Ronald Fraser, Alfred Burke, Diana Hope, Neel Johnson, Betty England, Beatrix Thompson, Richard Coleman
Producer: Douglas Moodie
Writers: Harry Driver, Jack Rosenthal
30 Mins., Sat., 9:45 p.m.
BBC-TV, from London

The original "Comedy Playhouse" skein got its continuity from its scripters, Alan Simpson and Ray Galton, who wrote every segment. From it stemmed the blockbusting "Steptoe" series, which germinated from a half-hour one-shot. This comeback has very little to link it with the past except the title and Ron Grainer's sprightly signature theme. Various writers will be used, including John Chapman (who authored "Hugh and I" and has slick ideas for taking Brian Rix's trousers down) and the "Rag Trade" team of Ronnie Wolfe and Ronald Cheney.

This opener, from Harry Driver and Jack Rosenthal, was competent rather than inspired. Its chief fault was over-indulgence in words, which blocked the action. Its chief benefit was to provide a meaty opportunity for Ronald Fraser, an accomplished comic thesp who, as this column has urged before, deserves a regular showcase.

Fraser was a door-to-door debt-collector, complete with little book giving "topics of conservation" for each housewife. After some discomforting moments—for they all knew his regular patter before he opened his mouth—he arrived at Mrs. Lewisham (Diana Hope), who had never paid a cent on her time payment commitment. She tricked him into baby-sitting while she went out to play bingo. But, although she won a few dollars, Fraser didn't get it. A window-cleaner who had money owing collected first.

The situation was okay, but needed sharper writing and a witty deployment of character. But it was made fairly entertaining by Fraser, whose woebegone capers rose to a fine climax of frenzy. Other thesps were soso, and Douglas Moodie produced heavily. *Otta.*

DINNER PARTY
With Prince Bernhard of the Netherlands, Sir Fitzroy Maclean, Alan Moorehead
Producer: Francis Coleman
30 Mins., Tues., 10:45 p.m.
Associated-TeleVision, from London

Eavesdropping on after-dinner talk by celebs makes a chancey formula for a program, and the return of "Dinner Party," wreathed in cigar smoke and oiled by brandy, was an unfortunate specimen of its kind. The conversation lacked guidance from an opinionated host like Lord Boothby or Malcolm Muggeridge, both of whom attended intermittently, and rambled disconsolately and boringly, almost coming to a dead halt. It was certainly a capture to obtain the Duch Prince Bernhard, who made an affable, no-nonsense impression, but his fellow diners tended to prod him into responses, rather than contributing much themselves.

The Prince declared his interest in the World Wildlife Fund and a European cultural committee, and the chief topic was the value of preserving livestock and art treasures. Alan Moorehead considered that no one cared, and was softly beaten down by the Prince and MacLean. Thereupon they wandered into a brittle argument about democracy, and the way it would always survive. MacLean instanced the liberalization of the Soviet Union as an example, and declared his faith in human nature.

The halting affair was smoothly produced by Francis Coleman, but, given the eminence of those taking part, it appeared that more stirring views might have emanated from a late-night bar. Future segments may be more provocative. *Otta.*

MONITOR
With Huw Wheldon
Producer: David Jones
40 Mins., Sun., 10:50 p.m.
BBC-TV, from London

This long-running minority skein, which takes all the arts as its orbit, returned in typical form from its summer siesta. Hosted as usual by Huw Wheldon, whose studied relaxation is now part of the show's image, it took in two main items.

First came a filmed account, nicely directed by Melvyn Bragg, of the birth pangs of Gillian Lynn's new dance company, which first appeared before the public at the Edinburgh Festival and is now having a London run. The report engagingly covered the enterprise from the first limbering-up to the preem, illustrated part of its repertory, and obtained from Miss Lynne an outline of her ambitions and purposes. It was the kind of background explanation that "Monitor" usually does well, and its only irrelevancies were shots of some of the dancers in their lodgings, or archly distributing publicity literature. Another drawback was that Miss Lynne's company has garnered a spoty reception from the critics, and this, to some extent, diminished the importance of the segment.

The second session also stemmed from the Edinburgh fest, which had featured prominently Indian musicians. It took the form of an encounter between the British guitar virtuoso, Julian Bream, and Ali Akbar Khan, fast-fingering his native instrument, the sarod. Together the couple provided prodigies of improvization, kicking off with variations on "Greensleeves" and continuing with a specially-written theme. Result was an intriguing blend of sound and tradition, and Humphrey Burton's direction was impactful.

Final minutes were taken for a tribute to two poets, Louis MacNeice and Theodore Roethke, who had recently died. Kenneth Haigh and Duncan Macrae delivered two poems that were well-chosen to show their writers' styles. David Jones produced effortlessly throughout. *Otta.*

THE CHARLIE DRAKE SHOW
With Charlie Drake, the Eight Charlies, the Square Pegs, Chris Rayburn, the Skylons, Bunty Turner, Albert & Les Ward, Sheila Liddy, Ania Marson, Elizabeth Benzimera, Jack Parnell Orch
Producer: Colin Clews
Writers: Drake, Lewis Schwarz
35 Mins., Sat., 8:25 p.m.
Associated TeleVision, from London

Baby-faced, half-pint-sized, and golden-curled, Charlie Drake has the advantage of an immediately funny impact. He also has a well-judged line in slapstick and pathos. This skein, conceived in tv terms throughout, looks a likely contender for high ratings. Not a minute was wasted in idle chat or intros, brief blackout items following each other in swift succession. Some of the gags missed out, but there was always another crowding it.

Typical jape was Drake as a milkman, stripping coyly off behind his cart and then entering a nudist colony. Another had him giving a polysyllabic talk on physics to schools—to an audience of one-year-olds, whose gurgles and tears were neatly cut in as reaction. With a success rate of about 60-40, these thumbnails provided a decent quota of yocks.

The comedy was occasionally interrupted by music, which took in a harp solo by Sheila Liddy, and by a scene from "Henry V," given to allow tyro thesps to show their paces. This latter interlude, promised as a regular, didn't jell with the rest, and might easily be dropped.

Drake also danced, and mimed to other voices, and his script, written in partnership with Lewis Schwarz, was well contrived to show his full range. Colin Clews produced with fine speed. *Otta.*

THE SENTIMENTAL AGENT
With Carlos Thompson, Anthony Bushell, Peter Arne, Burt Kwouk, Clemence Bettany, Annika Wills, Dora Reisner, Riggs O'Hara, Jeremy Bulloch, Hugh Futcher, Stewart Giudotti, James Luck, Tony Quinn, David Blake Kelly, Brian Cant, Wilfrid Downing
Producer: Harry Fine
Director: Charles Frend
Writer: Julian Bond
55 Mins., Sat., 7:30 p.m.
Associated TeleVision, from London

Success of this filmed skein—one of the commercial web's major enterprises for the new season—will largely hang on response to Carlos Thompson. As the import-export agent, involved in various shady shenanigans, he makes a change from the run of thick-ear heroes, and the suave man-about-town was established through a foot-long cigaret-holder and many changes of snappy outfits. Thompson himself, called "the most handsome man in the world" by the flacks, was more dashing in his looks than his gabbing. He played it cool, and, at first, seemed to throw too many lines away, but the quiet irony became quite fetching before the end.

Julian Bond's script for the initialler had Carlos, somewhat inexplicably, as business manager for an American modern-jazz outfit. British security warned him that they were being used to pass secret information to the Reds. Carlos found that it was all being coded into a special arrangement given to the feminine vibes player. Meanwhile, he romanced a pretty agent, working for the British, but she got herself caught. He effected her escape by writing a false arrangement in bop-time, thus hoodwinking the Reds into letting her go.

The tale was highly improbable, and conviction wasn't helped by Bond's provision of beat lingo for the jazz players, which struck a phoney note. But Harry Fine's production was elegant, and Charles Frend's direction competent. The segment looked affluent, and the gloss helped to disguise the reach-me-down material. Among the guest thesps, Anthony Bushell scored as a weighty security boss and Annika Wills had pert charms as the vibes manipulator. *Otta.*

TIME LIFE BROADCAST
WASHINGTON

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Network news programs from Washington, fine as they are, can't cover all the stories that affect particular states. Our Washington Bureau can. Bill Roberts, Carl Coleman and Norris Brock file radio and TV reports daily to our stations on matters of area importance. They're backed by more than 20 of Washington's top specialized reporters, the bureau men of TIME, LIFE and FORTUNE. Thus we join the world's most important news city to our audiences. We have done so, on a full-time basis, since 1958.

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CALIFORNIA—KOGO-TV-AM-FM San Diego COLORADO—KLZ-TV-AM-FM Denver INDIANA—WFBM-TV-AM-FM Indianapolis MICHIGAN—WOOD-TV-AM-FM Grand Rapids MINNESOTA—WTCN-TV-AM Minneapolis/St. Paul

Tele Follow-Up Comment

Jerry Lewis Show

The truth is that Jerry Lewis may have to depend on the big marquee names to get by on his Saturday night ABC-TV telethon. While a Kay Stevens, a Mort Sahl (whose weekly participation has thus far had dubious merit), a "Time After Time" rendition by a Jack Jones, a guest band interlude, an on-too-long Julius Sumner Miller as a physics expert applying his gimmicks to show biz—while any or all of these offered a few pleasurable moments, none of them was sufficiently sock to make up for or counter the disappointments in Lewis himself. For, as of his last outing on Saturday (5), Lewis was still indulging in endless and meaningless palaver from hernias to Sen. McClelland; the show had little style, pace or direction. There was nothing to give it that extra dimensional plus to justify "two hours of live spontaneity" that, in fact might not have gained by pretaping.

Lewis works hard, but too much of the time he works aimlessly. Granted the crazy dance is one of his great bits, the six time repitition merely accents the show's inadequacies. Again in pursuing last week's censorship hassle involving that Mort Sahl JFK deletion on the tape Coast repeat, Lewis had a funny going for him in explaining how he's now squared away with ABC continuity acceptance, listing the things he can now talk about. Natch, it came out muted but with the lips moving. As a bit of throwaway comedy it was good for a laugh. But to go on endlessly with it, and then into a whole routine about rehearsing the bit, can't help but strain patience with the show. And allright already with that cigaret ad routine.

At any rate, next week Sammy Davis Jr. comes on. Thanks to a Davis guestshot on last week's "Ben Casey", it out-Trendexed "Beverly Hillbillies". It's possible Davis could bring to the Saturday show what Lewis has tried but failed to do so far. *Rose.*

Danny Kaye Show

Danny Kaye, in the right setting, could emerge as one of tv's powerhouses. In these weekly CBS-TV's outings, he continues to project on the tv screen with the same naturalness, warmth and buoyancy that mark his theatre appearances. Kaye, in fact, has shown a capacity to project his personality even over the hurdle of routine situations into which he is placed.

On last Wednesday's outing, Kaye was badly served by the writers. A series of sketches, with great potential for Kaye's capers and mimicry, were diluted with weak gags and obvious punchlines. The opening bit, in which Kaye, as a toreodor became increasingly fearful as he crossed paths with some of his gored confreres, was a sharply conceived bit that contrasted with the rest of the show.

Jose Ferrer, guesting, teamed with Kaye in each of the routines. In one, they were astronauts en route to the moon and proving to the world that an encapsulated couple could still remain comrades. A takeoff on Shakespeare, as the Bard might have written for television, was lamentable vaudeville. Another routine, in which Ferrer was a British intelligence officer and Kaye played a dual role as a captured German general and as a British private, wasted too much time getting to the gag. Kaye's final monolog about learning to fly had a folksy appeal, but could have been far more pointedly written.

Musically, the show had Kaye delivering "There's a Benevolent Brotherhood of Man" as opener and closer and spotlighted the Red Norvo combo in one esoteric jazz routine and one good uptempo piece in which Kaye and Johnny Mann joined in a scat version of "Three Blind Mice." *Herm.*

Judy Garland Show

It's little wonder that a last minute switch was made in the second Judy Garland show of the season. All concerned seemed awed by the result of the session with Barbra Streisand, and so the hour-airer with George Maharis as top guest, will be presented later.

The combination of the Misses Garland and Streisand, with Ethel Merman in a brief bit, was a combine of major talents and styles which resulted in superb entertainment. Judy and Barbra have diverse singing manners. Miss Garland is sentimental, open and frequently joyous, Miss Streisand sophisticated, sometimes ironic and frequently devious. Yet there was an extremely harmonic play and a sympatico feeling between them. When sitting on a pair of stools and bantering tunes back and forth, it was a true delight. It provided a vocal highlight of the season even though the current annum is only two weeks old.

Miss Merman, according to her version, was taping the Red Skelton show down the hall, and came in to see what it was all about. The trio, and it looked unrehearsed, rendered "No Biz Like etc." and was again a memorable moment. The rest of the elements in the show included the Smothers Bros. whose humor is sophomoric, but very effective. Jerry Van Dyke, is used in a manner that minimizes his value as a comic or as an adjunct to the show. *Jose.*

Jack Paar Show

There's a very definite character (that's all to the good) about the Jack Paar Show, now in its second season as an hour NBC-TV weekly entry. And there's no reason why it shouldn't establish itself as a tv "standard" from here on in, as with the Ed Sullivans, the Garry Moores, the Bob Hopes and the Perry Comos. For it's a show that has a distinct and unique style, quite apart from featuring of top headliners as guestars. Its impact stems primarily from Paar himself. There's a unmistakable aura of professionailism about him and most of the things he does. And when, as with last Friday's show, he shares the spotlight with such talent as Nat King Cole and George Gobel both at peak performance, along with young comic Bill Cosby, the combination was bound to be surefire. The need for short-cuts via the "shock treatment" or dubious headline-making no longer exists. Paar can deliver legitimately.

The Gobelisms made for an engaging interlude. Cole (accompanied by his Merry Young Souls mixed chorus); Cosby's "Noah and the Ark" comicalities; Paar's curtain raising foray into topical events from Cosa Nostra to BBC's "TWTWTW", plus his filmed vox-popping of Britishers trying to name past U. S. Presidents (one woman insisted on the inclusion of Bevan's name) made for diversity and moments of high entertainment. *Rose.*

The Great Adventure

The troubles with the premiere of CBS-TV's Friday night "Great Adventure" series seem to have been compounded on the John Houseman-produced second installment last week. It was the first of a two-parter on the life & times (and inevitable destruction) of Sitting Bull. (Next week: Massacre of Running Mill).

There was no stinting here, with no less a marquee than Ricardo Montalban, Joseph Cotten, James Dunn and Lloyd Nolan on deck for this "slice of history", along with Van Heflin's narration. But, as with the first week's entry, the narrative technique and the dramatization aspects just didn't mesh. As sheer adventure story (and who is to say with so much going on where historical fact and accuracy began and fiction left off), Walt Disney does this sort of thing more effectively. On the other hand, as a segment of pure Americana, it was dull and ponderous.

It took up where Sitting Bull struck down Custer and his Seventh Regiment, quickly spanned 14 years to the climatic days of 1890 when the Indians were shunted off to the reservations and badlands of the South Dakota Grand River to resort to paganism and ghost dances. The white man—in the form of the Seventh, Ninth and 10th Cavalry as embodied in Nolan, Cotten, Dunn, (all wasted in their roles)—return for a fresh encounter with Sitting Bull. As the latter is shot down and the viewer asked to return next week, it's quite obviously the twilight of the Sioux.

The issues were not always clearly defined in Otis Carney's script; it wasn't always evident whether viewer sympathy should lay with the exploited Indian or his white pursuer. If, as Van Heflin insisted, Sitting Bull was the victim of ignorance, one could more easily have pinned the "ignorance" rap on the whites. Or was it intended that way? The viewer, for one, never know. *Rose.*

Syndication Reviews

BATTLELINE
With Jim Bishop
Exec. Producer: Seymour Reed
Producers: Sherman Grinberg, Jim Sage, John Gilligan
Writers: Grinberg, Gilligan
Distribution: Official Films
PARTICIPATING
WABC-TV, N.Y.

"Battleline," a syndicated entry by Official Films, registers as an excellent documentary series about the last war. Jim Bishop, as narrator is seen for a brief intro to the events and thenceforth is heard only on the film soundtrack.

Last Thursday night's stanza (3) reprised the story of the attack on Pearl Harbor. It was told through the eyes of a Japanese flyer and an American sailor, both stories being presented with understanding and sympathy, a fact which marks the great distance the nation has come since the hate-the-Jap days of the early 1940s.

The most striking aspect of the show was great footage culled from both the Japanese and U.S. war film archives. Sequences of the Japanese forces training for the surprise strike and then taking off for the devastating blow against the men and the ships at Pearl Harbor were so vivid they made the viewer wince. Truth is not only stranger, but strong than fiction. *Herm.*

DEATH VALLEY DAYS
With Gilbert Roland, Patricia Huston, Andrea Darvi, Butch Patrick, William Zuckert; Stanley Andrews, narrator
Producer: Robert Stabler
Director: Tay Garnett
Writer: Zetta Castle
30 Mins., Wed. 7 p.m.
U.S. BORAX
KNBC, L.A.

Four score and seven years ago, our forefathers were paid a visit by the emperor of Brazil who, while touring California, got off his train at a watering stop to have a breath of fresh air and a look-see at the countryside only to have the choo-choo chug away without him and leave him stranded. To start its 34th season on the airwaves, the last dozen of them on television, "Death Valley Days" added just enough syrup and philosophy to this 1876 incident to dilute its authenticity and make it slightly uncomfortable going for any adult viewer. But most moppets probably didn't mind having the cockles of their hearts warmed, so don't bet that "D.V.D." won't still be around 34 years hence.

Gilbert Roland, a remarkably durable actor, persuasively limned the emperor who is mistaken for a criminal by a typically hospitable (?) California pioneer woman (Patricia Huston) and turned over to the authorities at gunpoint, over the protests of her daughter (Andrea Darvi), who fancies herself a princess and believes Roland's story, to her ultimate satisfaction.

Others involved in the Zetta Castle-Francis Rosenwald dramatization were Butch Patrick and William Zuckert. Tay Garnett directed, and the western strains were composed by Marlin Skiles for producer Robert Stabler. Still aboard as narrator is "The Old Ranger," Stanley Andrews. *Tube.*

Brotherhood

Continued from page 1

up mechanics of awards. Organizers hope to put together a jury of critics not only repping their papers but their national video critics groups as well, so as to promote international discussions in this ever-growing field.

Grosseto prize for 1964 will also, as before, go to top Italo presentations of the preceding season, voted by a jury of Italian critics. The Marconi prize is sole critic-awarded kudo in Italy in its field, and is now in its fifth year.

Foreign TV Followups

Play of the Week

David Rudkin, whom knowing critics voted "Most Promising Newcomer" for his legit "Afore Night Come" at a London club theatre last year, contributed a highly offbeat segment to Associated Television's "Play of the Week." Despite the undoubted imaginative power of his "Stone Dance," it proved quite a forbidding morsel for a mass audience and its boldness of imagery and theme demanded sympathetic comprehension from viewers. Those who could give it were well rewarded.

Said theme was the resolution of the tormented soul of Simon Iorweth (John Hurt). Son of an arid bile-punching pastor (Michael Hordern) and his mean, repressed wife, Simon was studying for the same kind of zealous priesthood. The family came to Cornwall to hold a revivalist meeting, and the pastor pitched his tent amidst a pagan survival, 19 stones that legend said were young girls, transfixed because they had danced on the Sabath.

Simon's natural instincts had been stifled by his inhibited upbringing. His awareness of this was sparked off by Daniel Morvah (Michael Bryant), who worked joyously with his hands and contemplated matrimony in its full sense. The pastor intoned against sexual indulgence, and Daniel rebelled against him. The dilemma and the anguish brought Simon to the brink of madness, expressed by drawing potent images on a wall, and his final break with puritanical rigidity.

All this was couched in lucid and evocative language by Rudkin. Peter Wood's direction was somberly atmospheric, and survived a few dull patches, when too many words threatened to make the whole thing come to a halt. John Hurt clicked as the sensitive Simon, getting to the heat of his inexplicit passion, and he was well partnered by Michael Bryant as the sincere, life-loving Daniel. Michael Hordern was fine as the blinkered preacher, and Rachel Thomas and, Rachel Kempson scored in support.

Although for specialized palates, the play was a memorable and challenging event for aficionadoes. *Otta.*

Armchair Theatre

"Armchair Theatre," the bimonthly hour dramatic entry from ABC-TV, moved into its eighth season on the commercial network. But, this term, it has a new producer in Leonard White, who picked up responsibility from Sydney Newman when latter moved over to BBC-TV to head up that web's dramatic output.

Unlike Newman who helmed ABC-TV's dramatic set up as well as producing the "Armchair Theatre" plays, White is solely concerned with the latter chore George Kerr being the new ABC overall dramatic bigwheel with the administrative worries.

White's accession to the helm of this toprated Sunday night drama show has cued in one of two major changes in policy. For instance, while Newman was a stickler for showcasing specially-written-for-tv material, White feels there's a place for stage plays, novel adaptations etc. as well as original writing. Newman pionered what was tabbed "dustbin drama" which accelerated the skein many rating points ahead of its competitors. White is broadening the scope to embrace several different aspects of playwrighting. But one thing they have in common: they are both out for impact.

First effort of the new season was "Mr. Big," a Ken Taylor adaptation of Ray Bradbury's novel "The Swarf." It was a sexed-up, keyhole-peeking yarn and as near "sick" drama as likely to be seen on tv which, undoubtedly, will get the new-look "Armachair Theatre" talked about.

Story revolved around a lustful fairground Johnnie who ran a mirror-maze; his dumblonde femme assistant who consistently rejected his advances, and a midget who came to look at himself in one of the distorting mirrors which reflected him as tall, slight and elegant.

The girl fell for the dwarf who turned out to be a writer and left the mirror-owning slob after he switched distorting mirrors on the dwarf (making him look stumpier than he actually was) in an attempt to get rid of the competition.

Tale was endowed with superb sets by Voytek, matching direction from Philip Saville and the fine acting prowess of Peter Vaughan as the slob and, Rosemary Leach as Amy, his dumb but shapely wench. George Claydon, as the midget, was adequate in an undemanding role.

Combination of its plusses, however, couldn't equate the one big minus of an unattractive story. *Watt.*

Maupassant

After a short break, Granada TV has restored this drama skein, based on the stories of Guy de Maupassant. Despite the high level of adaptations, the series loses much of the dry irony of the originals and does not compare in general entertainment value with the same company's Saki dramatizations, or with the successful ransacking of Somerset Maugham's tales. But enough remains to make them welcome, and "The Inheritance," chosen to reintroduce the skein, was skilfully rendered by Hugh Leonard.

The highly Gallic situation concerned the suspected impotence of Lesable (John Wood), who had married the daughter of an office colleague. The girl was due to inherit a million francs—but only if she produced a child within three years. Crux of the matter was whether this would be achieved, and it was, in the nick of time—through the helpful intervention of a dashing friend.

It took too long for the plot to gather momentum, and, when it did the saucy implications of Lesable's despair egged on to procreation by his father-in-law, Cachelin (Norman Bird), were agreeably conveyed. John Wood was superb as the worried husband, anxious to hide his physical shortcomings by long country vacations. Jennifer Jayne charmed as the wife, and Norman Bird was okay as the typical money-grabbing French provincial.

Gordon Fleming directed Philip Mackie's production neatly, but mighty have sped more swiftly over the early scenes, establishing Lesable's ambitious nature, which sidetracked the main point. Other segments of the series take in two or three of Maupassant's tales, and these might reduce the danger of loitering. *Otta.*

Bernard Kalb

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pared his byline impact at the N.Y. Times with the impact of television. "When they called me Marvin it was the overwhelming impression of tv on people."

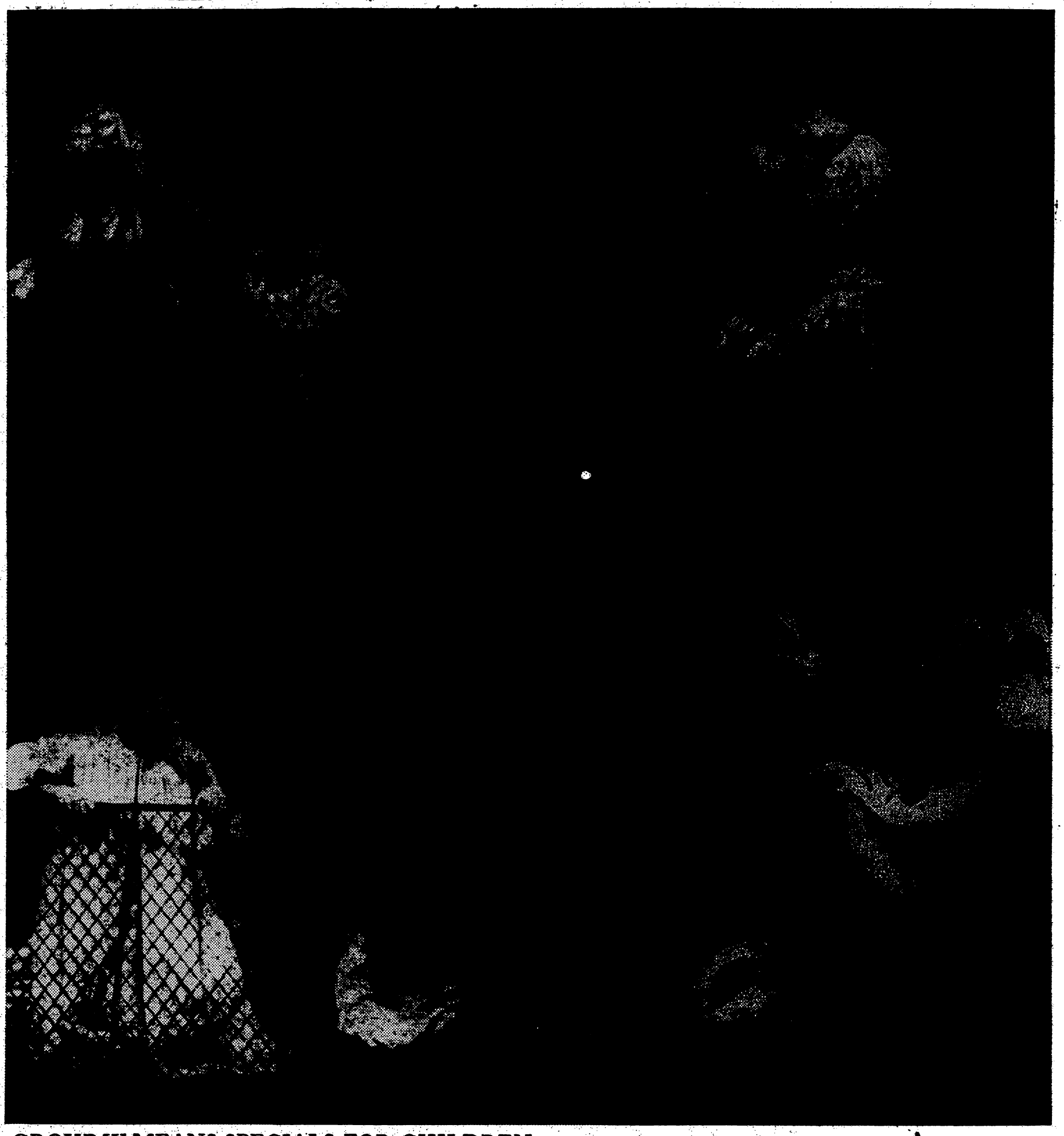
Asked about the transition from being a newspaperman to becoming a radio-tv correspondent for CBS News, Kalb said he essentially is the same reporter. "The techniques change. There's the use of pictures." He went on to explain his close relationship with Severn, who joined him in the year's adventure. Severn, prior to coming to CBS News, had been a cameraman for KING-TV, Seattle. He and Severn, never apart on assignments work closely on all the picture stories.

The setting for the interview was Sardi's East, in deference to that section of the globe covered by the subject. Walking back to CBS headquarters, the conversation turned to ratings and the N. Y. news telecasting situation, which finds WCBS-TV o&o telecasting the Cronkite half-hour web report from 6:30 to 7 p.m.

There was an exchange of information about what the ratings mean, why WCBS-TV may have chosen the earlier half-hour, when the sets in use aren't as great, the possible role of the FCC in the matter, the different results of the different rating services, among other things.

Last seen, he was heading up Park Ave. to his temporary home at CBS News in N. Y., where life for Bernard Kalb, when he isn't covering cyclones, revolutions and wars, and being called Marvin instead of Bernard, may be simpler.

"I don't know what the ratings are," he said.



GROUP W MEANS SPECIALS FOR CHILDREN...

"Romeos & Juliets"

Would you know four versions of "Romeo and Juliet"? Children do. Children in Boston, Baltimore, Cleveland, Pittsburgh, and San Francisco. They've just seen a new Group W Special. "Romeos and Juliets." A bit of Shakespeare, some Gounod, deux pas from an original ballet, and music from "West Side Story." Four variations in one hour-long show.

"Romeos and Juliets" is the kind of entertainment that does more than entertain. It awakens a child's mind. Introduces him to art and literature on his own terms. Over the past two years, Group W has been producing children's specials—thirteen in all. Programs of fun like "Magic, Magic, Magic" with Magician Milbourne Christopher, Julie Harris and Zero Mostel. Puppetry with Bil and Cora Baird and their marionettes.

Children present a special challenge to a broadcaster. A challenge to stimulate their curiosity, open doors to new worlds. Group W uses its creative, management and financial resources to make television for young people something very special through programs like "Romeos and Juliets."

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SAN FRANCISCO KPIX

WESTINGHOUSE BROADCASTING COMPANY

From The Production Centres

Continued from page 22

editorials against the distribution of smut . . . WFMT will carry the live Sunday afternoon broadcasts of the New York Philharmonia on a 32-week sked.

IN LONDON . . .

Granada-TV pacted with writers **Jack Rosenthal, George Reed, Peter Eckersley, Tony Warren** and others to script a new dramatic cycle called "Friday Night" . . . **Lesley Blair** joins Grampian-TV as on-the-air hostess . . . Independent Television Authority chairman, **Lord Hill,** presided at a Consultation on Religion in Television, held at Caius College, Cambridge . . . BBC-TV's new midweek "touch of splendor" "Festival" drama series uncorks with **Noel Coward's** "Fallen Angels" tonight (Wed.) . . . **Bowing** tonight in his own tv show, comedian **Derek Dene.** Show emanates from Manchester on the BBC web . . . A. S. **Curbishley** appointed Head of Finance at the ITA following retirement of **Leonard Waight** at the end of last week . . . During August, number of combined tv and radio licenses ($11.20 a time) from which BBC is financed, hiked 38,916 to a total of 12,660,817 over the whole country . . . Grampian-TV picked up 28 programs from TWW in the "balance" category, including the "Mind Behind Power" series and the "Mind Behind Murder" docs . . . Dr. Jerrold Zacharias, Director of the Science Teaching Centre, Massachusetts Institute of Technology, set to deliver one of the now annual Granada lectures. He speaks on "communication in the modern world" on Oct. 22 . . . Ulster-TV snared Captain Terence O'Niell, Prime Minister of Northern Ireland, for its "Celtic Challenge," the seven-company co-production.

IN WASHINGTON . . .

James W. (Bill) Mansfield named audio-visual manager of NAB. He has been producer of the Army's "Big Picture" tv series. Mansfield succeeds **Arthur Stamler,** who opened his own production business . . . **Beth Parrish,** WGMS pubrelations and promotion director, signed by Philadelphia Orchestra for same job . . . WRC-TV preemed new education series "Focus on the Law" Monday (7) . . . FCC Chairman **E. William Henry** heard here on WGMS Monday (7) as guest on RKO General "Ladies of the Press" show . . . WMAL's Congressional seer **Joseph McCaffrey** talked to Advertising Club of Washington Tuesday (8) about Congress and politics . . . **James Drury** was on promotion visit here Sunday and Monday.

IN MELBOURNE . . .

Eartha Kitt on Australian tour to star in half-hour spectacular on GTV9, her fee believed to be highest ever paid to a tv artist here . . . **Lord and Lady Casey** star in new current topic program on GTV9 . . . **Diana Noble,** English thrush here for nightclub-tv season . . . **Graham Kennedy** GTV9 star becomes interested in dairy farming, buys farm in Gippsland . . . **Ron Casey,** HSV7's sports emcee off to Japan to take a look at Tokyo's Olympic Games preparations . . . **Poncie Ponce** of "Hawaiian Eye" here for tv-nightclub appearances . . . **Shelley Berman** spectacular made on his visit here for GTV9 . . . **George Wallace** and **Eddie Edwards,** comedians of HSV7's "Variety 7" off camera due to auto crash . . . **Beverley Cook,** ABV2 personality announces engagement to **David Menzies,** dentist-nephew of the Prime Minister, **Sir Robert Menzies.**

IN BOSTON . . .

Jim Jensen, WBZ-TV newsman, interviewed **Drew Pearson** on his new show while Pearson is lecturedating . . . **Ed Sullivan** guest speaks at 15th anni Broadcasting Executives club of Boston Wednesday, Oct. 16, at Sheraton Plaza hotel . . . WHNB-TV, Hartford, finaled "Miss High School of Conn." contest, and second place winner, Diana Bylo, won first in N. Y. Journal American's "Cover Girl" contest . . . New "David Allan Show", on WNAC-TV aiming for name guests; latest interviewee, **James J. Fahey,** author of "Pacific War Diary" . . . **Paul Benzaquin,** WEEI news commentator, broke story of controcolumnist **George Frazier's** resignation from Boston Herald on the air . . . **Kitty Carlisle** to present "Moss Hart Memorial Award for Plays of Free World" at New England Theatre Conference Saturday (12) at B.U. theatre . . . **ABC's Pat Brocker** in Tuesday (8) with one of three answer prints of "1492" in "Saga of Western Man" series.

IN PITTSBURGH.....

Phil Marella named assistant general sales manger at WIIC. **John A. Chambers** has joined the same station as national sales rep . . . **James Shannon** added to the sales staff of KDKA. He was previously an announcer with KQV and a time buyer for Ketchum, MacLeod & Grove . . . H. J. Heinz Co. will participate in the local sponsorship of Group W's videotape telecast of "The Advocate" on the same evening the show opens on Broadway . . . "Countdown," kid game, has become a permanent part of the "Popeye Club" on WIIC . . . Eight Pitt area acts appeared on the "Original Amateur Hour" on Sunday (6) . . . **John Gibbs,** g.m. of KQV, spoke last Thurs. (3) at Penn State on "Operating a Radio-only Service in a Major Market" . . . "And the Well Was Dry," an examination of the problem of water pollution in the Pittsburgh area will be presented on "KDKA TV Reports" on Wed. (9).

IN DETROIT . . .

Richard N. Hughes, formerly prexy and general manager of WQRS-FM, has been appointed director of advertising and promotion for WXYZ-TV, ABC o&o station . . . **E. Paul Percha,** is promoted from account exec to newly-created post of director of radio sales service at CKLW and **F. A. Wurster,** formerly with **John E. Pearson** in N.Y., has taken over Percha's former duties . . . **Shirley Eder,** whose drama criticism on WJBK-TV is unique in this town, off to tape record after-show comments when "Jennie" opens on Broadway . . . **David E. Bell,** President Kennedy's foreign aid administrator, will be guest on WWJ-TV's "Town Meeting," alive show produced by station in cooperation with the League of Women Voters of Detroit . . . A viewer of **Rita Bell's** WXYZ-TV show "Prize Movie" won $746 and 105 toys for correctly recognizing **Jimmy Dorsey's** theme song "Contrast" in a phone quiz contest . . . **Joe Gentile,** CKLW sports director, goes to Baden Baden, Germany, to report back on Detroit's bid to host the 1968 Olympic Games.

IN SAN FRANCISCO . . .

Frank Atlass, who's sold his longhair KKHI (AM-FM), named president of S. F. Chamber Music Society. On the board of directors is **H. S. (Hank) Basayne,** program manager of KCBS radio, who is also associate professor in radio-tv at S. F. State College . . . **Inger Stevens** will guest at Oct. 16 luncheon meeting of S. F. Advertising Club. ABC veep (and KGO-TV gen. mgr.) **David M. Sacks** is chairman of the day. **Bill Dozier** of Screen Gems will accompany Miss Stevens, who'll guest also on the Tennessee **Ernie Ford** show . . . **Fred Goerner,** co-host of KCBS radio's daytime "Spectrum 74," made two guest appearances Tuesday (8)—lunch at Park-Presidio Optimist Club, dinner with California Writers Club convention in Berkeley. His topic: search for Amelia Earhart, about which he's penning a book . . . KPIX documentary on mental hygiene, "The Window," will be used by the State Dept. of Mental Hygiene. **Caryl Coleman** produced, **Bill Hollenbeck** directed . . . **John Caple** from Spokane is new "Dateline San Francisco" host on KNBR (NBC radio) nitely . . . **Bob Price** is new sales mgr. of KCBS radio, coming from CBS TV Spot Sales office here.

IN ST. LOUIS . . .

KMOX-TV has imported **Jim Kincaid** to handle early-morn and 12 noon newscasts. Kincaid formerly with WWL-TV in New Orleans . . . The lineup of cultural music shows on St. Louis radio goes thusly: KSD will be the outlet for the New York Met Opera broadcast, KCFM will offer Philadelphia Orchestra concerts under **Eugene Ormandy** and WEW will present the New York Philharmonic Orchestra, **Leonard Bernstein** conducting . . . WEW also picked off play-by-play coverage of the Washington U. grid games and KMOX radio has assigned sportscaster **Jerry Gross** and **Al Ferrarri** to handle description of St. Louis Hawks basketball broadcasts . . . **Frank Meeks'** riverfront "Yacht Club" will be featured in a segment of **David Brinkley's** upcoming NBC special, "Our Man on the Mississippi" . . . **Tom Dailey** named station manager of KADY and KADI-FM . . . Disk jockey **Gil Newsome** on a 16-day European training mission with the Navy as media observer.

IN CLEVELAND . . .

While **Jimmy Dudley,** WERE's Cleveland Indians 16-year-veteran sportscaster and sports voice recuperates from heart attack suffered in Kansas City, **Harry Jones** takes over his daily Sports chores. Herb Score, onetime Indian fireballer, helped out on WERE's baseball chores when Dudley was stricken . . . **George E. Eagle,** ex-WJR, named WGAR sports director succeeding **Charles Day** who went to WEWS . . . **William Slater** exited WLIB for WABQ news . . . **Joe Mayer,** onetime KYW is doing post-National League Football scoreboard duties on WJW-TV . . . **Carolyn Johnson** left WEWS weather slot . . . **Jim Gallant** formerly WJJD, named assistant program manager for KYW while **Paul Turner,** who left KPIX, takes over program directorship at Channel 3 for Westinghouse . . . **Gary Davis,** one-time WHK promotion director, added to WERE sales staff . . . **Ned Bohn** exited WJW-TV sales for similar post with WJW radio . . . **Louis Lane,** conductor of **Cleveland Pops,** renewed for extended hourlong Higbee Co. Friday 8 p.m. disk spot on WJW.

IN MINNEAPOLIS . . .

Speaking at a meeting of the Minnesota Broadcasters' Assn., **William Ray,** chief of the FCC's Complaints and Compliance Division, affirmed that the FCC has neither the desire nor the power to censor radio-tv programming but does "openly consider the overall program service offered" when a station's license comes up for renewal. Ray said that the local broadcaster must determine the needs of his community. At same parley, Minnesota **Gov. Karl Rolvaag** cited need for more radio-tv editorials . . . News directors **Jim Bormann** of WCCO Radio and **Sheldon Peterson** of WTCN-TV and Radio departed last stanza on Minneapolis Chamber of Commerce's common market tour. Pair will visit seven European cities during three-week jaunt. Peterson will gather film material for a tv documentary . . . **Dave Brown,** former director-producer of network tv shows, a papa for fifth time. Latest addition was a boy, the Browns' third . . . WLOL will broadcast home games of the Minneapolis Bruins hockey team starting Saturday (12). Coincidentally, one of the three backers of the new rink entry is **Gordon Ritz,** g.m. of Time-Life's WTCN Radio.

IN CINCINNATI . . .

WCPO-TV is carrying "Rawhide" as a Thursday night replacement of "The Saint" series, for which it has asked CBS-TV approval to resume on a delay basis . . . Taft's WKRC-TV has stepped up its live programs with two weekday cash giveaways and a Saturday night full hour "Hootinnati" contests for area talent. "Dialing For Dollars," half-hour show at 10:30 a.m. has a studio audience and participating taggers with telephone calls in Greater Cincy. "Bingo" from 1:30 to 2 p.m. is sponsored by Tresler Oil and several food markets. A 75c studio admish for the folk music opry goes to the station's "neediest kids of all" fund . . ."Emergency Room," latest WLW-T special documentary, filmed in Christ Hospital, had regulars in their normal real-life roles and actors as key patients . . . **Gary Kruger,** former announcer on WZIP, now an ensign, has won his spurs as a Naval aviator at Corpus Christi . . . U. Cincinnati's WGUC-FM is carrying a series of 13 radio adaptations of American plays by U. Wisconson talent on Wednesdays 7:30 to 8 p.m.

IN PHILADELPHIA . . .

Beth Parrish, formerly director of public relations and promotion for WGMS, Washington, D.C., appointed director of public relations for the Philadelphia Orchestra, replacing **Louis Hood,** now manager of the Opera Society of Washington . . . **Art Linkletter** due here (21) not as an entertainer, but to attend the board meeting of Royal Crown Cola, of which he is a director . . . WFIL-TV station manager George A. Koehler accepted an award in Washington from the General Federation of Women's Clubs for station's "Operation Alphabet" . . . **John A. Schneider,** CBS veepee and general manager of WCAU-TV will be keynote speaker for the 16th annual Publications confab at Villanove College (12) . . . **Charlie Reilly,** East Coast rep of TV Guide and **William McCarter,** national educational tv exec, spoke before the American Business Club, Upper Main Line chapter, at monthly meeting . . . **Donald Barnhouse,** WCAU-TV news analyst, was guest speaker at meeting of the Junior Chamber of Commerce. Subject was his recent trip through Russia.

IN BALTIMORE . . .

Buddy Deane, WJZ-TV disk jockey, has taken over the Monday through Friday 6 to 9 a.m. slot at WITH Radio. He'll be doing both from here on . . . **Larry Dean** of WITH moves over to WWIN . . . **Don Peacock,** advertising and promotion director for WBAL-TV will moderate workshop panel at Broadcast Promotion Association convention in San Francisco, Nov. 18-20 . . . **Gene Edwards** and **Elaine Stein** of WCBM Radio set up shop in lobby of Civic Center as Ice Capades began run. They interviewed patrons and performers . . . **Robert McAllister,** kiddie personality of WTAR-TV in Norfolk, has joined WJZ-TV's **Gerry Wheeler** on his "Lorenzo" show . . . WTAR-TV has bought "Dick Powell Theatre" and is showing it Sundays at 11:25 p.m. . . . WCBC-FM, devoted exclusively to religious programming, begins broadcasting this month. Rev. J. Stewart Brinsfield is head of operations.

Desilu

Continued from page 27

Granada TV, London, bought "Desilu Playhouse," and "Fair Exchange" and Wales TV (TWW) also bought these two. "Travel Time," color series, was sold in The Netherlands, Manila, Japan and France, while "Untouchables," in addition to being sold in Spain, was acquired in France, Iraq, and Kuwait.

"Jazz Scene" was sold in Hungary and Czechoslovakia; "The Texan" and "Travel Time" in Japan; "Mussolini" and "Eva Peron," both one-shot specials, to WGN-TV, Chicago, which also bought "Travel Time;" "Guestward Ho" to WATE-TV, Knoxville, and "Journey of a Lifetime" to KYW-TV, Cleveland.

Kurtzman's '39 Doors'

Hollywood, Oct. 8.

Telescripter Sam Kurtzman has sold a new game show to Desilu.

Latter will produce and distrib. It's called "39 Doors."

Pix Italia TV

Continued from page 22

pravity is told. Most doubted whether "The Lover" (shown over British TV this spring and recently also staged in London as a play) could ever be shown in Italy—or many other countries for that matter—despite the "Italia Prize" recommendation that all entries, and especially winners, be screened by all participating nets.

The level of other works was likewise good. CBS' drama entry, "Five Characters in Search of an Exit" reportedly almost won a prize, as did the same outlet's "The Silent Spring of Rachel Carson." Giancarlo Menotti's NBC entry "Labyrynth" got rather divided notices, but ABC's "The Vatican" appealed to many, as did "The Kremlin" (NBC), though in all cases, the lack of subtitles or simultaneous translation hampered total penetration of these U. S. distributions.

Others deserving mention, from among many entries in each class, were Switzerland's "A Sunday in May", sensitively told story of two unfulfilled loves; France's "The Third Concerto", about a pianist with amnesia; Sweden's "Happiness Comes and Goes", concerning a married man's out-of-town adventure (again an improbable entry for most nets due to in-bed scenes and outspoken dialog); and Britain's "Affight", routine but well-acted police item.

In the documentary sector, praise went to Japan's "Monkeys and the Naturalists", Denmark's "New Religions in Japan", Spain's "Fiesta at Pamplona", France's "Five Englishmen at Christmas", and Britain's "A Man is Hungry". Generally speaking, drama and documentaries proved more universally acceptable than the musical presentations, which got the most divided reactions.

O'seas Pix on TV

Continued from page 25

its "Cinema 70" package, winning berths in the markets of N.Y., Chicago, Philadelphia, San Francisco, Washington, Milwaukee, Indiana, Seattle, Johnstown, Pa., Rochester, N. Y., and Hartford, Conn. Turell's outfit recently bought 127 J. Arthur Rank pix for tv distribution, one hundred of them falling into the rerun category, having already had a tv distribution round in the U.S. Turell, who said the 127 represents the best of the Rank library, said he will put the rerun pix to "sleep" for awhile before marketing them again.

At about the first of the year, Walter Reade-Sterling, one of the major distribs of international pix, will have another package on the market, to be called "Cinema 90."

Graff, of Embassy Pictures, reports sales of its package of 35 pix to 74 markets. Embassy Pictures package is in such markets as Nashville, Tampa, Atlanta, Roanoke, Charlotte, Moline, Richmond and Toledo. Because of the popularity of the "Hercules" type pix, Embassy has added 13 more muscle pix for availability in January. Latter 13 muscle pix have been dubbed, but have not been played theatrically in the U.S.

'Battle Line'

Continued from page 25

uniform on each of the stations, though the day and time will vary. Areas included in the PG&E deal are San Francisco, Bakersfield, Chico-Redding, Eureka, Fresno, and Santa Barbara.

In another development, Reed said he and producer Sherman Grinberg have secured hundreds of thousands of feet of previously unreleased film shot by the Axis forces for inclusion in at least four upcoming "Battle Line" episodes. New footage had been in the libraries of Japanese and German governments, in private collections and in source files of various newsreel and motion picture producers.

Most dramatic footage includes the Kamaikaze Corp. in action at Okinawa and enemy coverage of the fighting on Guadalcanal and, in the European theatre, enemy coverage of the Battle of the Bulge and Dieppe.

ATAS' 9 Chapters, 6,000 Membership

Mort Werner, NBC programming v.p. and prexy of the National Academy of Television Arts & Sciences, delivered a progress report to the Academy's N.Y. chapter at the Americana Hotel last Thursday night (3). He noted that since the national academy was founded in 1947 under the presidency of Ed Sullivan, the industry organization has grown from two chapters with 3,000 members into nine chapter cities with almost 6,000 members.

Werner disclosed that recent decisions by the Academy's board of trustees will result in the chartering of new chapters in Boston, Dallas, Philadelphia, Denver and other keys. He also reported on the Academy's diversification into such activities as the publication of Television Quarterly with the cooperation of Syracuse U.; its Foundation fellowship and scholarship grants; its projected library and museum of television and the Academy's forums and seminars. Through the newly formed International Council & Academy, the organization is also seeking to establish a continuing exchange of the arts, sciences and techniques of television with broadcasters throughout the world, Werner said.

This was the first of a series of talks to Academy chapters. Werner is due to tour St. Louis, Columbus, and Washington, D.C. early in December.

Radio Review

PETER LIND HAYES & MARY HEALY
Prod.: James McAleer & Peter Lind Hayes
Dir.: McAleer
45 Mins., Mon.-Fri. 9:15 p.m.
PARTICIPATING
WOR, N. Y.

Peter Lind Hayes & Mary Healy are one of the more charming couples in show biz. They have rich backgrounds in the theatre, seem abreast of current events, and can converse articulately and entertainingly. In their bow on a breakfast show on the space previously allocated to Dorothy Kilgallen & Dick Kollmar, they indicate a long and pleasant stay on the petit-dejurner circuit.

Hayes' background, of course includes his upbringing as the son of the vaudster Grace Hayes, and he had a rich tenure in both vaudeville and supper clubs, before he combined with Miss Healy in all show biz fields. They were for many years the foremost man-and-wife team on the boards.

The duo speak entertainingly, seemingly for the prime benefit of each other rather than the home audience. Yet their talk is of general interest and the tuners-in can absorb their discussion without feeling like eavesdroppers. They speak without self-conciousness filling in opinions with anectoda, reminiscenses of theatrical personalities, all without giving the feeling of being name-droppers.

The five-times weekly layout should be one of the more popular gab shows on this Mutual flagship.

Jose.

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Dietrich's WNBC Exit

WNBC Radio, which has been experiencing trouble in coming up with the correct programming format for the highly competitive N.Y. market, has dropped George S. Dietrich as manager. His resignation in effective Oct. 29.

Dietrich, who has been with NBC since 1950, had been director of radio spots sales for NBC, prior to his appointment as WNBC Radio. No replacement has been announced as yet by Ted Walworth, NBC v.p. and general manager for WNBC Radio and WNBC-TV.

Cedar Hill, Tex.—The city council is scheduled to act on the application of KTVT-TV, Fort Worth, for a zoning exception on 112 acres adjoining Cedar Hill High School. The property is now zoned as residential and KTVT-TV want a zoning exception to permit the use of both television and radio tower equipment on the site. The application has been "under study" for several weeks.

German TV Documentary On PX Headquarters

Nuernberg, Oct. 8.

A West German television station is now making a 25-minute documentary on the European Exchange System, which operates the Army's post exchanges throughout Europe.

This will give the German audience its first glimpse of what it's like inside the American buying centers, and how the military tries to simulate the American way of life across the ocean.

The show was filmed partially at the post exchange in Fuerth, showing the retail store, snack bar, gift wrapping service—and also the Palace of Justice in Nuernberg, where the Nazil trials were held after the war, and which is now the headquarters of the EES.

Show, made by Bavarian Television, is due to be shown later this fall on the West German First Channel.

See Beaverbrook Vs. Roy Thomson Battle for Scottish TV Contract

London, Oct. 8.

Beaverbrook vs. Roy Thomson.

That is the intriguing possibility in the new bid for commercial tv contracts. The Thomson group, publishers of a major chain of national and provincial papers, which pioneered the Scottish commercial television outlet some eight years back, is expected to have the Beaverbrook group as a challenger when it seeks a renewal of its contract.

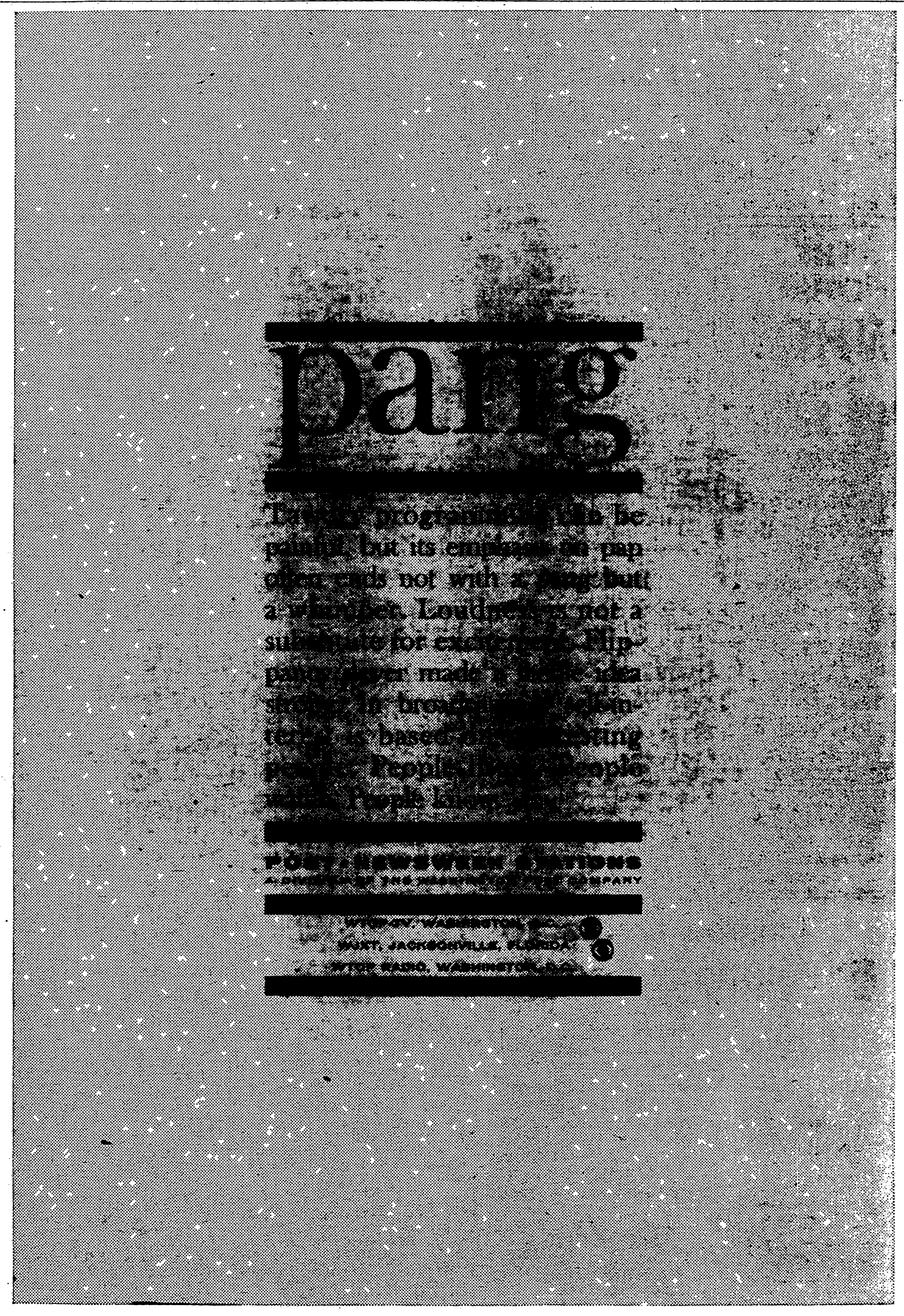
Beaverbrook Newspapers, which publishes the Daily and Sunday Express, the Evening Standard, the Scottish Daily Express and the Glasgow Evening Citizen, is emerging as a serious contender to Thomson for the Scottish tv rights.

Leading trade and political sources believe that it is unlikely that the Beaverbrook group, despite its powerful publishing resources, will be able to upset the grip on the station which the Thomson group already holds, but it is thought likely that steps will be taken to give the challengers a chance to acquire a substantial minority holding in Scottish Television.

The Beaverbrook press, which has never stopped sniping at commercial television, gave its first indication last May that it was prepared to get in on the act At that time it responded to a statement, by Associated Television's deputy chairman, Norman Collins, that the new tax levy would make commercial television unprofitable, by offering to take over that company's contract.

VARIETY was the first paper to

(Continued on page 40)



'Stay Out of Our Business'

Continued from page 23

would be reflected in programming quality.

Metromedia devoted 18 pages to legal arguments that the proposed limits violate the First Amendment and run counter to earlier FCC and Congressional statements.

Calling the rules "anti-business and anti-growth," Metromedia said FCC's proposals were "completely at odds" with Kennedy Administration policy and the Presidents speeches encouraging business expansion.

Storer's long statement was pegged to the reasoning that the rules were "inconsistent with the statutory concept of broadcasting as a competitive free enterprise system."

Triangle complained that no other media competing for the advertising buck had to operate under inflexible Federal authority which would limit the amount of advertising it could carry.

Taft & Westinghouse

While opposing the rules, Taft and Westinghouse offered their own suggestions. Taft said FCC should continue to judge "overcommercialization" on the case-by-case basis but publish "rule of thumb" standards for advertising. It also suggested continuing modifications of the standards "rather than leaving them a mystery."

Westinghouse said FCC should consider adding a new section to its station license renewal forms.

It would require stations to describe their commercial policies in detail and their application to the demands of their particular area and operation.

Wilner & Bergson, a law firm repping 13 licensees, charged the rules would cripple marginal stations. If they are put into effect, tv stations won't be attractive investments, especially in small markets where most of the expansion will take place, the firm warned.

Cohn & Marks

Filing one of the most caustic comments was the Marcus Cohn and Leonard Marks communications law firm. In a brief submitted by Cohn, the firm said the most serious harm resulting from the curbs would be to FCC's administration of the Communications Act and its regulation of broadcasting.

The firm said FCC's notice "strongly suggests" it "has affirmatively chosen to abandon any effort of its own to create a basic policy concerning overcommercialization."

"The adoption of inflexible rules would constitute the most gross abdication of the Commission's basic responsibilities," the firm said.

Station Representatives Assn. broached the suggestion that the Code Authority file the Codes and updatings with FCC. The reps warned inflexible government rules could destroy programming values in the new and still-developing tv industry.

The reps said their proposal would avoid this, while at the same time giving FCC sanction to crack down on stations violating Code commercial limits.

Little Stations Too

But all comment wasn't left to the biggies. The little stations had their day and sounded off, if not with the same legal finesse, with more venom.

WJZM, Clarksville, Tenn., said the rules "boil down to the Commission imposing its own ideas of what is most enjoyable in viewing or listening on the industry."

KSEI, Pocatello, Idaho, predicted imposing the curbs "would result in pandemonium."

WSRC a daytimer serving Negroes in Durham, N.C., said it is already at a handicap in garner advertiser support. NAB's codes are too restrictive for small market and minority stations, the outlet said.

4th Network

Continued from page 23

to the population and it is hard to predict what will happen. When the third network came in many people thought the third network could not survive."

One reason Minow gave for the possibility of a fourth web was that it would offer smaller businesses a chance to advertise a local firm. He said many cannot afford to now.

The FCC appropriations quizzing was generally a love feast and surprisingly no blasts were made at the Commission or broadcast programming.

Subcommittee chairman Rep. Albert Thomas (D-Tex.) was especially pleased FCC was turning $310,000 back to the Treasury from its New York UHF experiment. Saying, "We like to do business with you," Thomas praised FCC's budget presentation.

On another point, Minow told Ostertag it was possible "a long way away" that all tv might be in color. Minow said it would depend on the cost of color tv sets, but "I think it could happen."

Beaverbrook

Continued from page 39

predict that the Beaverbrook group (which is now helmed by Max Aitken, the son of Lord Beaverbrook) would be among the serious applicants for new tv contracts. It was felt in the industry, however, that it would follow through on its original challenge to ATV. There is some relief among the broadcasters that it is now deciding to pitch its might against a rival publishing giant.

Operators of other commercial outlets are hoping that the Beaverbrook group's application will meet with some success in the belief that this may well lead to the end of the persistent sniping that has gone on in the Express and its associated newspapers ever since commercial tv got off the ground just over eight years ago. The Beaverbrook group, and any other challenger, has until mid-November to lodge an application with the Independent Television Authority. Contracts will be awarded early in 1964.

British TV Season

Continued from page 21

Grade (who, incidentally, still has the "Espionage" ace up his sleeve).

American shows on the commercial network have, as per normal, faired well if not excellently taking the first reports as a guide. ABC's new acquisition "Greatest Show On Earth," out of Desilu, bowed with a Sunday peak time 40 rating against BBC's smash-of-a-season-ago "Black & White Minstrel Show." "Beverly Hillbillies," at last in London after some success around the regions, followed "Armchair Theatre" with a tasty 34 rating, which is considered bullish for a show starting at 10:35 p.m. on a Sunday. ABC's "Lawman," in the same slot in the North and the Midlands, did even better.

But the weekend ratings, phoned through to the stations from TAM sources, do not reveal at this stage how BBC-TV has fared in the first two days of the new schedule skirmishes. Fuller and more telling details will be out at the end of the week. That's when the real analysing will start.

Goulet

Continued from page 21

and has a Christmas album ready for release.

Goulet has a five-picture deal at Metro, will probably do the Irving Berlin musical "Say It With Music" as his next film for the studio.

Performer has number of nitery commitments remaining, also is in negotiation for film deals with Universal and Columbia, including a Ross Hunter picture costarring Doris Day. Pair did the Columbia recording of "Annie Get Your Gun" together.

Nitery dates set include Las Vegas' Flamingo, Dec. 27, for a month; Latin Casino, Philadelphia; Deauville, Miami, and Fairmont, San Francisco. He also owes week and a half to Cocoanut Grove for next year.

Bing's Canada Sponsor

Ottawa, Oct. 8.

Foote, Cone & Belding Canada Ltd. set Lever Bros. to bankroll the "Bing Crosby Show" in Canada.

Special 60-minute stint will run on the Canadian Broadcasting Corp. video web Nov. 6, on a pre-release basis. It gets CBS exposure in the U.S.

Mutual Taps Smith

Raymond M. Smith has been named general sales manager of the Mutual Radio Network.

He moves over from National Advertising Co., subsidiary of Minnesota Mining & Mfg.

Inside Stuff—Radio-TV

NAB prexy LeRoy Collins named a 10-man committee to plan the Broadcast Engineering Conference. The meet is held as part of NAB's convention. Clyde Hunt, v.p. for engineering of the Post-Newsweek stations in Washington was appointed chairman.

Other members are: Frank Marx, prez, engineering division, ABC; James Parker, director, television engineering, CBS; William Dutton, director, allocations engineering, NBC; Leslie Learned, engineering director, Mutual; Malcolm Burleson, engineering v.p. Metromedia; James Butts, engineering director, Mullins Broadcasting Co., Denver; Russell Pope, chief engineer, Golden Empire Broadcasting Co., Chico, Calif.; Wilson Raney, chief engineer, Cowles Broadcasting Service Inc, Memphis, and Orrin Towner, engineering director, WHAS Inc., Louisville.

WHLI, Hempstead, L.I., strengthened the broadcasters' right to equal access to the news by gaining permission to record the proceedings of a public hearing conducted by the Nassau County board of supervisors. Last year, this same board denied WHLI's Bill Nelson the right to record the proposed budget hearings but after a vigorous editorial campaign by WHLI prexy Paul Godofsky, the board reversed its long-standing policy and installed at its own expense recording and broadcasting equipment.

WHLI was present at Monday's (7) hearings by the board on the Town of Oyster Bay's road paving program.

When Capt. Tom Brownrigg was named general manager of Associated-Rediffusion on its inception in 1954, he indicated to the board that he did not want to go on working when he was much over 60. Now, in his 61st year, he has implemented that statement and his resignation takes effect at the end of the year. His decision to retire, however, has nothing to do with reasons of health, as erroneously reported in the Sept. 25 VARIETY. After he quits his g.m. post at the turn of the year he will be retaining an active interest in tv via a number of directorships. As previously reported, he will be succeeded as general manager by John Macmillan, now A-R's program controller.

Educational Broadcasting Corp., operating WNDT, N.Y., received $25,000 from the Louis Calder Foundation and $12,500 from the Rockefeller Brothers Fund.

This marks the Calder Foundation's first grant to educational tv. The Rockefeller Brothers Fund had previously contributed to the acquisition fund for Channel 13 in 1961.

For the fifth consecutive year, Zenith Radio Corp. has already produced and sold (to retailers) 1,000,000 or more television receivers. This year the million mark was reached in the first nine months, a month earlier than last year, which augurs a new production record for the company.

WBBM-TV

Continued from page 25

conservative, too careful about controversy, too "cut and dried." He said he yarned for the opportunity to go out after his own story and bring it back the way he saw it, as he was encouraged to do under the Garry regime.

It is no exaggeration to say that the development at WBBM-TV is a little like breaking up the Yankees, so far as the rest of the trade is concerned. WNBQ, which has made some progress in recent years toward closing the gap between first and second place, sees an opportunity now to grab the lead—especially with the extra-added Huntley-Brinkley impetus. The NBC station has been creating additional newscasts everywhere possible in the schedule, partly because they're saleable and partly to promote its news identity.

As for WBKB, if it can make its new personnel acquisitions jell into a proper news image with Dreier & Co., it conceivably can get a healthy slice of the pie. And in the event of a three-way race, WGN-TV, despite the news disadvantages of an independent, may get inspired to join in the fun.

But this is all pure speculation about what might happen, and the fact remains that WBBM-TV is still the front-runner by a good margin. The news-weather combo of Fahey Flynn and P. J. Hoff, veterans of the old team, have been kings of the hill in the crucial 10 p.m. competition for a long time and seem in no danger at this point of being toppled. Furthermore, the avuncular Flynn, whose "believability" factor is probably greater than that of any newscaster hereabouts, will also move into Reynolds' vacated spot at 6 p.m., so it doesn't figure to be severely weakened, if at all.

John Drury, the "sex appeal" newscaster who dominated the Milwaukee market before WBBM-TV spirited him away, has been waiting in the wings for some time and will get his big chance before the hausfrau viewership in Reynolds' noontime slot. Possibly he'll also get Hill's early morning camera chore. The loss of Hill is not to be belittled, but the station does have an aggressive understudy in Mike Nigoff plus a few other able legmen like Jerry Harper and Wendell Smith to keep the situation uncritical.

Clark George, the CBS veepee in charge, apparently isn't shaken by the sudden loss of Hill and Reynolds. He's put his bet on Madigan to run the show and is keeping it there, figuring that the dissidents might just as well leave for the good of the operation. But he'd undoubtedly feel a lot more comfortable if they didn't skip to the competition.

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Negroes for Teleblurbs

Hollywood, Oct. 8.

Negroes are going to be represented in teleblurbs, an area in which the National Assn. for the Advancement of Colored People has claimed the Negro has had no representation.

Actor Hari Rhodes filmed Gillette teleblurbs for the SIB company at Paramount, blurbs which were telecast during the World's Series opening day, and also in connection with the "Friday Night Fights" on ABC-TV.

Rhodes commented he hasn't even tried to get a teleblurb job, feeling he wouldn't have a chance, but SIB overturned his agent, Hal Shafer, and that's how he got the work.

Rhodes, an actor for eight years, attributed the change in climate to "the timing, the pressures of the day, the integration movement. "They decided they need representation of the Negro in commercials," he said.

Nancy Wilson, Negro singer, also has been set for commercials.

Going Live Can Be Deadening

Continued from page 21

of Ernie Glucksman and Perry Cross and the attitude that is so refreshing that Jerry himself now realizes that television is a very demanding thing, and is going to work extremely hard to continue the development of this show."

While Moore pointed to what he called the "terrific" rating of Lewis' second show and predicted that "we're going to cut down that 'Gunsmoke' runaway," his Lewis sponsors, who were given those same ratings the "bankrollers'" eagle eye, seemed somewhat less sanguine. They drew scant comfort from the quality of the shows or the declining Nielsens which suffered a 29% dropoff in the Nielsen 30-markets for the program's second week.

Since Lewis has some 36 more two-hour shows to go in his first ABC year of a longterm deal, there's considerable speculation as to what has gone wrong and what can be done to make good on Moore's closed-circuit prediction that "Lewis is going to be really very successful."

Several key tv agency execs feel Lewis could stage a comeback if (and this is acknowledged to be a mighty if) he can let somebody else boss the show. Those who acknowledge Lewis' great abilities in front of or behind the "live" tv cameras are convinced he can't be both places at once, particularly in a truly "live" show.

Ernie Glucksman, billed as the "executive producer," it's pointed out, has been a Lewis associate and on the Lewis payroll for years. Lewis, it's strongly believed, serves as Glucksman's boss, not the other way around as would be necessary if the show were to acquire the showmanship "discipline" so vital to recruiting those big Nielsen audiences.

In his Paramount-distributed feature film releases, tv experts note, Hal Wallis is the true boss and guiding genuis who actually "produces" the Lewis boxoffice successes. If ABC could stand up to Lewis and make him realize that the network must appoint a "tv Hal Wallis" to take over creative control—thus allowing Lewis to function as performer rather than the mastermind showman—then and only then, as the agency men see it, would Lewis have a good chance to make ABC's expensive gamble pay out.

On the question of taste alone, it's felt, Lewis needs the strong hand of a producer from whom he takes orders, not a producer to whom he gives orders. For example, no tv-wise producer, it's felt, would let Lewis get away with last Saturday's leering aside to the over-exposed lady in the front row —"the boys in the band might get cramped from round shoulders." As one ABC affil put it, "This might wow them in the Catskills, but people will tune out this kind of a show in the home."

This failure to provide the strong producer, from whom the star must take orders, it's felt, was the key reason for the deep and chronic disappointment that has attended almost all "live" efforts in recent seasons, be it a Steve Allen or a Frank Sinatra. Somebdoy other than the performer, it's argued, must supply the creative direction. While this criticism seems to apply to Lewis, it's recognized that with Bob Banner at the Jimmy Dean creative helm, other adverse factors are at work with respect to Dean.

Meantime, of course, Lawrence Welk continues to prove the exception to the ABC "live means evil spelled backwards" rule. For while only three of ABC's new shows scored No. 1 on the 30-market Nielsens throughout their time period, Welk showed his old "live" showmanship form by beating both "Defenders" and Saturday Night at the Movies.

At least Lewis has a good lead-in.

Mgt.: William Morris Agency

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BBC's 'Hamlet'

Continued from page 22

four outside broadcast units—two from the Danish web and two from BBC—which provided a total of 10 cameras. In the region of 150 lamps were used and an entirely new lighting technique had to be evolved by Bob Wright, BBC's lighting supervisor.

And while Kronborg Castle afforeded such interiors as the largest Great Hall in Europe for the duel scenes, a magnificently decorated chapel ("Get thee to a Nunnery" scenes), and King's and Queen's chambers, etc. the technical problems running parallel were immense.

For example, initial worry of Hans Jensen, in charge of nearly 50 Danish OB engineers, was the fact that there was no source of power in the castle. This was overcome by laying on a cable from Elsinore. Another headache: sound reproduction. External noises from the sirens of passing ships, the fog horn adjacent to the castle and 'planes overhead figured among the frequent distractions which held up production.

According to producer Lake: "One big problem in a production like this, in time (it took a fortnight to shoot). You have to be careful that people don't work themselves into the ground and so don't give of their best. The Danish camera crews are incredibly patient, one or two of them are so dedicated that they are artists."

On the theeping side, too, the exhilaration of working with the surrounding castle tapestries, furniture, paintings etc. were countered by working long hours, often in uncomfortable conditions. The shooting fortnight produced such weather hazards as thunderstorms, fog and a gale.

On-screen, the drama will emerge early next spring as part of BBC's celebration of the quartercentenery of Shakespeare's birth. (It is expected to be transmitted in the Scandinavia countries at approximately the same time as BBC projects it).

Edited versions of the 150-minuter are to be sold around the world and, according to Sydney Newman, BBC's drama chief, who visited Elsinore during the production, there is a "queue of interested American and European buyers" for what he describes as "the most wonderful, complicated and exacting production ever done for television."

315 Suspension Bill Gets Thru Senate Without a Murmer

Washington, Oct. 8.

With scant palavering, the Senate unanimously agreed to suspend equal time rules for the 1964 Presidential and Vice Presidential campaign.

In contrast to the earlier House brawl, spokesmen for Southern Democrats and Republicans urged passage of the legislation suspending equal time Sec. 315 for the campaign.

The bill passed by voice vote.

Because of two minor changes made in the House version, the bill will have to make the trip back to that body.

The Senate bill changed the beginning of suspension from Aug. 20, 1964 to Sept. 3.

The change was made because in the interim between House and Senate votes, the Democrats chose the week of Aug. 23 for their National Convention.

The Senate also dropped the requirement for FCC to report rates charged politicians by stations.

Insiders predict the House will accept the changes and sent the bill to the President. If for some reason, objections to the Senate changes are raised by the House, the differences will have to be worked out in a conference committee of the House and Senate Commerce Committees.

The measure was sheparded through the Senate by Sen. John Pastore (D-R.I.). It was backed by Sen. Spessard Holland (D-Fla.) and Norris Cotten (R-N.H.).

Cotton said: "From a strictly political point of view and as a Republican, perhaps I should be pretty chary about this legislation because there is a substantial body of evidence to indicate that Vice President Nixon may have lost the 1960 election as a result of the great debates which resulted from our suspension of Sec. 315 for the 1960 Presidential campaign."

Nevertheless, he said he backed the bill "so that every American will have a reserved front row seat in front of his tv-set for the 1964 Presidential campaign, which may be one of television's alltime great spectacullars."

Sen. Vance Hartke (D-Ind.) again pushed for outright repeal of Sec. 315 but backed the suspension bill.

'Terrible Ten' To WPIX

The Australian produced kiddie show, "The Terrific Adventures of the Terrible Ten" has found a U.S. berth at WPIX, N.Y.

Fremantle International, prior to the WPIX sale, has sold the skein in Canada, Germany, Japan, and all of the major markets of Great Britain.

As Britain's Labor Party Goes So Goes Future of Educ'l TV

London, Oct. 8.

If a Labor Government is voted in at the next general election, chances are Britain's fourth tv channel will be devoted to educational programming. Alternatively, time may be taken from the three channels — BBC-1 and 2 and the commercial web — and the fourth (presumably another commercial enterprise) when allocated.

These very broad teachvee plans for providing the U.K. with a "university of the air" have been revealed by Harold Wilson, leader of the Labor Party, who wants to provide facilities for home study (up to university and high technical standards) in order to ease Britain's educational problems.

Politico envisages the formation of an educational trust comprising broadcasters, teachers and other interested parties—such an outfit would be state-aided—to run the etv project which, it's planned, would be backed by provision of text books and other material. Papers would be set and marked under the aegis of universities and technical colleges, etc. His thought that one-year diploma courses could be provided.

Meantime, British broadcasters are already giving etv programming a lot of attention. The commercial web, which has been running a Sunday morning etv experiment for many months past, is prepping to launch a second round of it in the fall.

Associated-TeleVision, which is putting on special science programs as well as French language etv broadcasts, has already linked with leading publisher here, Penguin Books, to provide a "written companion" for the teachvee shows. ABC-TV, a prime mover in the establishment of etv in this country, is experimenting with a series of do-it-yourself transmission kicking off with auto mechanics.

Levine's TV Prod.

Continued from page 1

Rome today to set final plans for the filming. So far no stars or directors have been signed and the project hasn't been budgetted but the first is definitely slated to roll in a few months.

U. S. Fix For TV

After the Ponti series are completed, Embassy will shift its attention to the States for the production of tv films in Gotham and on the Coast. No details of the domestic production plans are ready yet but again Embassy cash will be the major financing for the projects. The Italo series are the second major deal in 1963 between Levine and Ponti, the first having been the $8,500,000 production of four features, two of which have been completed, one of which is now lensing and the fourth soon to start. These are "Ghost at Noon," "Empty Canvas," "Yesterday, Today and Tomorrow" and "Casanova."

On the film production side, Embassy has projects in the works which will involve filmmaking in Hollywood, New York and London. In coproduction with Paramount, "Where Love Has Gone" is shedded to begin shortly on the Coast, to be followed by "Nevada Smith." There is a deal for the filming in 1964 of two films starring Italo star Marcello Mastroianni, these pix to be made both in New York and on the Coast. And there are other domestic projects in the works, many to involve Embassy cash primarily. The Par coproductions are financed by Paramount with 50-50 ownership by Embassy and Par.

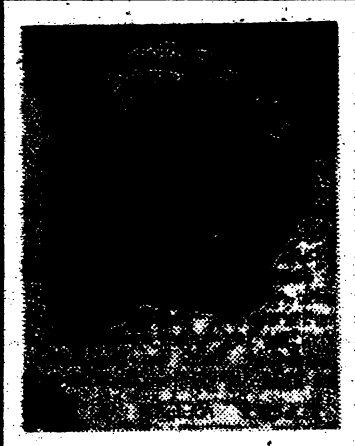
In London there are projects blueprinted for the production of three pix, again involving Embassy production coin primarily. Bill Zimmerman, Embassy production v.p., planed there yesterday (Tues.) to further these deals. In addition, the company has negotiations in progress for the production of two pictures with British producer-actor Stanley Baker, one to be made in Cyprus and the other in London. And there are two other British deals known to be in the works. In the case of the first three, however, everything is arranged and it's now just a matter of signing the proper documents.

Also on the Embassy production schedule are "Tropic of Cancer," which will be made in 1964 in Paris with a French coproducer. Then there's "Imperial Woman," plans for which still aren't settled, "The Idol," a pet project of Lightstone's which is also in the future, Herman Robbins' still unwritten "The Adventurer" and others. Recently completed are the Ponti pix, "Carpetbaggers" (with Par), the Russian-Italian-Embassy coproduction "Italiani, Brava Gente" and others yet to be released like "Zulu."

A while back, Levine stated his intention to enter production in a big way and he now appears ready to do so. The new wrinkle, and an important one, is the addition of tv films to scheme. In addition to the continued purchase of foreign product for distribution in the U.S., these Embassy-produced pix will give the indie one of the largest catalogs in the biz and also make the company one of the most active outfits in the industry, indie or major.

Levine has often said that the way to run an indie company is to think like a major. Well, he's doing just that.

Texas City, Tex. — KTLW has expanded its broadcast facilities, and through arrangements with the Metro Broadcasting Corp. has opened studios in Houston to better serve its increased biz.



HEATHER HEWITT

as Brian-Lee, the artist's model, in Robert Crean's three-act comedy, "Friends of My Youth."

THE CATHOLIC HOUR
NBC-TV
Sundays at 1:30 P.M.
October 13, 20, 27

PS: My special thanks to Chuck, Art, Mimi, Bob, Dick, Marty, Gloria and the cast and crew for making my little debut a memorable and exciting event. —Heather

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HOPE SANSBERRY

extends her sincerest apologies to the many friends and guests who were turned away Friday, October 4th at the Lancaster Hotel, New York, due to STANDING ROOM ONLY.

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Mitchell Trio's 'Mind,' Dana's 'More,' Makeba's 'World,' Heath's 'Brass,' Allen & Rossi's 'Words' Top New LPs

CHAD MITCHELL TRIO: "SINGIN' OUR MIND" (Mercury). Among the ever-growing ranks of modern folk singers, the Chad Mitchell Trio has achieved a special prominence because the group not only delivers the standard tunes in exciting fashion but also fulfills one of the original functions of the folksinger—to comment on the times. The Trio has a big, lusty sound and a sense of humor for solid satire. Latter is demonstrated by "Alma Mater," a look at things at Ole Miss and a zippy rewrite of "Twelve Days of Christmas", which comments on the Nazi ranks during World War II. Interspersed are solid straight folk items, all of which result in a top-flight pop folk session.

VIC DANA: "MORE" (Dolton). With the single click, "More," as the marquee lure for this package, Vic Dana should build his stock as an album seller. He's a young singer, but his song-selling savvy is bound to attract the adult disk trade even with such current teen clicks as "Danke Schoen" and "The End of The World." The backing by Ernie Freeman is of great help to the overall effect.

"THE WORLD OF MIRIAM MAKEBA" (RCA Victor). Miriam Makeba, the South African songstress, again turns out a highly attractive set of folk songs. In this collection, she does tunes from tribal Africa, some Latin numbers and a group of modern ballads. In the latter category are such interesting items as "Forbidden Games," "Wonders and Things," "Where Can I Go" and "Little Boy," a grippingly dramatic item. Hugh Masekela orch back up excellently.

TED HEATH & HIS MUSIC: "SATIN, STRINGS & BOUNCING BRASS" (London). Designed to give the stereo buff the utmost in sound reproduction, this latest Phase 4 session by London Records features the work of Ted Heath & Co. It turns out to be a useful album for both Heath and London. The crisp, clear sound should give stereo fans lots to crow about. Heath's big band comes across with fine quality as it covers various musical moods with full-bodied renditions and performance. Tunes are from the familiar big band songbag and are presented, both by the band and the disk, in very enjoyable fashion.

MARTY ALLEN & STEVE ROSSI: "TWO FUNNY FOR WORDS" (Reprise). Now on the Reprise label after a succession of platters on ABC-Paramount, Marty Allen & Steve Rossi have another solid comedy LP, loaded with fast routines. Recorded at the Concord Hotel, Kiamesha Lake, N.Y., the session is funny and slickly-devised. Material covers "Cleopatra," Playboy Bunnies, folksingers, football, the CIA, bullfighting and topical material concerning today's newsmakers. The lines come fast, and the Concord audience seems to be having a good time. Disk listeners will also enjoy this outing too, as the duo continues to be one of the brightest units on the comedy scene.

"THE WONDERFUL WORLD OF GENE McDANIELS" (Liberty). Gene McDaniels is a singer with lotsa range for handling ballads and swinging material in tasty and stylish fashion. He displays his talent in this session which includes blues, straight swinging stuff, ballads and other ditties. Arranged and conducted by Marty Paich, one of the workingest chart men in the biz, the outing has a solid sound that ably showcases McDaniels' slick vocal abilities. The LP deserves lotsa attention.

JERRY STILLER & ANNE MEARA (Verve). One of the new comedy teams to enter the nitery circuit, Jerry Stiller & Anna Meara are a bright duo that pack a lot of laughs into these grooves. Although there is nothing way-out about the approach, the team does have a good ear for parody and mimicry. Their comments range over tv commercials in a very good series of brief bits, a more dubious item about the astronauts, an after dinner argument and a neat boss-secretary routine. This LP was recorded at the hungry i in San Francisco.

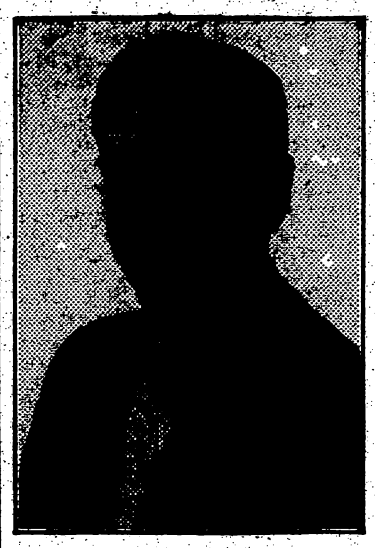
TENNESSEE ERNIE FORD-ROGER WAGNER CHORALE: "THE STORY OF CHRISTMAS" (Capitol). This is a fine Christmas package, combining the contrasting talents of the polished Roger Wagner Chorale and the rugged voice of Tennessee Ernie Ford. The repertory mostly covers traditional ground, including such standards as "Joy To The World," "God Rest Ye Merry, Gentlemen" and "Adeste Fidelis," among others. There is also some unfamiliar material, notably "Some Children See Him" and Ford's reading of the story of the Nativity from the Gospel of St. Luke. Set has been taken from the track of an upcoming Christmas tv show.

LIVING VOICES: "SMOKE GETS IN YOUR EYES" (RCA Camden). Like the Living Strings, RCA Camden's Living Voices are a reliable producer of listenable music. For this fine vocal unit delivers a set of ballads in smooth and effective style, with arrangements by Anita Kerr who also conducts the outing. The tone is soft and pleasant as the Voices render such tunes as "Smoke Gets In Your Eyes," "Be My Love," "Over the Mountain," "Old Cape Cod" and others. It's a solid album that should provide material for home and "good music" programmers.

PAMELA BROWN & ANTHONY QUAYLE: "ANTONY AND CLEOPATRA" (Caedmon). Latest from the Caedmon spoken word shop is this disk version of Shakespeare's "Antony and Cleopatra." Starring Pamela Brown and Anthony Quayle, the album is another fine release for the diskery, sparked by solid performances and good adaptation. As usual, Howard Sackler has directed the session and has done so with dramatic effectiveness and style. The text of the waxing is included in a separate booklet with the platter, which adds to its educational value. One of Shakespeare's more exciting dramas, it has been strongly captured here.

BURGESS MEREDITH: "THE WONDERFUL 'O'" (Colpix). James Thurber's "The Wonderful 'O'" has been strikingly captured in this disk, narrated by Burgess Meredith and featuring a full cast. The session has a haunting quality, spiced with humor and dramatic music. J. Raymond Henderson has provided the musical portion of the presentation which does a lot to set mood and style of the session. The cast likewise does a fine job of capturing mood and style of the piece. Meredith is a strong narrator for the presentation, and whole package adds up to an interesting, specialized platter.

BILL SHELBURNE: "VERY GLAD TO BE UNHAPPY" (Sir). There's a soft and intimate style to Bill Shelburne's way of singing but it's full of sophistication and chic. Devotees of the small nightclubs where a doodling piano and a casual vocal style are the main attraction will find plenty to enjoy in this Shelburne repertoire. He does a lot with Bart Howard's "First Warm Day In May" and "My Love Is A Wanderer," among others but his treatment of G. Wood's "Merry-Go-Round," Comden & Green's "Some Other Time," Coleman & Leigh's "It Amazes Me" and Rodgers & Hart's "Glad To Be Unhappy" are gems that the chic set will cling to.



LAWRENCE WELK
Has Another Hit Dot Record!
"BLUE VELVET," B/W "FIESTA"

Longplay Shorts

Mantovani received a special plaque in New York last week from **D. H. Toller-Bond**, exec veepee of London Records, for the sale of 250,000 "Exodus" LPs. It's Mantovani's sixth LP to pass the 250,000 sales mark . . . RCA Victor has prepped 17 pop albums for its October release schedule . . . Through a special tieup with the Metropolitan Museum of Art, RCA Victor is releasing a new Dynagroove recording of Beethoven's "Eroica" in an album featuring a reproduction of the museum's famed painting, "Aristotle Contemplating The Bust of Homer" by Rembrandt . . . **The Journeymen** are out on a 10-day, seven-city tour to promote their new Capitol LP, "New Directions In Folk Music."

RCA Victor has a three-pronged merchandising campaign going for its RCA blank recording tapes. For Red Seal Magnetic Recording Tape, 12 reels for the price of 10 of either five or seven-inch reels of tape or RCA Snapload Blank Tape Cartridge. The second deal cover RCA "Vibrant" tapes which are being offered at new low prices and the third offering is an RCA Magnetic Recording Sound Tape Merchandiser featuring Red Seal and Vibrant Tape in an assortment of reel sizes. This merchandiser is a brass-finished wire countertop rack with fold-down masonite header card, rubber feet, and is packed on per carton with 12 assorted reels of tapes.

Epic Records has three four-track tapes on tap for October: One in the pop field ("Bobby Hackett Plays The Great Music of Henry Mancini") and two classical tapes featuring the Cleveland Orch . . . Warner Bros. Records will maintain a "one-price, one-deal" policy with an offer to distributors of a 10% discount on all new and catalog album releases.

Oscar Brand, Elektra disker, will be guest entertainer at the annual convention of the World Medical Assn. at New York's Hotel Commodore on Oct. 17 . . . **The Surfaris'** debut LP for Decca, produced by **Bud Dant**, has been tagged "The Surfaris Play" . . . RCA Camdens' Christmas product will carry a 12% discount to distributors and a 100% return privilege . . . **Ramon Argueso** has cut an album for Royal Velvet Inc. titled "A Night At Roseland." Argueso is now in his 19th year as a maestro at New York's Roseland Dance City.

Beryl Berney, the femcee of WCBS-TV's "All Join Hands," has cut an LP for Riverside's "Wonderland" series titled "Childs' Introduction To Life In Spain and Brazil." The record is sponsored by the World Federation of United Nations Assn. . . . The Big Three, currently on FM Records album, "The Big Three," and the single, "The Banjo Song" and "Winken, Blinken and Nod," make their third appearance on **Johnny Carson's** NBC-TV show Friday (11).

The first appearance of Russian violinist **David Oistrakh** and American pianist **Gary Graffman** highlight RCA Victrolo's release for October . . . **The Dillards**, bluegrass singers on the Elektra label, have been set for four appearances on **Judy Garland's** CBS-TV show . . . Mercury Records has purchased U. S. distribution rights to the new Erroll Garner album, "Music From The Motion Picture 'A New Kind of Love,'" from Octave Records . . . Philips Records acquired the master of "Young Boy Blues" by Steve Tyrell from Kirk Records, Houston.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

ELVIS PRESLEY . . . . . **BOSSA NOVA BABY**
(RCA Victor) . . . . . **Witchcraft**

Elvis Presley's "Bossa Nova Baby" (Presley†) is a high-powered item with a strong beat that's sure to keep up his phenomenal spinning streak. The tune is from the film, "Fun In Acapulco," which gives it further turntable potential. "Witchcraft" (Commodore-Presley†) has a solid blues shouting appeal that's destined to win plays, too.

* * *

GENE PITNEY . . . . . **24 HOURS FROM TULSA**
(Musicor) . . . . . **Lonely Night Dreams**

Gene Pitney's "Twenty-Four Hours From Tulsa" (Arch) is a saga song with plenty of emotional impact that will draw the kind of turntable time that leads to a payoff. "Lonely Night Dreams (Of Far Away Arms)" (Januaryt) is a fair ballad that should get an okay spinning response.*

* * *

THE SHIRELLES . . . . . **31 FLAVORS**
(Sceptor) . . . . . **Mad, Mad, Mad Mad World**

The Shirelles' "31 Flavors" (United Artists) is a flavorsome item from the upcoming "It's A Mad, Mad, Mad, Mad World" pic with enough of a pop novelty appeal to keep it rolling strongly on all levels. "It's A Mad, Mad, Mad, Mad World" (United Artists*) is the title song from the same pic and it, too, will get across its spinning point.*

* * *

WAYNE NEWTON . . . . . **SOMEONE'S AHEAD OF YOU**
(Capitol) . . . . . **Shirl Girl**

Wayne Newton's "Someone's Ahead of You" (T.M.†) comes on the heels of his "Danke Schoen" click with a rocking buildup that can't miss. Also in its favor are the big string and choral support. "Shirl Girl" (T.M.†) is a fair try at the teen idiom.

* * *

JOHNNY CASH . . . . . **THE MATADOR**
(Columbia) . . . . . **Still In Town**

Johnny Cash's "The Matador" (Cash†) has the similar spinning dash of his previous "Ring Of Fire" click and its moment-of-truth bullring theme works out into an exciting project. "Still In Town" (Pampert) has some neat ballad effects to win occasional play.

* * *

DARLENE LOVE . . . . . **A FINE FINE BOY**
(Philles) . . . . . **Nino and Sonny**

Darlene Love's "A Fine Fine Boy" (Mother Bertha-Trio†) has a big and effective sound that features a vocal drive and shout that big catch-on qualities. "Nino and Sonny (Big Trouble)" (Mother Bertha†) loses out by its overburdened message.

* * *

MARVIN GAYE . . . . . **CAN I GET A WITNESS**
(Tamla) . . . . . **I'm Crazy 'Bout My Baby**

Marvin Gaye's "Can I Get A Witness" (Jobete†) is a high-flying uptempoed item with a blues beat that will rock the teen fans. The femme chorus in the background gives it an added fillip. "I'm Crazy 'Bout My Baby" (Jobete†) has the kind of beat that draws sometime juke action.

* * *

MAJOR LANCE . . . . . **HEY LITTLE GIRL**
(Epic) . . . . . **Crying In The Rain**

Major Lance's "Hey Little Girl" (Curtom-Jalynne†) is another shouter from the "Monkey Time" exponent with a swinging feel that never fails to win the payoff spinning action. "Crying In The Rain" (Jalynne†) is just a so-so ballad affair.

* * *

DEMETRISS TAPP . . . . . **LIPSTICK PAINT A SMILE ON ME**
(Brunswick) . . . . . **If You Find Love**

Demetriss Tapp's "Lipstick Paint A Smile On Me" (Painted Desert†) taps the moody blues ballad field with a winning and warm vocal styling that earns payoff spinning time. The song is a top-drawer ballad, which, in addition to the potent piping, gets highly listenable effects from a rich string and chorus backing. "If You Find Love" (Barton†) will find some spinning fans because of its honest ballad treatment.

* * *

BOBBY VEE . . . . . **NEVER LOVE A ROBIN**
(Liberty) . . . . . **Yesterday And You**

Bobby Vee's "Never Love A Robin" (Roosevelt†) is a tidy ballad that's enhanced by a deft multi-tracking vocal job and a clean and clear arrangement. "Yesterday and You" (ABC) is out of Kurt Weill's German jazz school which makes it an okay bet for some juke play.*

* * *

THE NEW CHRISTY MINSTRELS . . . . . **SATURDAY NIGHT**
(Columbia) . . . . . **Wheeler Dealers**

The New Christy Minstrels' "Saturday Night" (Cherrybell) follows the free-wheeling folk pattern of the "Walk Right In" click and shapes as a natural to follow their "Green, Green" click. "The Wheeler Dealers" (Miller*) has the folk action going for it and could be turned into a spinner-winner.*

* * *

DICK KALLMAN . . . . . **FROM THIS DAY ON**
(Capitol) . . . . . **Say It Isn't So**

Dick Kallman's "From This Day On" (Regent†) is a big message ballad that has a lot of sound gimmickry (chimes, strings and multi-tracked chorus) but it's done with a musical taste that the spinners dig. "Say It Isn't So" (Berlin) is given a distinctive ballad feel that should pick up programming interest.*

* * *

DORIS TROY . . . . . **TOMORROW IS ANOTHER DAY**
(Atlantic) . . . . . **What'cha Gonna Do About It**

Doris Troy's "Tomorrow Is Another Day" (Premier-Hill & Range†) comes across with a solid terp beat that makes it a natural for teen approval and a cash-in entry to follow her "Just One Look" click. "Watch'cha Gonna Do About It" (Premier†) asks a familiar question in a familiar way.

* * *

SOLOMON BURKE . . . . . **YOU'RE GOOD FOR ME**
(Atlantic) . . . . . **Beautiful Brown Eyes**

Solomon Burke's "You're Good For Me" (Cotillion-Vogle†) has an insinuating blues-gospel feel with definitive pop markings that will help carry across the jock and juke spinning circuit. "Beautiful Brown Eyes" (Mellin-Cotillion†) has a neat flair that rates turntable time. Gros.

*ASCAP. †BMI.

ARMADA Board Backs FTC Disk Biz Probe, Urges Industry to Cooperate

Chicago, Oct. 8.

The board of directors of the American Record Merchants and Distributors Assn. is convinced that it has a friend in court in the Federal Trade Commission and that a trade practices conference to be held next spring under FTC auspices will unsnarl a business described by ARMADA prexy Amos Heilicher as "a bucket of worms—you can't tell where one starts and another begins."

The ARMADA board met at a motel outside Chicago last Tuesday (1), only a week after the FTC had announced plans for the trade conference. Apparently hopeful that some progress was being made in the worsening situation for indie distribs, the board meeting was the best attended in the history of the Assn.

The distribs spent the day figuring out ways in which ARMADA could help the FTC in analyzing the situation, and concluded with a resolution expressing the Assn.'s appreciation for the Commission's action and asking the record industry to cooperate in the hearings. Leading the discussions was Earl W. Kintner, ARMADA Washington counsel and a former FTC chairman.

While the indie distribs were hopeful following the meeting, several expressed doubts as to whether FTC authority could provide the "top-to-bottom set of rules" desired by some of the members. A more likely probability is that the FTC will isolate and identify those distribution practices that are patently illegal under various rulings by a wide range of Government agencies.

In its announcement of the trade practice conference, the FTC said that it wanted to look into such practices as discriminatory pricing and advertising allowances, misrepresentation of products, commercial bribery (freebies), deceptive pricing and use of names, substitution of products and deceptive invoicing.

In other action, the ARMADA board selected Edgar M. Jones as executive secretary. He had been interim secretary, and before that was associate director of pubrel for the national USO. The organization also scheduled its next board meeting for January in Chicago, and tentatively set its sixth annual convention for the Broadmoor Hotel in Colorado Springs.

Chi Court Dismisses Vice Rap Vs. Ralph Marterie, Calls His Arrest 'Illegal'

Chicago, Oct. 8.

Bandleader Ralph Marterie was found not guilty last Thursday (3) of charges of arranging a meeting for purposes of prostitution lodged by Vice Squad detectives. Judge Wayne C. Olson dismissed the charges on the basis that the arrest of Marterie at a northside cocktail lounge Sept. 11 constituted illegal entrapment by the police. The woman involved pleaded guilty to six vice charges, reversing an earlier plea.

Marterie told reporters the case had cost him a television job and $80,000 in band bookings. He said he was dropped by a cigaret company sponsor for whose commercials he had supplied the music. The bandleader described the arrest as a "smear attempt."

Marterie's attorney said the bandleader "simply had meant to be friendly" when he complied with vice detectives' requests to arrange a meeting with a prostitute. In his statement, Judge Olson said: "We don't want police to cause crime but curb it or prevent it from being committed."

Paul Anka Extending His European Tour

Paul Anka will extend his originally-scheduled tour of seven European countries.

Irvin Feld, Anka's personal manager, is arranging additional bookings for Stockholm, Amsterdam, Rotterdam, Helsinki, Warsaw, Brussels, Antwerp, Liege, Istanbul, Lisbon, Athens, Copenhagen and Barcelona.

Anka launched his European trek several weeks ago with a two-weeker at Olympia Theatre, Paris.

Swedish Disk Best Sellers

Goteborg, Oct. 8.

1. Devil in Disguise ....Presley (RCA)
2. Twist and Shout ....Beatles (Parlophone)
3. Just Like Eddie .....Heinz (Decca)
4. Spel-Olles Ganglat .. Trio me' (Polydor) Bumba
5. Skradarvisan ...Sven-Ingvars (Philips)
6. All In Game .....Richard (Columbia)
7. Bad to Me .....Kramer (Parlophone)
8. L'Amour s'en va .....Hardy (Vogue)
9. Mara na Drini ..Urosevic Trio (Metronome)
10. Sweets for Sweet ..Searchers (Pye)

Maxin's Concept For Globe's Rising Disk Nationalism

A new concept of international artists & repertoire is being devised by Arnold Maxin, president of MGM Records, to crack through the global disk scene. It's aimed to fill the needs of a growing nationalism in the major markets around the world by supplying disk material required by each individual country.

According to Maxin, a U. S. diskery with a worldwide distribution setup must now a&r for the various countries separately instead of just sending the same product all over as has been the practice in the past. "A record," he pointed out, "now has to be made with a particular country in mind and that goes for its current sound and lyric fashions as well as its language."

In an effort to produce records that fit into each country's particular market trends, Maxin's international a&r concept calls for more assistance and advice from his company's affiliates and licensees around the world. Maxin has alerted them all to submit material and ideas for particular artists in the MGM (and subsids) roster that they feel will have a chance to compete with the native talent in their own lingo and with their own musical fads. Maxim also figures that the material submitted by his global a&r network can be recorded here as well as in Europe. "Nashville and Nola are as good as any recording setup they've got there," he said.

On a recent trip to Europe, Maxin discussd the potential in various countries on the Continent of Roy Hamilton, a comparatively new pactee, with a view towards giving the singer a country-by country push with disks indigenous to particular areas.

Among the foreign markets which now hold Maxin's prime interest are Germany, France, Italy, Spain and Japan.

UA INFRINGED 'GRASS' 'TRACK, SUIT ALLEGES

Charging United Artists and others with infringing the soundtrack of the film, "Bed Of Grass," by copying the song, "Ilya," and using it in the pic "Never On Sunday," Parnassus Films filed suit last week in N.Y. Federal Court for an injunction and damages. Other defendants are United Artists Records, RCA Victor, Decca, Columbia, Melina Films Ltd., Jules Dassin, Melinda Mercouri and Manos Hatijidakis.

Parnassus claims it was assigned the rights to the film, an original work by Gregory Tallis of Greece, and secured all rights in 1957. In addition to the injunction, the plaintiff seeks delivery of all the "Never On Sunday" film prints for impounding and an accounting of damages allegedly sustained from the unlawful use of the soundtrack, words and music of the tune.

Weiss' Far East Tour

Bobby Weiss, international director for Warner Bros. Records, headed out on another tour of the Far East and the Australia - New Zealand axis last week.

He launched his trek in Tokyo with a sales meeting sponsored by Toshiba Musical Industries and attended by Tokyo record dealers as well as the entire Toshiba promotion and sales staff.

Similar sales meetings have been set up for Hong Kong, the Philippines, Singapore, Australia and New Zealand.

Tokyo Web's New Pubbery to Fight O'seas Competish

Tokyo, Oct. 8.

The Tokyo Broadcasting System, one of Japan's leading radio and tv stations with affiliates that make it effective as a network, has launched a music publishing company. The new outfit, called Nippon Ongaku Shuppan Sha, has taken International Music Publishers under its wing and amenable to deal with other Japanese publishing houses.

The TBS offshoot organization will make funds available for more intensified promotion of music catalogs. It appears designed to give the Japanese publishing industry muscles for competish with branches of foreign publishing houses expected to open here.

The move hopefully will be another step forward in the comparatively recent alignment of Japanese music publishing practices with international requirements, managing director of TBS. Kitagawa, former president of IMP, becomes general director of that company, which he says will retain autonomy in the new setup.

Regarding IMP, which he organized three years ago—at a time when there were no bonafide publishers here—only pirate printers—Kitagawa told VARIETY, "I am afraid the foreign publishers we represent have not been satisfied with the results thus far. I made a mistake," he added. "I thought we did not need large investments, but just had to collect royalties, deduct our shares and forward the balances.

"I have since learned that there must be promotion of the music," he said. With the funds now available to IMP, Kitagawa noted that he would put money into promo-

(Continued on page 44)

VICTOR LOADS BALLY GUNS FOR THE PAGE 7

As part of the buildup for its new musical group, The Page 7, RCA Victor will bring its recording equipment into New York's Basin Street East within the next couple of days for a "live" disking. The group opened at the club Monday (7).

Meantime, the diskery has its advertising-promotion guns trained on the group's first Victor LP, "The Page 7—An Explosion In Pop Music." The combo will also head out on an extensive promotion tour covering such cities as Philadelphia, Washington, Pittsburgh, Cleveland and Kansas City.

The Page 7 was formed recently by seven Coast musicians headed by pianist Page Cavanaugh, who long headed his own trio. Along with the maestro in the combo are Lew McCreary (trombone), Dave Wells (trombone), Bob Jung (sax), Jack Sperling (drums), John Pisano (guitar) and Don Bagley (bass).

Scepter's O'seas Deals

Scepter Records has tied up with Pye Records of England and Vogue Records of France for representation in both countries. Negotiations are now under way with companies in Scandinavia, Belgium, Germany, Italy, Spain, South Africa, New Zealand, Australia and South America.

Scepter is recently formed diskery-music publishing combine with Florence Greenberg as president; Marvin Schlachter as sales manager; Ed Townsend as artists & repertoire head, and Joseph Zerga, as international manager and music publishing head.

British Disk Biz Grabbing TV Stars For Waxing—See Big Sales Potential

British Disk Best Sellers

London, Oct. 8.

1. She Loves You .....Beatles (Parlophone)
2. All In The Game ....Richard (Columbia)
3. I Want to Stay Here ..... Gorme/Lawrence (CBS)
4. Do You Love Me? . Tremeloes (Decca)
5. Applejack ... Harris/Meehan (Decca)
6. Then He Kissed Me..Crystals (London)
7. Bad To Me ..... Dakotas (Parlophone)
8. Just Like Eddie ..... Heinz (Decca)
9. I'll Never Get Over You ..... Pirates (HMV)
10. If I Had a Hammer ...Lopez (Reprise)

H'vard Music Hits PP&M Pub With 200G Piracy Suit

Harvard Music filed suit in N.Y. Federal Court last week against Papamar Music and Peter Yarrow for alleged infringement of its tune, "The Cruel War Is Raging." It's claimed that the defendants' song, "The Cruel War," was copied from the plaintiff's work.

The suit seeks damages of $200,000 against Yarrow and wants the alleged infringement enjoined. The suit also asks that Papamar be restrained from licensing or exploiting "The Cruel War."

The complaint states that in February, 1961, Yarrow created "The Cruel War Is Raging," which he assigned to Harvard between February, '61 and July, '61. It's charged that after July 26, '61, Papamar infringed by publishing "The Cruel War" copied from plaintiff's work.

The suit also claims that in '61 Yarrow warranted that the tune was an original. Harvard claims that Papamar will assert as a defense that the work is in public domain and does not contain sufficient new matter to support a copyright. In event should this defense be sustained, Yarrow is liable to the plaintiff for $200,000 by reason of breach of warranty.

The action alleges that a recording was made and released in November, 1961 and that Yarrow and Paul Stookey assigned "The Cruel War" to Papamar. The suit claims that Papamar, knowing of Harvard's agreement with Yarrow, wilfully participated with and aided and abetted Yarrow in the breach of the agreement.

Yarrow and Stookey are members of the Peter, Paul & Mary folk singing act. Papamar is the trio's music publishing setup.

D.C. GETS ITS 1ST FOLK SERIES ON SEASON BASIS

Washington, Oct. 8.

Stanley-Williams Presentations, which inaugurated a Festival Concert Series of folk performances last year under auspices of the National Folk Festival Assn., has launched a 1963-64 subscription series of six concerts in Washington, D.C. This is Washington's and S-W's first folk series on a season basis. The concerts will be held in the 1,500-seat Lisner Auditorium.

Opening concert is set for Oct. 16 with Josh White. On tap thereafter are The Clancy Bros, with Tommy Makem, Bob Dylan, Richard Dyer-Bennt, The New Lost City Ramblers & Bonnie Dobson, and Martha Schlamme.

The Folk Festival Assn., a nonprofit group founded in 1933, has staged annual folk festivals every year since then except during the war. Its affiliation with S-W in 1962 marked its first venture into the concert field. S-W also presents concerts independently and plans a number of special events in other halls during the season.

London, Oct. 8.

Apart from the many disk artists who appear on television, and duly make records, British tv sources are providing the local wax industry with hitherto straight artists. The latter, for one reason or another, will go well on disks, the record companies believe.

For instance, EMI has taken Rupert Davies out of the "Maigret" series for a novelty platter called "October Dreams" backed by "Smoking My Pipe." Release is coincident with a first-time dish by new Emher artist Philip Lowrie, who portrays Dennis Tanner in Granada-TV's smash vidshow. "Coronation Sheet's" Pat Phoenix is ditto for EMI.

Also just on release is a Pye disk by Joe Brady of NBC's tv outing, "Z Cars," titled "The Great Train Robbery." Still another EMI release is actor Wilfred Bramble (of "Steptoe And Son") on single with "Second Hand" in a direct association with the tv comedy about two junkmen. Harry H. Corbett, the other junk merchant in the BBC-TV comedy, has also been cutting waxes since his rise to comedic fame on the small screen.

Ken Dodd, noted local comedian who has a regular monthly series on BBC, is now winning fame as a straight balladeer and is in direct competition with local pop singers on certain numbers — as, for instance, on "Still" which is recorded by domestic topseller Karl Denver.

In addition to such straight actors as Tom Courtenay—who waxed "Mrs. Brown You've Got A Lovely Daughter" for Decca after his vidperformance in "The Lads" —comedians like Charlie Drake, Dick Emery (straight songs, incidentally) Benny Hill, and many others have supplemented their tv fame with disk followups.

Phono Sales Dip

Washington, Oct. 1.

Distributor and factory sales of phonographs slipped slightly in July, Electronic Industries Assn. disclosed.

But sales in both categories for portables and consoles for the first seven months of 1963 are still running ahead of comparable figures in 1962.

Total July distrib sales were 298,981, compared to 315,043 in June. Seven month distrib sales were 2,058,451 in 1963, a big jump over last year's 1,721,967.

EMI, Decca to Hypo Bally In Oct.-Dec. to Tap Rising Album Market in Britain

London, Oct. 8.

The fast-growing album market in this country is to come under renewed exploitation vigor during the next two vital months from the two major British disk houses, EMI and Decca.

Latter org is preprepping a major buildup for RCA Dynagroove disks which it markets here in the November-December period, the two most profitable months for the local music biz.

EMI reveals it is organizing a "big push" in the album field coincident with the Decca drive, but marketing manager Rex Oldfield won't go into specifics. He merely says that EMI will be hitting the market from various angles, probably spearheaded by a new disk series called "Classical Music To Live With."

New push on the LP front by the majors, which will involve renewed promotional activity, comes after they have undergone some goading from the record retailers. Latter maintain that the various record clubs which operate locally do a harder selling job than the diskeries.

It is hoped in music circles that the "Big Two's" new approach to what is seen as one of the most difficult marketing problems, the shifting of albums off the shelves, will curb the inroads that cutrate albums offered by the record clubs have made into the "legit" market.

VARIETY ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	9	**ALLAN SHERMAN** (Warner Bros.) **My Son the Nut** (WB 1501)
2	3	39	**PETER, PAUL & MARY** (Warner Bros.) **Moving** (W 1473)
3	2	24	**BYE BYE BIRDIE** (Victor) **Soundtrack** (LOC 1081)
4	4	9	**TRINI LOPEZ** (Reprise) **Trini Lopez at PJ'S** (6093)
5	6	8	**KINGSTON TRIO** (Capitol) **Sunny Side** (T 1935)
6	16	4	**ELVIS PRESLEY** (Victor) **Golden Records, Vol. III** (LPM 2765)
7	9	8	**NEW CHRISTY MINSTRELS** (Columbia) **Ramblin'** (CL 2055)
8	7	72	**PETER, PAUL & MARY** (Warner Bros.) **Peter, Paul & Mary** (W 1449)
9	5	27	**ANDY WILLIAMS** (Columbia) **Days of Wine & Roses** (CL 2015)
10	19	4	**RAY CHARLES** (ABC-Par) **Recipe for a Soul** (465)
11	8	101	**WEST SIDE STORY** (Columbia) **Soundtrack** (OL 5670)
12	18	4	**BARBRA STREISAND** (Columbia) **Volume II** (CL 2054)
13	13	31	**JOAN BAEZ** (Vanguard) **Baez in Concert** (VRS 9112)
14	11	12	**VARIOUS ARTISTS** (Capitol) **Shut Down** (T 1918)
15	10	32	**LAWRENCE OF ARABIA** (Colpix) **Soundtrack** (CP 514)
16	21	25	**BARBRA STREISAND** (Columbia) **Barbra Streisand Album** (CL 2007)
17	27	2	**BOBBY VINTON** (Epic) **Blue Velvet** (LN 24068)
18	14	7	**NANCY WILSON** (Capitol) **Hollywood My Way** (T 1934)
19	17	27	**HOW THE WEST WAS WON** (MGM) **Soundtrack** (1E5)
20	23	15	**JAMES BROWN** (King) **James Brown Show** (826)
21	15	16	**HENRY MANCINI** (Victor) **Uniquely Mancini** (LPM 2692)
22	31	4	**JOHNNY MATHIS** (Columbia) **Johnny** (CL 1809)
23	12	21	**BEACH BOYS** (Capitol) **Surfin' U. S. A.** (T 1890)
24	37	6	**TONY BENNETT** (CL 2056) **This Is All I Ask** (Columbia)
25	20	18	**NAT KING COLE** (Capitol) **Lazy, Crazy Days of Summer** (T 1932)
26	22	6	**MONDO CANE** (United Artists) **Soundtrack** (UAL 4105)
27	24	19	**SMOTHERS BROS.** (Mercury) **Think Ethnic** (MG 30777)
28	29	6	**LAWRENCE WELK** (Dot) **Scarlett O'Hara** (3528)
29	—	1	**FRANK SINATRA** (Reprise) **Sinatra's Sinatra** (R 1010)
30	—	1	**AL MARTINO** (Capitol) **Painted Tainted Rose** (T 1975)
31	35	7	**BOBBY VINTON** (Epic) **Blue Velvet** (LN 24068)
32	34	26	**NANCY WILSON** (Capitol) **Broadway My Way** (T 1828)
33	30	7	**SURFARIS** (Dot) **Wipe Out** (DLP 3535)
34	—	1	**VENTURES** (Dolton) **Let's Go** (BLP 2024)
35	36	12	**LITTLE STEVIE WONDER** (Tamla) **12 Yr. Old Genius** (240)
36	38	28	**ROY ORBISON** (Monument) **Greatest Hits** (MLP 8000)
37	41	4	**LIMELITERS** (Victor) **14 Folk Songs** (LPM 2631)
38	26	3	**BOB DYLAN** (Columbia) **Freewheelin** (CL 1986)
39	—	1	**CHAD MITCHELL TRIO** (Kapp) **Best of** (KL 1334)
40	25	16	**CLEOPATRA** (20th-Fox) **Soundtrack** (FXG 5008)
41	40	28	**KINGSTON TRIO** (Capitol) **Kingston Trio No. 16** (T 1871)
42	32	16	**AL MARTINO** (Capitol) **I Love You Because** (T 1914)
43	39	8	**JOHNNY CASH** (Columbia) **Ring of Fire** (GL 2053)
44	33	10	**ASTRONAUTS** (Victor) **Surfin' With the Astronauts** (LPM 2760)
45	28	47	**JOHNNY MATHIS** (Columbia) **Newest Hits** (CL 2016)
46	42	28	**TONY BENNETT** (Columbia) **I Wanna Be Around** (CL 2000)
47	46	3	**CHUCK BERRY** (Chess) **On Stage** (LP 1408)
48	43	62	**TONY BENNETT** (Columbia) **I Left My Heart in San Francisco** (CL 1869)
49	47	13	**BILLY VAUGHN** (Dot) **Sukiyaki & 11 Hawaiian Hits** (DLP 3523)
50	48	13	**PERCY FAITH** (Columbia) **Themes for Young Lovers** (CL 2023)

GRIM DODGER NOTE: NO GLADIATOR MUSIC

Los Angeles, Oct. 8.

John V. Trachitella, American Federation of Musicians local prexy, had this to say at conclusion of Sunday's World Series finale, aimed at Dodger chief Walter O'Malley:

"In this series, the Dodgers have been big league in every respect but music. The Yankees used the orchestras of Guy Lombardo and the Tommy Dorsey band to add class to the sight and sound of the game. What did Papa O'Malley give us? One organist. This is maybe okay for the regular season but hardly appropriate for the World Series. As far as we musicians are concerned, a great team like the Dodgers deserves better from its management. O'Malley's use of one organist instead of an orchestra made Los Angeles look like a bush league, even though we have the best team in baseball."

AGAC's Broader Auditing Program Rolls in Europe

The American Guild of Authors & Composers (AGAC) has begun its auditing program in Europe. First company coming under AGAC's broadened auditing operation is Mills Music Ltd. It's a continuation of AGAC's audit of Mills in the U.S.

According to Miriam Stern, AGAC exec secretary, the total collections for 1963 will probably hit the $2,000,000 mark.

Also, AGAC has scheduled its next general meeting for Nov. 14 in New York. Election of offices will take place then. Burton Lane is current AGAC president.

Miss Stern also has set the wheels in motion for publication of an AGAC bulletin. It will be a quarterly publication with the first issue due in December.

Tokyo Web's

Continued from page 43

tion, printing, translation of lyrics and publicity material, an enlarged sales force and an expanded accounting division.

He said IMP would begin to send agents to schools, music shops, nightclubs, tv and radio stations and dance halls in a drive for sheet music sales. Kitagawa pointed out that this kind of effort has previously only been made by IMP in Tokyo.

Among the world publishers repped here by IMP are Leeds, Warner Bros.' MPHC, Joy, Ricordi, Hans Gerig, Fermato Do Brasil and RCA Espagnol. The company is keeping its old Asakusa office for promotional functions, with Kitagawa and his accounting staff having moved into the Nippon Ongaku Shuppan Sha quarters in the Akasaka section of this city.

Kitagawa said that other Japanese music publishers could also receive financial assistance from Nippon Ongaku Shuppan Sha. In addition, he disclosed that the new company would encourage establishment of more publishers here.

"If there were more publishers claiming royalties, then the Japanese entertainment companies will more easily understand and recognize copyright regulations," said Kitagawa, who is also managing director of the Japan Music Publishers Assn., organized two years ago.

Another aim of Nippon Ongaku Shuppan Sha, Kitagawa said, is to promote Japanese music better here and abroad. One step would be to acquire rights to Japanese music rather than have them go to foreign publishers. "This is not only for national pride and increased income for us," Kitagawa said, "but it's silly, expensive and time-wasting for an orchestra here to have to send to Italy, for example, sheet music to a Japanese symphonic work."

In this direction, he is also seeking to break the so-called "slave contracts" Japanese composers and lyricists have with recording companies here. Under this structure, these artists must give exclusive rights to the diskeries, which do not permit recording of the material by rival labels. Kitagawa noted, "When publishers want to acquire a copyright from a composer and author, they can't get it." The answer to this, he said, is to encourage these artists to go freelance.

VARIETY SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	7	**BLUE VELVET** **Bobby Vinton**	Epic
2	2	6	**SALLY GO ROUND THE ROSES** **The Jaynettes**	Tuff
3	4	5	**BE MY BABY** **Ronettes**	Phillies
4	17	3	**SUGAR SHACK** **James Gilmer**	Dot
5	5	10	**MY BOYFRIEND'S BACK** **Angels**	Smash
6	8	5	**CRY BABY** **Garnett Mims**	UA
7	3	8	**SURFER GIRL** **Beach Boys**	Capitol
8	11	4	**BUSTED** **Ray Charles**	ABC-Par
9	6	6	**THEN HE KISSED ME** **The Crystals**	Phillies
10	20	3	**DEEP PURPLE** **April Stevens & Nino Tempo**	Atco
11	7	8	**HEAT WAVE** **Martha & Vandellas**	Gordy
12	28	2	**I CAN'T STAY MAD AT YOU** **Skeeter Davis**	Victor
13	21	3	**TALK TO ME** **Sunny & Sunglows**	Teardrop
14	13	4	**BLUE BAYOU** **Roy Orbison**	Monument
15	10	10	**IF I HAD A HAMMER** **Trini Lopez**	Reprise
16	12	6	**A WALKIN' MIRACLE** **The Essex**	Roulette
17	18	4	**HONOLULU LULU** **Jan & Dean**	Liberty
18	33	4	**DONNA THE PRIMA DONNA** **Dion**	Columbia
19	9	6	**MICKEY'S MONKEY** **Miracles**	Tamla
20	19	3	**FOOLS RUSH IN** **Rick Nelson**	Decca
21	34	3	**MEAN WOMAN BLUES** **Roy Orbison**	Monument
22	15	6	**WONDERFUL, WONDERFUL** **Tymes**	Parkway
23	14	5	**MARTIAN HOP** **Ran-Dells**	Chairman
24	22	2	**PART TIME LOVE** **Little Johnny Taylor**	Galaxy
25	23	5	**THAT SUNDAY, THAT SUMMER** **Nat King Cole**	Capitol
26	24	11	**MORE** **Kai Winding**	Verve
27	16	9	**PAINTED TAINTED ROSE** **Al Martino**	Capitol
28	42	4	**ONLY IN AMERICA** **Jay & the Americans**	UA
29	37	2	**BUST OUT** **Busters**	Arlen
30	30	9	**HELLO MUDDAH, HELLO FADDUH** **Allan Sherman**	Warner Bros.
31	—	1	**MARIA ELENA** **Los Indios Tabajaias**	Victor
32	38	2	**I'LL TAKE YOU HOME** **Drifters**	Atlantic
33	—	1	**WASHINGTON SQUARE** **Village Stompers**	Epic
34	—	1	**DON'T THINK TWICE** **Peter, Paul & Mary**	Warner Bros.
35	—	1	**THE GRASS IS GREENER** **Brenda Lee**	Decca
36	—	1	**I'M LEAVING IT ALL UP TO YOU** **Dale & Grace**	Michelle
37	25	9	**THE MONKEY TIME** **Major Lance**	Okeh
38	26	6	**KIND OF BOY YOU CAN'T FORGET** **Raindrops**	Jubilee
39	40	5	**DOWN THE AISLE** **Patti LaBelle**	Newtown
40	46	15	**WIPE OUT** **Surfaris**	Dot
41	41	3	**TEENAGE CLEOPATRA** **Tracey Dey**	Liberty
42	—	1	**HE'S MINE** **Alice Wonderland**	Bardell
43	—	1	**HOT DOGGIN'** **Astronauts**	Victor
44	43	2	**TWO TICKETS TO PARADISE** **Brook Benton**	Mercury
45	32	3	**HELLO HEARTACHE, GOODBYE LOVE** **Little Peggy March**	Victor
46	36	9	**FRANKIE & JOHNNY** **Sam Cooke**	Victor
47	31	13	**MOCKINGBIRD** **Inez Foxx**	Symbol
48	29	3	**WHAM** **Lonnie Mack**	Fraternity
49	47	1	**ELEPHANT WALK** **Donald & The Delighters**	Astra
50	27	9	**YOU CAN NEVER STOP ME LOVING YOU** **Johnny Tillotson**	Cadence

Inside Stuff—Music

Brown Meggs, Capitol Records' director of eastern operations and parttime gourmet, offered his estimate of New York's restaurant scene in a letter to the N.Y. Times Magazine (22) following Craig Claiborne's roundup of the Gotham eateries. Meggs wrote, " . . it is my impression that we, the diners—not the restaurants are at fault. We accept the bad service, the canned sauces, the exorbitant wine prices, without cavil or complaint; and we compound the felony with perfunctory tips that in no way reflect our satisfaction or lack thereof. In short, we have the restaurants we deserve. When confronted with grave deficiencies in a grand luxe, grand prix restaurant, there are two remedies available to all courageous gourmets: 1) complain to the maitre d'hotel, and 2) refrain from tipping—the waiter, the wine steward, the captain.

"Frankly, what we need around here are some more active complainers, like Mr. Claiborne, for example. I'll bet he doesn't tip the sommelier who holds back the wine list while proposing 'a nice Beaujolais' at eight bucks a throw."

The National Academy of Recording Arts & Sciences (L. A. chapter) will initiate a special course and lecture series at the U. of California at Los Angeles. Cosponsored by the university's Extension Department of Arts and Humanities, the course is designed for both the layman and the professional on the workings of the recording industry—its history, background and development, its issues, problems and potentials, and its significance in the cultural and social scene.

The opening meeting of the course will take place Oct. 10 with Goddard Lieberson, Columbia Records president, assisting in the launching. Also on the panel for the first session will be John K. (Mike) Maitland, president of Warner Bros. Records, who will speak on the businessman's view of the recording industry, and Andre Previn, who'll provide the artist's view. Each class meeting thereafter will feature panel discussions, field trips and demonstrations by industry execs and artists.

"Elsinore, a musical comedy with music by Rory Butler and lyrics by Alan Greengrass, produced by the Columbia Players of Columbia U., has copped first place in the third annual Broadcast Music Inc. Variety Show Competition. BMI will shell out $500 each to Butler, Greengrass and to the Columbia Players. First honorable mention award was made to Charles Collins, who wrote the lyrics and music for Texas Christian U.'s "Reach For The Stars." Second honorable mention went to Frank Gannon, of Georgetown U., writer of music and lyrics for that school's Mask & Bauble production of "Bonaparte."

Judges who selected the winning works from 31 entries included Jerry Bock, Sheldon Harnick, Morton DaCosta, Robert Fryer, Lehman Engel, who serves as director of BMI's musical theatre workshop; Joe Linhart, of RCA Victor; and Robert B. Sour, v.p. in charge of BMI's writer relations department.

For the fourth consecutive year, Capitol Records Distributing Corp. is launching a promotion aimed exclusively at the college market. CRDC's 1963 college promotion is tied around a football and fraternity theme and carries the tag line "Kappa Kappa Capitol Men Are Better Than People. To reach the students, Cap is going direct—through ads in college newspapers—and via dealers and disk jockeys. To stimulate airplay, Cap is sending disk jockeys kits containing beer mugs, membership cards in the Kappa Kappa Capitol fraternity, and a booklet called "Instructions For Making Your Own Fraternity Paddles." Albums being stressed in the campus push are by The Four Freshman, The Journeymen, June Christy, Jonah Jones, Wayne Newton and Fred Waring.

Capitol Records has opened its new exec offices in New York in the recently-completed Sperry-Rand Bldg. on the Ave. of the Americas between 51st and 52d Streets. For the past 13 years, the label's N.Y. headquarters has been located in the Mutual Life Building at 55th St. and Broadway.

Housed in Cap's new offices will be a staff of 24, including execs of Capitol Records Inc., Capitol Records Distributing Corp., Angel Records, Capitol Records International Corp., Ardmore Music and Beechwood Music.

In addition to the new Sperry-Rand offices, Cap will continue to maintain sales offices. (New York branch, CRDC) at West 44th St.; and studio facilities at West 46th St.

Student composers residing anywhere in the Western Hemisphere are eligible to win awards totaling $18,550 in the 1963 Student Composers Awards (SCA) sponsored by Broadcast Music Inc. BMI annually sponsors the competition designed to encourage the creation of concert music by young composers. The '63 contest is the fifth in which composers from countries other than the U. S. and Canada are eligible to compete. Since 1951, 84 student composers have received SCA awards. The announcement of the '63 awards will be made no later than June, '64, with sums ranging from $250 to $2,000 to be granted at the discretion of the judges.

The Sam Donahue-Frank Sinatra Jr. etc. show at the Americana Hotel three weeks ago, now Peter Duchin at the St. Regis' Maisonette, Buddy Greco with Enric Madriguera's return (new show at the Americana), and kindred bookings, are bringing out the songpluggers in a manner not seen around New York for some time. The comedians are not music biz fodder but as the diskery names get key hotel bookings the music contact men have become more in evidence. Incidentally, the new breed of songplugger is very After Six formals-minded, many of them changing from business mufti commensurate with the "class" of the rooms.

A four-man Toronto outfit, Topic Records, is not only producing disks but films—hiring extra staff on contract as needed. Founder-president is Fred Edge, ex-Toronto Telegram reporter who's had many plays on tv and a couple of years ago was a tv scripter in Hollywood. Topic's first commercial disk, just out, is "The Fort Henry Retreat Ceremony"—an "authentic" reconstruction, cum fife & drum, of a battle in the U.S.-Canadian war of 1812, which both sides claim to have won. Its first film is a short on seat belts for federal Dept. of Transport, directed by Leo Orenstein of CBC-TV.

A Community Service Award for the station doing the most outstanding public service will be cosponsored by the New Jersey Broadcasters Assn. and SESAC. The music licensing society has inaugurated the annual award as a step to promote more public service broadcasting at the local level. Competition for the first award started Oct. 1 with the award to be made next fall at the annual meeting of NJBA. Any station (AM, FM or tv) duly licensed in New Jersey is eligible.

Jack Strachey, the composer who has written a string of tunes, notably "These Foolish Things" and the tune-opener of the BBC's "Housewives Choice," is now on a different wicket. He is writing his life story and, so far, has collected 12,000 words. He admits that a friend is helping him. Could it be A-R topper Eric Maschwitz, who scribed the lyric of "These Foolish Things?"

Tad Tadlock will do the choreography for the first set of 10 color films for Cinebox. Working with name recording artists, vocal and instrumental, Miss Tadlock will stage the production numbers that will be shown on Cinebox's 23-inch screen simultaneously with a record selection. Miss Tadlock was formerly with The Hamilton Trio and has danced on tv and in Broadway musicals.

Finley to Head MGM's Special Products Dept.

Larry Finley has joined MGM/Verve Records to head its new special products department. He'll step up the diskery's campaign to get a bigger percentage of the premium sales market and will handle custom pressing accounts for MGM's manufacturing plant in Bloomfield, N.J.

Finley comes to MGM/Verve after a stint with Dot Records, where he was director of premium sales. Prior to that he was a deejay at KFWB in L.A. He'll headquarter at MGM's offices in New York.

Ruth Wallis Disks May Be Banned in Aussie, But She'll Cut An LP There

Melbourne, Oct. 8.

Despite the fact all her disks are banned by the Aussie Customs, Ruth Wallis—here for a dual Federal Hotel date at Menzies and Savoy-Plaza—told VARIETY she'll be doing an LP for Festival, an Aussie recording company. Though she says most of the numbers will be in her familiar risque format, it's not anticipated there'll be any trouble in releasing the album here. Deejays, however, won't be able to touch most of it.

This is Miss Wallis'. third visit Down Under. She said she intends to work 10 weeks out of every year in Australia in the future. She also will be making her English debut early next year at the Talk of the Town in London for a four weeks' stand for Bernard Delfont.

On her present tour, Miss Wallis has already appeared in Surfer's Paradise, and after Melbourne is booked in Perth and Sydney.

Tin Pan Valley

By RED O'DONNELL

Nashville, Oct. 8.

Elvis Presley at RCA Victor studios (with MGM director Gene Nelson and bandleader Karger) to do some pre-recording for his next film, "Kissing Cousins," using Nashville musicians.

Bert Kaempfert in to visit Decca's Owen Bradley and Harry Silverstein, accompanied by New York music publisher Hal Fine. First Nashville o.o. for Kaempfert who is en route from Coast to his Hamburg, Germany, home.

Columbia's Don Law to New York to direct recording session by Jimmy Dean.

Johnny Tillotson cut his first disks under new MGM contract. Jim Vienneau produced.

After next weekend personals in Columbia and Charleston, S.C., and Charlotte, N.C., Jim Reeves will head medicos' advice to take it easy. He's nixing all tours. Plans to compete in Sahara pro-amateur golf tournament, Oct. 15-20 in Las Vegas, however.

Roy Orbison and Bob Luman due back from European trek Oct. 14. They take off two days later on tour which will keep them in Western Canada and through Washington, Oregon, Utah, Arizona, Texas, etc., until Dec. 2.

Short Shots

Columbia artists Carl & Pearl Butler bought farm near Franklin, Tenn., (20 miles from Nashville), where their neighbors are Carl & Goldie Hill Smith . . . Connie B. Gay and spouse (who recently moved here) hosted cocktailery for trade reps and press.

No Hard-Feelings Dept.: Jerry Lee Lewis cut his first platters under new deal with Mercury at Phillips studio, which is owned by Sam Phillips, for whose Sun label Jerry Lee recorded until week or so ago.

George Hamilton IV in Chicago for premiere of "Hootenanny Hoot" in which he warbles "Abilene." . . . Chet Atkins back at his RCA Victor desk after business meeting with other a. & r. men at firm's Coast headquarters . . . Veteran folk and bluegrass artist Mac Wiseman signed with Hal Smith's talent agency . . . Writers Anita Kerr, Dottie West, June Carter, Bob Luman, Clyde Moody, William Morris West and Joe Wright became affiliated with BMI . . . Ridge Music's Paul Tanner visiting with Johnny Cash hereabouts.

British Music Biz Losing U. S.-Induced 'Inferiority Complex': Tony D'Amato

London, Oct. 8.

Tony D'Amato, a British-based American a&r manager with London Records (a wholly-owned U.S. subsidiary of British Decca), opines that the British music biz and, indeed, other aspects of entertainment, are beginning to shake off their "inferiority complex" brought about by American dominance in the field.

D'Amato is over here to mine the goldfields of British talent. Time was when local arrangers spent most of their time trying to emulate leading Yank counterparts; artists endeavored to imitate American singers, diskers strived to reproduce Negro music a la the U. S. and so on. But now, in D'Amato's experience, all that is changing and "British music is coming into its own," he says.

Certainly, D'Amato has been successful in recording domestic talent for the American market—still regarded here as the criterion—via his Phase 4 stereo LP recordings which got off the ground in the U. S. with a bang.

Such has been the success of these disks across the Atlantic—it is estimated that they have paid for themselves at least five times over—that London has decided to base D'Amato here on a permanent assignment, with trips back to the U. S. two or three times a year for briefing.

"There is little point," he says, "in the British boys trying to copy Americans. They are much more successful when they develop their own style. One arranger I use, for instance, used to copy Billy May's style slavishly, now he hardly ever listens to any disks, he's too busy writing his own stuff. When he's at his best, he's as good as anyone in America.

"And what's the use of trying to imitate Elvis Presley? You can only sound like an imitation. I have noticed that certain artists here who hav been strongly influenced by American artists are now developing their own talent. It is a good healthy thing. It's the way it should be."

D'Amato's role finds him mostly concerned with production of LPs for the American market. But using talent on the domestic scene—the Mantovanis, the Ray Nobles, the Johnny Keatings, the Georgia Browns, the Ted Heaths et al., he does on occasion move into the singles field.

"I don't think it right that the British should chase the Negro sound either. That belongs to America, he says. "What you hear over here is not the real thing, anyhow—it is white man's interpretation of it. Britain gets it second hand. That is what British producers are trying to copy."

With the success of the Acker Bilks, the Kenny Balls, the Shirley Basseys, the Matt Monros, and one or two more, D'Amato believes the big breakthrough is coming. The day may still be some way off, he adds, but the signs are that local music men are generally less "inebriated" with what is exported from the U. S.

Holland Disk Bestsellers

Amsterdam, Oct. 8.

Cimeroni .Anneke Greenloh (Philips)
Devil in Disguise Elvis Presley (RCA)
Eerbied Voor Jouw (Telefunken) Timmerman
Luck Lips .....Richard (Columbia)
Barcarole in Der Nacht Francis (MGM)
Bent Nog Niet...Max Woiski Jr. (MMP)
Tes Tendres Annees Halliday (Philips)
There Goes My Heart Domino (ABC/Paramount)
Oh, Donna Clara.....Stars (Tivoli)
Atlantis.....The Shadows (Columbia)

UA's 'Mad, Mad' Promotion Pitch

United Artists Records wound up a special three-day session in Las Vegas' Flamingo Hotel last week in which the fall line for UA and its subsid labels were unveiled.

Art Talmadge, the diskery's president, presided at the meet. Si Mael, veepee - comptroller; Lloyd Leipzig, director of creative services; Joe Berger, national sales manager, and Jay Jacobs, national director of sales and merchandising, also officiated. Represented from the parent film company were v.p. David V. Picker, and Michael Stewart, exec v.p. of United Artists Music.

UA's promotion peg for its 25 new album releases will be centered around the Stanley Kramer pic, to be released by UA, "It's A Mad, Mad, Mad Mad World." The theme for the drive has been tagged "The Mad, Mad, Mad, Mad Plan." The program, in keeping with the industry-wide trend toward price stabilization, offers a 10% discount which represents a reduction from prior plans in which discounts of 15% and better have existed.

Park Ave., Garex, the Arthur Godfrey Contempo Records line, Ascot Records the new Peter Penguin line of kidisks, and Musicor Records were among the subsid labels represented at the Las Vegas conclave. Andy Miele, UA's general manager for subsidiary labels, spotlighted 17 new albums in his presentation.

KATE SMITH SET FOR C.H. ONE-WOMAN SHOW

Kate Smith moves into the concert field with a one-woman show scheduled for New York's Carnegie Hall Nov. 2. It'll be the singer's first full-length concert before a paying audience, although she has concertized innumerable times at benefits. It will also be her first stage appearance since 1931, when she appeared for 16 successive weeks (two-a day) at New York's Palace Theatre.

Ted Collins, Miss Smith's manager for more than 30 years, is currently negotiating for an orch and choral group to work with her in the Carnegie Hall show.

Mpls. Symph's Record $518,596 '62-'63 Net

Minneapolis, Oct. 8.

Minneapolis Symphony Orchestra racked up $518,596, a record high in earnings, during the 1962-63 season. Advance sale for the impending 1963-64 Sunday pop series has also hit an all-time high.

Announcement was made, too, that the orchestra's 1962-63 season budget, $936,259, and guaranty fund donations, $411,504, also set records for the Minneapolis Symph.

Prior to the current season's start this month, the symph's Orchestra Assn. elected four business leaders for three-year terms and one to its executive committee.

Frisco Local 6 Votes 10-20% Pay Increase; Batoners In Protest

San Francisco, Oct. 8.

Musician's Local 6 has voted itself a 10-20% pay raise starting Jan. 1. In a meeting last week the local voted to raise casual weeknight dates from $20 to $22 for two hours, from $22.50 to $27 for three hours, and from $30 to $32 for four hours.

Saturday night scale will go up from $24.50 to $27.50 for three hours and from $32 to $35 for four hours. (There are no two-hour Saturday night gigs). Bandleaders get an extra 25%.

Two-year contracts running to 1965 are not affected, according to Charles H. (Pop) Kennedy, Local 6 prexy.

Meanwhile, it's reported top dance bandleaders have formed an association to fight the union, and this new item may top their agenda. Major names in the area are Ray Hackett, Ernie Heckscher, Anson Weeks and Del Courtney.

RCA Italiana Stages 4-Day Sicilian Meet to Tap Italo Mkt.'s Vast Potential

By ROBERT F. HAWKINS

Taormina, Sicily, Oct. 8.

The Italian disk market, which has made enormous strides in recent years, still has a vast, largely untapped potential. And at least one company—RCA Italiana—has pre-planned a campaign in depth to exploit this potential in the next few years.

That is the gist, but only the gist, of an exhaustive four-day conclave held in this Sicilian town on occasion of RCA Italiana's 10th anniversary in the Italo music business. Attending the meet were company officials, salesmen, reps of Italy's major disk outlets and the trade press.

Dario Soria, v.p. of RCA International, skied in from New York as did RCA Int'l veep Peter Baumberger from his Geneva base to name only a few of the RCA delegates. It was an amazingly multi-faceted meet. One which not only provided a comprehensive look at the RCA operation in this country—and its links with its European opposites and U.S. mother company—but also helped those present get a fair appraisal of the Italo market for records today.

Much of the savvy organizational work which has provocatively helped place RCA Italiana in its current dominant position on the Italo mart—some 50-60% of which reportedly holds—was on display at the Taormina meeting. It was attended by about 350 people (35 of them Italo and foreign press). Sources outside the organization estimate the affair must have cost in the neighborhood of $12,000.

Conclave's Solid Impact

The impact has been such that it will probably be repeated as well as imitated by other outfits in the field. It was an unusual lesson—in this country at least—in adroit U.S.-styled showmanship and salesmanship.

As noted, the local meet had many facets. For the trade guests, there were daily lectures on various aspects of the RCA operation, past, present, and future, technical and artistic, from Dynagroove (presented here for the first time in Italy) to publicity, from sales campaigns to market futures, etc.

For the press (and later, in taped or recorded form for the Italo public as well) there was a review of the company's summer hits and a preview of its winter roster, assembled in form of a gala tv special and presented by 17 singers from the company stable, currently one of the most impressive in Italy.

In another novel venture, gold plaques were awarded winners of an intramural contest designed to choose the most popular company platter of the year. Based on 1,000,000 votes sent in by fans throughout the country, it was won handily by Rita Pavone, with Neil Sedaka in the runnerup spot.

Slate Lotsa Tie-ins

Similar, but more elaborate tieln contests, will be held in coming months, it was announced here, to determine the winter click—always remaining in the RCA orbit. Company also plans a sales-spurring "gold platter" contest for store salesmanship. Both winners will be revealed at the next company conclave tentatively slated to be held at Rome's Cavalieri Hilton Hotel in April, '64.

Meanwhile, material preemed at local show—14 new songs performed by 15 different artists (and a functional staging in Taormina's ancient Greek Theatre by Alessandro Fersen, who framed show in a circus-like setting)—indicates that the race for winter honors should be a hot one.

RCA's number one sales girl, Rita Pavone (whose Italo version of "Hearts"—"Cuore"—has already sold over 600,000 45s in a few months) has two similar irons in the fire: "Son Finite le Vacanze" (Vacations are Over) and "Non e' Facile Avere 18 Anni" (It's Not Easy to Be 18), both of which she belts across in inimitable fashion.

Neil Sedaka has another saleable winner in his Italo "Adesso No" (Not Now). Eduardo Vianello has a rousing surefire click in "O Mio Signore," while Michele, the latest addition to the company roster and surprise summer winner with "Se Mi Vuoi Lasciare" registers again with "Ridi," local version of a Yank original, "Free Me."

Other Likely Clicks

Gianni Meccia, who also penned several other songs, comes through with an effective "Il Pupazzo" (The Puppet), while Nico Fidenco comes up with "Cio che Rimane alla Fine di un Amore" (That Which Remains at Love's End), which should please his fans. Jimmy Fontana, who's needed a click for some time, should find it in "Non te ne Andare, (Don't Go Away), written by Meccia and Fontana. (There are in fact remarkably few weak spots in the entire roster).

But perhaps the best songs, though slower, steadier sellers, should prove to be Sergio Endrigo's moving "Era D'Estate" (It was Summer), Donatella Moretti's delicate "Quando Vedrete il mio caro amore" (When You See My Dear Love), and Gino Paoli's romantic ballad, "Che Cosa C'e" (What Is There .). These and others heard here should be around for a while, as should a new item in the surefire category: "Perche te ne vai" (Why Are You Going Away?) with which RCA will intro "Little" Peggy March on the local market.

She does it in Italian, per the recently-experimented successful formula which has now become a must for foreign guestints, and leaves little doubt as to its (and her) immediate impact.

On the Upbeat

New York

In last week's Inside Stuff—Music, the name of Davis was inadvertently included in the story concerning **James Franklin.** It's Franklin, not Davis, who has never had any connection with **Betty Peterson Blasco's** song, "My Happiness."

Mary Small has set her society bandleader **George Cort** with the **Willard Alexander** office . . . **Tony Bennett** inked for a concert at the Milwaukee Aud Dec. 6 . . . Capitol disker **Joe Bucci** brings his special organ into Birdland for a two-week stand beginning Oct. 31 . . . "Good Things," the theme from the new film "Gone Are The Days," was written by **Henry Cowan** (music) and **Ossie Davis** and **Ruby Dee** (lyrics) . . . **Gene & Francesca,** folk-pop duo, back to London for a six-weeker at the Blue Angel, posh Mayfair nitery. Inked in also are some tv appearances and concert dates in the London area.

The new Colpix distributor in Cleveland is Cleve-Disc, and Record Sales will now handle the Dimension line in Memphis . . . **Charlie Janoff** doing special promotion on **Robert Goulet's** new Columbia single "Yum Yum Tree" Following her national tour, singer **Margaret Whiting** will do a week in "Anything Goes" at the Westchester Dinner Theatre beginning Nov. 12 . . . "Travelin' Man," a new folk music series, featuring singer-banjoist **Bill Faier** as emcee-producer, was launched last week over WBIC, Bay Shore, L. I.

Cliff Richard, Epic disker from England, guests on **Ed Sullivan's** CBS-TV show Oct. 20 . . . Disk jockey **Dick Smith** of WORC, Worcester (Mass.), is the winner of the recent MGM Records national deejay contest for **Connie Francis'** "If My Pillow Could Talk" single. He wins a seven-day all-expenses paid vacation for two at Puerto Rico's Americana Hotel. More than 1,800 deejays participated in the contest which asked listeners to complete in 25 words, "If My Pillow Could Talk—what would it say?" One of Smith's listeners, **Steve Markiewicz,** won a $100 U. S. Savings Bond.

London

Chubby Checker, first Yank artist to wax here under an agreement negotiated by Pye Records' topper **Louis Benjamin** stipulating that all U. S. artists signed to the Cameo-Parkway banner will cut disks locally when they visit . . . **Roy Orbison, whose "Mean Woman Blues"** is spiralling here, in for concerts and recording dates at Decca . . . BBC banned the Ember release, "Fool Britannia," from the **Anthony Newley** workshop.

Alvin Bennett, prexy of Liberty Records, planed in yesterday for dickers with EMI, which releases the Yank label in this country . . . . . Deal between EMI and **Johnny Mathis'** disk label, Global Records, means Mathis now releases here under the HMV banner instead of CBS . . . Decca recording an album of upcoming stage musical "Cindy Ella" with jazz singer **Cleo Lane** (on loan from Fontana for this one LP).

Music & Book Publishers

Continued from page 2

years from date of execution, notwithstanding any agreement to the contrary; the only exception being that a derivate work prepared under the authority of a terminated transfer may continue to be utilized under the terms of said transfer, provided this privilege shall not extend to the making of any other derivative works employing the original work.

Eyed Compromise Proposal

At a prior meeting, a compromise proposal had been discussed, whereby the transfer of an exclusive right under a copyright, should not be effective for more than 42 years, provided, that before disposing of his rights for the period in excess thereof, the author should give the original licensee or assignee the right of first refusal, and further provided that any derivative work prepared under the authority of the original grant could continue to be distributed and utilized on a non-exclusive basis for the balance of the term of copyright protection. A suggestion had been made by the book publishers' council that the time limitation of the grant was not applicable if the original grant provided for a continuing payment of royalties.

Abeles advanced the argument, on behalf of the music publishers, that a musical publication would not come under the category of derivative work, as would the rights exercised by all others in interest under a copyright, with the possible exception of the book publishers.

Accordingly, Abeles took the position that the only amendment which could be sanctioned by the music publishers would be for the 42 year term, in addition to the suggestion of the book publishers' council that the grant could be effective for the entire copyright term subject to continuing payment of royalties, or other participation by the author in the revenue. Legalites for the pic biz conceded that there was merit in this argument, as they had not taken into consideration the inapplicability of the derivative provisions to rights of the music publishers.

Abeles advanced the further argument that such a proposal, together with the proposed amendments which radically curtailed the existing remedies of the music publishers against record "pirates" under the compulsory license provisions of the Copyright Act, placed the music publishers in the position whereby the present Act would be decidedly more advantageous to them than the proposed amendments, and that, accordingly, they would have to resort to every available method and means to prevent its enactment.

John Schulman, as chairman, tried to effect a compromise which would be acceptable to the respective industries as well as the authors. However, Irwin Karp, on behalf of the Authors' League, took the position that the only compromise he could submit to his client would be for a term of 30 years, with a first right of refusal for the additional period of copyright.

The attorneys for all industries represented at the meeting agreed that, unless the term of grant was for the minimum period of 42 years, with the right to the full copyright term in the event of a financial benefit to the authors for the additional period thereof, the present Act was far more advantageous to the interests of their clients and, accordingly, they as a group would have to oppose the proposed amendments.

In the original report of the Register of Copyrights of July, 1961, the Register recommended extending the renewal term of copyright from 28 to 48 years and to provide that an assignment of renewal rights, executed before the effective date of the Act, should expire at the end of the 28th year of the renewal term, except where the assignee is obligated to continue paying royalties or a part of his revenue to the author or his heirs during the entire life of the copyright.

British Disk Sales Rose To $3,648,400 in July

London, Oct. 8.

Diskeries' sales during July this year climbed to $3,648,400, almost one fifth higher than the previous July's $3,054,800. Compared with July, 1962, home sales increased by 19% and export sales—valued at $422,800—hiked 25% during July '63, Board of Trade figures state.

However, actual overall wax production fell last July by between 3% and 4% compared with a year earlier. Album output increased around 6% to reach 1,011,000, 45 rpm disks fell by the same amount, 3,916,000 being issued.

The HIT! OF THE WEEK

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ARTHUR LYMAN • HI-FI L 1013
BOB HARTER • LIBERTY LRP 3330
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2 Sinatra-Horne Carnegie Hall Benefits Garner 100G for Civil Rights & Kids

The only way to get two of the top nightclub attractions into New York, seemingly, is via benefits It's been many years since Frank Sinatra played his accustomed haunt at the Copabacana, and it's been some time since Lena Horne jampacked the Empire Room of the Waldorf-Astoria. The duo gave two nights of concerts in tandem at Carnegie Hall, N.Y., in a pair of benefits.

The first on Saturday night (5) was for the Gandhi Society for Human Rights, and the second, the following night, for the Foundation for International Child Health. The top single ticket went for $100, and prices for boxes were $250 and $500. Result was a gross of upwards $100,000 for both evenings.

Both Sinatra and Miss Horne appear interested in causes and not in mere loot. But it does limit their in-person work, and it's a pity. If more singers of this stripe were seen more frequently on the circuits, it's conceivable that the nitery industries of New York and other major cities would be in more solid shape—perhaps nearly as affluent as Las Vegas, the only town in the U.S. where they make regular appearances. Maybe they could be induced to come into the Copa as a benefit for the Society for the Preservation of Jules Podell.

It was a memorable event. Imagine a gig where Lena Horne opens the show. One of the most polished vocal technicians around, she's a designing female in this respect. Every gesture and vocal inflection are so well organized and capably executed, that the results are inevitable.

Miss Horne, allotted the entire opening half, cut a wide swath in her repertory. She trimmed her normal output of sex and sin. She sang of new worlds to come, roamed the heady regions of Harold Arlen songs with the composer accompanying her at the piano and endowed pops and standards with lively interpretation.

Her accompaniment was under the direction of husband Lennie

(Continued on page 48)

TOURISM TOO COM'L? W. SAMOA MULLS IT

Honolulu, Oct. 8.

Western Samoa is taking a close look at its Pacific isle neighbors before making up its mind whether it really wants to woo tourists. T. L. Amoa, speaker of that country's legislative assembly, says Western Samoa is "trying to think things out to protect our own race from gradually being absorbed.

"Tourism might commercialize everything. We still believe that money isn't everything," he explained. The country has a population of 120,000 and very high birthrate.

Asso. Booking Files $6,507 L.A. Suit Vs. Hutton-Candoli

Los Angeles, Oct. 8.

Betty Hutton and Peter Candoli still owe Associated Booking Corp. $6,507 on a $10,000 promissory note executed last Feb. 8, according to suit filed by ABC in Superior Court against couple.

Complaint states that the duo was to pay $5,000 from their first two salary checks from their engagement at the Americana Hotel, Puerto Rico, due Feb. 27 and March 6. Additionally, suit charges the defendants likewise had agreed to pay the additional $5,000 from their next engagement arranged through Joe Glaser of ABC.

Hawaii Tourist Craft Hit Public Auction Rocks

Honolulu, Oct. 8.

Marginal, or, more accurately, submarginal, side of the tourist industry came to light when a Federal judge ordered sale of the barkentine California at public auction to satisfy creditors. Excursion vessel has catered to tourists for the past few years.

Coincidentally, a collection agency has asked the U. S. court to sell the catamaran Alii Kai at public aution to satisfy its owners' creditors.

License Snag KO's LV Hootenanny Club

Las Vegas, Oct. 8.

The preem of Don Snyder's Hootenanny Club in the Last Frontier, skedded for Friday (4) was cancelled by County Commissioners because of lack of proper license.

Commissioners and juvenile authorities met yesterday (Mon.) to determine if the club, designed for teenagers, can open—the County Dads say a special license will be required, as the minors will be entertained in a building adjacent to the New Frontier casino.

Although persons over 21 are welcome to the club, according to Snyder, there will be no liquor, no dancing, and no gambling. Snyder will be emcee-singer for four nightly shows.

Memphis' $180,000 Sets Alltime High

Memphis, Oct. 8.

Memphis' Mid-South Fair racked up an all-time record in its 107-year hishory with a whopping $180,000 in gate admissions during the recent nine-day run here at the Fairgrounds. This toppled the b.o. mark of $169,000 set in 1959.

The attendance of 470,125 was below the record 515,875 registered also in '59. "But drew more money at the gate all around," Beamed Bill Wynne, Fair manager, "and that's what counts."

Wynne, who has skippered the Fair for the past 11 years, told VARIETY that the Rodeo show also shattered all previous records with a boff $102,000 for 18 performances with over 50,000 paid customers in the 6,800 seat Arena.

This was a big year for records for the Mid-South Fair with the Beverly Hillbillies also getting in the act by pulling some 31,303 admissions for $57,651 in six shows. The Three Stooges set a one-day record by grossing $7,457.

All Mid-Way shows and rides also set records, Wynne and. This was the second consecutive year that everything at the Fair was fully integrated, and without any demonstrations or mishap.

Honolulu New Aud-Arena Eyes Ice Shows & Ballet

Honolulu, Oct. 8.

An ice show—either "Ice Capades" or "Holiday on Ice"— is expected to be one of the major attractions booked into the city's new 10,000-seat municipal arena next summer, according to Byron Trimble, auditorium manager.

The auditorium-arena and a nearby concert theatre, being built at a cost of about $9,000,000, are 70% complete. Furnishings, including a 2,600-sq. ft. portable stage and a $30,000 electronic scoreboard, are costing about $500,000.

Trimble says the Bolshoi Ballet may be the opening bill in the theatre, which will have a hydraulic orchestra pit.

Complex, across from Trader Vic's nitery, also includes an exposition and exhibition area. It's anticipated many key touring shows that have been playing Waikiki Shell may switch to either of the new midtown hardtop facilities.

Moscow Circus' 600G Take at Garden, N.Y.

The Moscow Circus wound up its 12-day stand at Madison Square Garden, N.Y., last night (Tues.) with a gross hovering around $600,000 for 22 performances. The take exceeded anticipations by nearly $100,000. Surge of business toward the end of the run accounted for the upper gross.

The Circus had its biggest day on Saturday (5) with $106,000 for three shows. Last weekend with five shows, it took in $140,000. Tour continues with dates in Boston, Pittsburgh, Chicago, Milwaukee and Minneapolis.

Squires Joins Rosemont

Irving Squires has been named v.p. in charge of talent development by Rogo Productions and Rosemont Enterprises. Both firms are headed by Norman Rosemont, who manages Robert Goulet, Robert Horton and others.

Squires, who is a son of the late producer Harry Squires, had been manager of the N.Y. company of "My Fair Lady" and national tour director of that musical as well.

Sahara Inn Blast Won't Make Autry Ride Out of Chi

Chicago, Oct. 8.

Cowboy star-entrepreneur Gene Autry rode into Chi via a jet plane last week to announce that he would not be frightened off his claim stake at his newly-purchased Sahara Inn motel by the Sept. 16 bombing of the hostelry. Autry said that he would exercise the purchase option in a $7,000,000 mortgage negotiated with Marshall Savings & Loan Aug. 1.

After the brief statement that he intends to stick with the motel, the press conference turned into a banter session. Asked if he was worried about the bombing, Autry said: "My Los Angeles Angels were bombed from third to ninth place in the American League, so I've been bombed before." (He is a major stockholder in the club).

Another reporter suggested that perhaps the bombers didn't like Autry's old films on tv, to which he cracked: "If that's true the place will be bombarded all the time."

As the session broke up a reporter quipped: "Give my regards to your dear wife, Dale Evans." Autry riposted with: "Right wife—wrong comboy."

Davis Jr., Streisand, Brubeck Nab Capacity $72,550 At H'wood Bowl

Hollywood, Oct. 8.

Biggest boxoffice of Hollywood Bowl season was racked up Saturday (5) by Sammy Davis Jr., Barbra Streisand and the Dave Brubeck combo. They drew 17,450 payees (200 more than Bowl seats) at $6.50 top for a $72,550 gross according to Lou Robin, who promoted the event for National General Corp.

Take was the tallest since Judy Garland SRO'd the Bowl in 1961 for a gross in excess of $75,000. Some of the seats for Miss Garland's performance were priced at $10.

Talent on Saturday's bill cost, in toto, around $45,000. All topliners were booked separately. Thirty musicians were used plus Brubeck's group. Davis, who closed the show, was on for 105 minutes. Profit was large for Robin and the Bowl, which this season has been getting 15% of one-nighter grosses as rent, compared to 10% in years past.

Promoters File $380,000 'No-Show' Suit Vs. Skelton

Los Angeles, Oct. 8.

Red Skelton and Jack Entratter are being sued for $380,000 in Superior Court by Coy Poe and Roger Ward. They claim the comedian breached a contract to appear last Aug. 24 at Minnesota State Fair by failing to show up. He was to receive $15,000 for one show, according to complaint.

Poe and Ward produced show for fair.

Raitt's New Nitery Act

Hollywood, Oct. 8.

John Raitt makes his first nitery appearance in four years with stand at the Nugget, Sparks, Nev., opening Thursday (10) for three frames at $7,500 per. On same bill are Martin & Rowan.

For first time singer actually is developing an act with some production, not just singing showtunes. Colin Romoff, who worked on Eddie Fisher and Andy Williams nitery turns, is staging routines.

Victorious AGVA Dissidents May Flex Muscles at Upcoming Board Meet

The American Guild of Variety Artists board meeting starting Monday (21) at the Americana Hotel, N.Y., is anticipated to provide the first test of strength of the dissident faction which virtually swept the recent AGVA elections. Although the administration is not expected to put forward any radical or far reaching proposals, the dissidents are likely to show their muscle on several major issues.

One of the top proposals to be made by the newcomers to the AGVA ruling set will be the return of former prexy Penny Singleton to the good graces of the union. She was suspended for 10 years by the AGVA convention which met in June. The ruling barred her from running for the presidency which she has been doing for the past few years.

There will be an attempt not only to lift Miss Singleton's suspension, but the possibility exists that she could be restored to the national board. Just how this will be done is not apparent since all board posts are filled. However, any resignation could create a vacancy.

There is also conjecture whether certain employees will be permitted to continue should the dissidents have a majority at the board. It's believed that national administrative secretary Bobby Faye is not one of those whose ouster will be sought at this time. However, others in executive spots may be asked to resign.

The administration forces still have president Joey Adams who is expected to preside. But they look forward to a cautious running of the meeting without any precipitous rulings as there were in the past when Adams could count on an overwhelming majority to back him up.

No formal agenda for the meeting has been set as yet.

Albuquerque's 1st 'Hoot' Pulls 6G at New Mex U.

Albuquerque, Oct. 8.

Albuquerque's first commercially-promoted "Hootenanny," staged at the U. of New Mexico and booked by a group of students, pulled a crowd of about 3,000 persons and grossed an estimated $6,000.

Show, held in UNM student union building on Sept. 25, featured Josh White Jr., the Wayfarers, Bob Gibson and Raun MacKinnon.

Greensboro Aud Sets New Record

Greensboro, N.C., Oct. 8.

The 1962-63 season produced record attendance for Greensboro's War Memorial Auditorium-Coliseum-Town Hall, and early indications are that the showplace will tally its 2,000,000th patron this fall. Total attendance for the Coliseum's fourth season—it opened October, 1959—was 486,381, an increase of almost 40,000 over the previous year.

Coliseum manager Bob Kent, who revealed the statistics, called the year just completed a "significant milestone in our operation." The Coliseum, he noted, showed a substantial gain in usage following the critical third season, which, in the national picture for such arenas, normally produces a sharp drop. "Not only did we hold up well during the third year," Kent added, "we then showed a marked increase in the fourth season."

The 1962-63 season's attendance total ran the four-year figure to 1,859,094, Kent said, adding: "I feel certain we will hit the 2,000,000 mark some where just before the first of the year."

Again, the Coliseum unit of the War Memorial attracted an overwhelming majority of the patrons during the 1962-63 season. The Coliseum figure alone almost hit 400,000, with 397,909 attending events in the 9,047-seat arena. More than one-third of these attended ice hockey games The Auditorium drew 61,668, up better than 10,000 over the previous year, while the Town Hall unit held its own at 26,804.

Abe Burrows-Morris Agcy. In Mutual Admiration

Despite the World Series opposition last Thursday (3), there was a strong turnout at Dinty Moore's upstairs restaurant in Manhattan for the William Morris agency's luncheon salute to author-comedian Abe Burrows marking his 25th anniversary with the booking outfit. Top percentery brass and the g. of h. were in mutual admiration.

It was an unbilled doubleheader in that agency prexy Abe Lastfogel, who toastmastered, revealed that this day also marked his 51st anni with the William Morris agency. He had joined WM as an officeboy for the late founder.

Burrows humorously accented the family relationship with the Morris office "in which case," he added, "this would make Frances (Lastofogel) my mother."

Only once in his career did Burrows think of leaving the Morris office. He recalled that this was one period when the agency didn't automatically renew his option. "What a wonderful time I had being wooed and feted by the rival agents," he said, "but it all ended when Eleanor (Flaherty) (Lastfogel's longtime secretary) phoned and said, 'Mr. Lastfogel is getting very upset'. I signed pronto."

The affection that Burrows has for the Morris office was evident—and vice versa.

Liberace's Knoxville Date

Knoxville, Oct. 8.

Liberace again has been backed for Knoxville Civic Auditorium. He'll appear there Nov. 2. His concert last year set a new attendance record at the aud.

The performance will be a one-night stand scaled from $2 to $5.

LUCIENNE BOYER'S OK COMEBACK IN PARIS

Paris, Oct. 8.

Lucienne Boyer, noted pre-war popular singer, who parlayed "Parlez-Moi D'Amour" into an international career, made her first public appearance in several years at the weekend vaudeer, the Concert Pacra, last week for four days. Nabe vet hall did sock biz.

While mainly oldsters came to see her, there were plenty of curious youngsters too, and they too asked for her standards but waxed impatient through her new and even twist attempts.

Pacra, run by Pierre Guerin, who now also runs another house, the Bobino, is the oldest vaudeer in existence. It's located near the Bastille. It has a 75c top and a loyal clientel swelled when a draw like Miss Boyer is booked. House is sometimes used by big names to break in an act and also by beginners with well selected programs.

After Miss Boyer's sock appearance, Guerin is trying to dig up other yesteryear singing favorites, such as Jean Lumiere, Rina Ketty and Pasdoc.

Maurice Chevalier doing solid biz in his one-man show to mark his 75th birthday, and the saccharine singing Tino Rossi, in a new operatta, is also okay b.o.

Name Policy to Prevail At Sheraton Hotel, San Juan

The Sheraton Hotel, San Juan, will go on a name and production policy. Spot will open Oct. 28 with Katyna Ranieri in the headline spot and surrounding production to be plotted by Milton Lehr. Also booked for the hotel is Bobby Rydell who bows Feb. 6 for two weeks.

As it now shapes up, the Sheratin's newest link will offer names and production during season and will alternate with shows toplined by natives in the off-season months or when the run of name availabilities is limited. Booking supervisor will be Al Banks, who operates out of the Sheraton's headoffice in Boston.

One Man Show

Maurice Chevalier
(THEATRE DES CHAMPS-ELYSEES)
Paris, Sept. 30.

It has been no secret that since the last war Maurice Chevalier was more an international figure than a local one. But his present one-man singing stint, the first in sev-years here, has awakened everybody to the fact that they have too long slighted one of the world's greatest showmen right on their own doorstep. Smash is the word for his opening night.

Chevalier, a star for almost 50 years, in show biz for 63, and celebrating his 75th birthday, came on easy in his opening songs of love. These only underlined the by now familiar figure of an almost staple image of the Frenchman who accepts love in a gurgling, self-satisfied manner; a sort of quaint, happy-go-lucky stereotype.

Things have changed much in France since the recent war. A new type of youth has emerged with more immediate interest in material things; love can be a harsh as well as a shoulder shrugging, eye-popping oo-lala thing, and jazz and American influences, plus the growth of their own variations on rock etc., have made for new tastes and outlooks.

That is why Chevalier appealed mainly to oldsters and to the foreign element with a still nostalgic outlook about a literary, anachronistic Paris. Youngsters considered him a bit oldfashioned. But now everybody has been made aware of the solid, evergreen showmanship emanating from this show veteran.

It began to happen after he went through a rather overlong takeoff of various type audineces; a goodnatured twitting of the twist, with a mean attempt of his own; and a gentle ribbing of the quavering, lightly-lyricked songs of today. Then a ditty about a man feeling at ease after a good dinner unleashed all his solid know-how and showmanly aplomb.

This was no longer a stereotype of a kind of Frenchman that may never have existed but a canny, robust display of contentment that can come from having gone through a lot and emerged with an optimistic but not self-deluding, saccharine, self-indulgence. And, segueing into well done French-Yank medleys, his old songs, good new ones with both poignance, bonhommie or gentle satire and telling talk, he had them and was in and built to a sock finale.

The oldstrawhat over the eyes, the tough guy, haunchy street walk of yore, the portruded lip, the twinkling eyes were all there, but added was a consummate ability to project, entice and give a personalized outlook that is the mark of a star.

If spanning many decades of changing mores and outlooks Chevalier displayed he had grown with them and he was not an anachronism but a timeless performer. In some talke he pointed out that in his time there was no phonograph yet, or radio or tv, to turn someone into a star overnight. It took years of work and getting to build up an audience. This showed in his work, a really knowing affair.

The old strawhat over the eyes, namism and a growing youthful glow that wiped out the earlier seemingly oldtime songs, he went into a witty look at man facing various ages and their reactions to it. No begging for condolence, pity or loyalty here, but a moving acceptance of the inevitable with a doughty human resiliency.

Chevalier can take a Yank standard and give it a bouncy glow or give out his "Gigi" song, "Thank Heaven for Little Girls," that has zest without being leering. In short, charm bubbled and fairly burst through this one-man show that was a summing-up of a true veteran talent that has now reached a peak due to maturity and good old hard work.

Age has enchanced Chevalier and his triumvirate plan of doing the leading three world show biz capitals for his 75th anni is a success. He scored in Gotham and London and made for a varitable triumph on his home grounds. It is a fact that many came out of loyalty while some wondered why he did not retire, but practically all had to cheer and toast a true talent that was ageless and unbounded.

As he put it, "Why retire if one still likes to sing and it's good and healthful exercise? Why? indeed! Chevalier showed he could go on indefinitely. It would not be surprising if his month's stay was prolonged although he has Yank pic and tv commitments and singing turns to fulfill.

Everything was right after he got to the audience. Each quip, each song, each physical fillip, all the old attributes rolled up were given a general overall sheen. Everything played just right. Chevalier has reached that rare thing, he has show biz grace.

A nod is due to the solid piano accompanying of Fred Stamer. Chevalier used no curtain and ended with a rousing ovation and a shower of flowers pelting the stage. He made sure he bent, his knees, to retrieve all as a true gentleman and not hurt any ladies' feelings who them. It was a stellar night and one of those that mark a real talent with his just deserts. He is now a prophet in his own country.

Show in at a $5 top and was presented by Messers Jacques Canetti, Jean Robin and Felix Valoussiere of the Theatre Des Champs-Elysees. *Mosk.*

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Beatles Flunk in Scot Head Mistress' Book But Students Give 'Em 100%

Glasgow, Oct. 8.

Girls at an exclusive high school here were told by their headmistress not to see The Beatles, Britain's current top pop act. The group played a one-night date in the city's Concert Hall Saturday (5).

The school principal, Sister Anne Consuelo, told the girls that The Beatles' music (which represents the Liverpool sound, latest trend in the U.K.) was in very bad taste, and not of the type that the pupils should be listening to.

The school in question is the Roman Catholic Notre Dame Girls' High. According to some of the girls, Sister Anne was shocked when she learned that they had paid as much as $2.50 for a ticket. She described it as a waste of money.

Despite the suggestion that they shun the performance, many of the girls, backed by their parents, attended the show. Concert was a sellout. Hundreds of teenagers queued all night for tickets.

Sinatra-Horne

Continued from page 47

Hayton. He left nothing to chance. Aside from his understanding use of the baton, Hayton replaced pianist Gene Di Nova occasionally, and seemed ubiquitous in his quest for careful attention to detail.

Sinatra, according to the reception of this audience, has no peer in the vocal field. At one point in his recital, the aud was almost applauding sections of his tunes. A study in roistering jazziness, Sinatra takes the measure of the crowd with ease.

It was a crowd that paid a lot of money to be taken in this manner, and they too were a study of audience enjoyment. There was a rare rapport between both of these elements.

For added measure, Sinatra rested his pipes with a few sides of monolog, like telling of his joy in being a saloon singer and his experiences in the ownership of the Cal Neva Lodge, Lake Tahoe, casino end of which is in Nevada and the living quarters in California. "It's the only place in the world where you can be arrested under the Mann Act for walking across the lobby."

Yet Sinatra also has his serious side. He takes on airs of Arlen and Kern with feeling and even a sense of grandeur. He's a performer of all-around excellence, and should give the local folks a chance to see him at pop prices.

Of course, he sent Frank Sinatra Jr. around to remind locals of the Sinatra voice and manner, but Junior's stand at the Americana was only a tralier for the genuine. Nelson Riddle, per usual, conducted for the Leader and Bill Miller ivoried.

Venture was produced by Harry Belafonte Enterprises with Phil Stein, Belafonte's manager, supervising. *Jose.*

NEW POLYNESIAN LINK IN HAWAII TOURIST CHAIN

Honolulu, Oct. 8.

Hawaii's newest tourist attraction, a Polynesian Cultural Centre near the Mormon-operated Church College of Hawaii and Mormon Temple on Oahu's north shore, will open Oct. 14.

Collegians from Samoa Tonga, Fiji and the southwest Pacific, as well as Hawaii, will stage daily pageants, dances, etc. in a new amphitheatre, with all entertainment being authentic and representative of ancient Polynesia.

A series of native villages has been erected around a lagoon and there'll be craft demonstrations. The centre is expected to become the major stop on the nominal around - the - island sightseeing circuit.

Caplin Defends Fairness Of IRS Expense Rules At Agents' Deduction Course

Washington, Oct. 8.

A training course on the nuances of expense accounting was initiated last week for Internal Revenue Service agents. Addressing a leadoff seminar for the course, IRS director Mortimer Caplin defended the fairness of the new expense account deduction rules.

Caplin said the course for the 14,000 IRS agents and examining officers is aimed at assuring "fair, responsible and commonsense administration" of the deduction regulations.

At the seminar for training instructors, Caplin said IRS will stress the importance of "a high level of national uniformity" in applying and interpreting the regulations.

He added that the rules were aimed at curtailing abuses while permitting "appropriate amounts" of business entertainment. He noted many businessmen and trade publications have commented that the regulations are reasonable.

"The pendulum has swung very far indeed," Caplin continued. "The regulations have been endorsed by large segments of the American business community, because they are workable. We will make them work fairly and reasonably."

World Vaudeville Corp. Wins Writ Vs. Weiser

Los Angeles, Oct. 8.

World Vaudeville Corp. has been awarded a preliminary injunction by Superior Judge Kenneth Chantry against Allen Weiser Enterprises. WVC, in an action filed Sept. 16, alleged Weiser had threatened litigation against customers and potential customers of its 90-minute teleseries, "This is Vaudeville." Weiser, according to WVC's suit, claimed prior rights to idea.

Under terms of Judge Chantry's ruling, Weiser Enterprises must cease and desist in its efforts threatening legal action to hamper future sales of WVC's series.

Greenwich Village

Continued from page 1

out that the issue of whether to get a liquor license for a Village spot is one of the more crucial decisions to be made.

He points out that as a straight java joynt, he can admit for the usual admission price, kids under 18; he doesn't have to maintain an expensive kitchen as is presently required under the State Liquor Authority regulations, and there are less employees.

Besides, Jacoby adds, some Village spots are getting as much as $1.50 for a single order of Caffe Capuccino. So the profit level is maintained even without serving schnapps.

Jacoby also stresses the advantage of a liquor license inasmuch as serving hard beverages could bring in a more diversified clientele. With extreme care, one could refrain from serving minors, and therefore the scope of the spot could be enlarged. Jacoby indicated he's thinking of opening up number two with a liquor permit, but isn't quite certain.

Levy Enterprises Adds N.Y. Personnel & Acts

John Levy Enterprises is expanding its operations in New York in agency personnel and its talent roster. Added to the staff are Bob Bonis, formerly with Music Corp. of America and Willard Alexander, who will head the tv department," and Leonard Herring Jr., recent U. of Cincinnati graduate, who will function in promotion and also assist in talent management.

John Levy, who heads the firm, also upped Chuck Taylor to the post of business manager. Newly signed to the office are Andy & The Bey Sisters, King Curtis, Johnny Hartman, Wes Montgomery and Mildred Jones. Mainstays of Levy's stable have been George Shearing, Nancy Wilson, Joe Williams and Cannonball Adderley.

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Auto Thrill Show Taps Big Biz In Tokyo; Promoter Only Casualty

Tokyo, Oct. 8.

Although bringing a stunt car show to this city strikes many as "coals to Newcastle," president John R. Beck of the "Tournament of Thrills" claims his current presentation of scheduled auto mishaps at Toshimaen Amusement Park is more exciting than riding in Tokyo traffic.

To support his claim, Beck cited the solid attendance being counted at the 12,000-seat stadium. The show is drawing full houses on weekends and 60% capacity during the week.

"When we crash automobiles, it's fantastic," Beck said. "We have a T-bone crash where one car flies through the air and crashes into two others while rolling over. You have got to think the guy is dead."

Further discrediting the thrills of riding in Tokyo traffic, hitherto the most popular local sport for those seeking skipped heartbeats, Beck said, "There's no comparison. I think the apprehension here by Americans is from the driving on the opposite side of the street and the narrowness of the roads. But I don't feel Tokyo drivers are reckless at all," he added. "As far as I can see, they are very skilled, considering the traffic and road conditions. Some of them could qualify as stunt drivers."

The "Tournament of Thrills" brought 12 drivers, including two clowns, for the engagement skedded to run through Oct. 16 at Toshimaen. The only Japanese "performer" is a headstrong young man with the unenviable assignment of being strapped to the hood of a car which crashes through a burning wall.

To lend a circus touch, the show added Bettina, a girl who does a sway-pole act. The show is using Ford Falcons, in accordance with its longterm tieup with that manufacturer, plus Toyopets.

While the Philly-based "Tournament of Thrills" has played South America and Europe, this is its first time in the Far East. Negotiations are in progress for three days in Osaka and a week on Okinawa following its Tokyo dates.

There are also prospects for further penetration of the Pacific area. Veep Henry Miller of GAC, who booked this engagement, is in Tokyo on the start of a swing that will take him through Southeast Asia and Australia. He is carrying film on the auto stunters to screen for promoters in those territories. If the response is sufficiently strong, Beck said he would form an additional unit (he has four touring the U. S.) from his pool of drivers, adding some Asian steerers to be trained in America.

Beck, a onetime reporter for the old Philadelphia Record, says his involvement with stunt cars is an accident. He backed into the field when, during a five-month strike at the paper, columnist Bill McGaw (now publisher of the Columbus, N.M., Southwesterner) asked Beck to join him as a fellow pressagent for an auto daredeveil show. "When we found out everything they were doing wrong, we decided to put a show together and do it our way," he reflected. "It turned out to be a career."

In Tokyo the only "Tournament of Thrills" casualty has been Hisando Higuchi, president of the Wide World Auto Racing Assn., which is promoting the stunt show here. (Higuchi is also prez of Swan Promotions, which presents more conventional entertainment fare.) At a rehearsal, Higuchi, 31, tried a motorcycle and lost control on a curve. He smashed into a guard rail and climbed a fence, breaking a leg in three places and fracturing an arm. He'll be hospitalized for almost four months.

"We've lost a lot of stunt men, but this is the first time we've ever lost a promoter," Beck observed.

Aussie Promoter Would Encore Tokyo Troupe

Tokyo, Oct. 8.

Aussie promoter Harry Wren, who recently scored a smash with 119 performances of a unit from this city's Nichigeki Theatre in a tour of 19 New Zealand cities, is expected to present the same show on a swing through Australia next year.

The head of the Celebrity Circuit is seeking to reacquire the 45-member Toho troupe to open a three-and-a-half month Down Under trek May 4. Wren titled his repackaged presentation, "The Cherry Blossom Revue."

K.C.'s American Royal Coronation Ball Draws 8,000 Patrons at $6 Top

Kansas City, Oct. 8.

Town extended one of its better fronts Saturday night (5) at the annual coronation ball of the American Royal (Live Stock and Horse Show), with an entertainment lineup including Guy Lombardo Orch, Jack Teagarden Sextet and the Countrymen (4).

Around 8,000 of the citizenry turned out, at a $6 top in the Municipal Arena, to see Kay Hunter, Missouri U. coed, a leanish brunet, crowned 1963 queen. John Anderson of Kansas did the honors. Miss Hunter was chosen from among 16 beauties representing land grant colleges of the midwest, reflecting the newer public relations minded Royal policy.

Show business, strongly represented by the broadcasting arm, was en masse behind the event with E. K. Hartenbower, general manager of KCMO, as general chairman, and most of the stations and many media contributing talent to the staging and/or presentation. Ken Heady, KCMO-TV program director, repeated his annual performance as emcee, with script by Mori Greiner, program director of KMBC-TV; staging by Bob Wormington of WDAF-TV.

Elmer Rhoden, former prexy of National Theatres who now heads Commonwealth Circuit here, was chairman of the queen judging committee. He drafted Randolph Scott, who was billed as representing Hollywood but whom the press billed as chief executive of an oil company. After 30 years in pictures, Scott said he no longer was making features, but was devoting himself to the oil company which has been losing money but is losing less and less each year.

Two Gaslight Club Stockholders Seek Prexy Browne's Ouster, Receivership

Chicago, Oct. 8.

Two stockholders in the Gaslight Clubs last week filed suit here against adman Burton Browne prexy of the key club chain, asking that he be removed from office and replaced by a Federal receiver.

Reached by VARIETY, Browne categorically denied a long list of allegations by stockholders Edward J. Damer and Miss Laurie Brady including misuse of corporate funds stock manipulation, illegal election of officers and directors and "large - scale mismanagement." Browne said it was a harassment suit designed to block public sale of stock in the privately-owned corporation.

In addition to Browne, the complaint also lists as defendants 15 other individual officers, directors and employees and 11 affiliated corporations. Among charges in the 28-page complaint is a claim that Browne gained control of the corporation by acquiring stock at either no cost or at a cost of $1 when the price to other stockholders was $33.33 a share.

Browne said that stock was available to everybody for $1, but that after it was issued it could be traded at any price that a buyer was willing to pay.

Each of the two complainants filed similar suits against Browne 18 months ago, at which time he had announced a possible public stock sale. The current action consolidates the previous complaints.

Other allegations include charges that the Gaslight Clubs maintained a yacht and luxury apartment in New York City for Browne's personal use, and that funds have been misused by Browne through excessive expense accounts.

Browne charged that the suit was an attempt to intimidate him and the board of directors from carrying out further expansion plans. He said that he wanted to plow profits back into the business and the complainants want profits distributed among the-share holders.

Kingston Trio, Natives Of Frisco, Raise 70G in Gig For Dem in Mayor Race

San Francisco, Oct. 8.

Kingston Trio, native to the Frisco area, raised nearly $70,000 for campaign of U.S. Rep. John F. Shelley (D.), running against City Supervisor Harold Dobbs (R.) for Bay City mayor. The Trio rolled up the coin via a gig at Masonic Temple here.

Frank Werber, combo's manager, rented the hall for flat $600, staffed it, bought newspaper ads. Of the aud's 3,187 seats, 1,700 were scaled at $3; thereafter they escalatored to $50. An ad-stuffed program also helped swell gross to $75,000. Costs were small, because Trio worked for AFM scale. Barbra Streisand was paid $3,700 to work show with them.

Hawaii Convention Biz Booms But Not Cafes; Japah's Expense Blues

Honolulu, Oct. 8.

Convention biz is booming but hotel operators complain that delegates traveling on expense accounts are spending less on entertainment and refreshment than they did before the Internal Revenue Service lowered the boom.

A major luxury resort figures its entertainment and liquor receipts are down 10%. And even if they're occupying plush suites, many tourists are buying their own liquor in bottles to drink in their rooms.

Nipponese Niteries Worry

Tokyo, Oct. 8.

Operators of Japan's myriad niteries, bars and restaurants breathed heavily as Finance Minister Kakuei Tanaka indicated that company expense allowances for entertainment would be trimmed next year, which fiscally begins April 1.

The signed check for monthly company payment is the backbone of Nippon's night life. The move by the finance minister would be one of the steps taken in an effort to lower corporation taxes here by 3% from the current 38%.

To Dave Levinson, Sammy Kahn and Murray Rumsey of Tamarack Lodge in Greenfield Park, New York . . .
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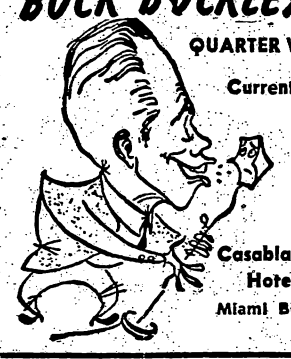
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"Although magician George Val George's splendid act is currently integrated into the Ted Lewis revue in the Desert Inn Lounge, it has not officially been recorded under New Acts.

"The illusionist is big physically, but graceful as he breezes through his well-polished turn. He uses at least a dozen white doves in his eye-deceiving trickery, plucking them from the air and making them disappear. One of his most astonishing feats is when he blows up a toy balloon, puts it on a tray, bursts the balloon, which —witnesses will swear—has a dove inside. At one point he "hypnotises" a dove, making it sleep on its back; he puts his doves in a paperbox which is torn apart showing clearly that they have disappeared. George calls the feathered part of his act "A Dovetail Rhapsody."

"Using many other props such as cards, canes, and handkerchiefs, George could make his act much longer. He does just enough in Lewis' revue to whet the appetite for such glamorous illusion. Lewis has rated him at the top of the crop of working magicians, and George as a single would be a strong attraction for any showroom." *Duke.*

VARIETY, Sept. 18, 1963

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DICK HENRY
1733 Broadway New York

Shoreham, D. C.

Washington, Oct. 1.

Van Johnson, Bob Cross Orch (14), *Steve Kisley Orch* (7); $3.50 *cover.*

The Van Johnson nitery act, which has a lot of style and class in it, is pegged on a running confession that old film actors don't die, they just fade into the big room. But it was evident that Johnson was protesting too much about his age and his new show biz career, because he had the audience with him all the way.

Johnson started in D.C. in his youthful years, as a hoofer and a member of vocal groups in five-a-day stands at the now vanished Capitol and Earle Theatres.

He returned to the posh Blue Room of the Shoreham Hotel as a polished performer with an act that is expertly written, staged, produced and performed. He may not be a great vocalist, but as the old line goes, he ain't bad.

Johnson also dances well. He takes on a spirited bossa nova to the rhythm of nothing save a bongo drum, and there is a rousing conga added to it. In another instance, he stops singing to execute a soft shoe bit to wow the crowd.

Lyn Duddy and Jerry Bresler are responsible for several specially written numbers, as well as putting the whole act together. Johnson made the unusual gesture of introducing Duddy to the first night audience. He had earned the bow, for the headliner had a highly glazed show, refined to the last detail.

He still looks young, the calendar and his humorous reference to his days with Helen Twelvetrees, notwithstanding. The mass of blond hair still stands high, his or Louis Feder's, and it is obvious that greasy kid's stuff would wipe him out as the boy next door.

"I'm a Ham," a Duddy-Bresler original is the opener, and a good one. The duo also composed a very amusing bit, "You've Always Been My Fav'rite Movie Actor" which deals with a long list of guys named Van, or whose names sound like Van. Another clever original is "You Don't Have to Ask Me More Than Once."

His fine drummer, Jack Del Rio, has a solo, and Johnson does a duet bit of pounding with him.

Otherwise, Johnson sings, "I Want to Be Happy," "Got a Lot of Living to Do," "Lollipops and Roses" in a soft light and 'Day In, Day Out" as a rouser. He blends "Don't Worry 'Bout Me" and "By Myself," and recalls the turkey he played in which "Lamplight" survived.

Attired in drum major's coat, he leads the band, each grabbing a horn, through the whole room in a "76 Trombones" finale. It's an exciting climax, except Celeste Holm did the same thing in the same hotel two years ago in white tights.

The coincidence was claimed in all quarters as an accident. It should not diminish a class performance which played to a sell-out opening night and loud cheers.

The Bob Cross Orch does its usual expert job of show backing, under the baton of Gil Stevens while Johnson is on. The group is fine with dancing tunes in other hours. Alternating, the Steve Kisley Orch keeps the dancers happy. *Carp.*

Savarin, Toronto

Toronto, Oct. 5.

Jack Carter, Ruth Walker, Don Gordon, Paul Grosney Orch (9); $1.50 *cover.*

At a reputed cost of some $300,000, Eddy and Sam Assaf have renovated the Savarin and introduced a new entertainment policy, along with a cover charge of $1.50—and the customers are expected to dine and drink.

Scotch and rye are a buck a shot, domestic ale 65c a pint, wines run $14 a bottle, and a meal is commensurate. The room which seats 400, is very posh in decor. Acts make two appearances nightly at 9:00 p.m. and midnight.

Sam Assaf, who supervises the entertainment, booked Jack Carter and Ruth Walker for the opening with a 12-day contract. Don Gordon plays pops at the grand; Paul Grosney's Orch (9) is in for two months.

Meantime Sam Assaf has booked —for two-week engagements— Della Reese, Johnny Pulio and Harmonica Gang, Gene Krupa with Charlie Ventura, and The Four Saints as future bills in that order.

Carter, on for 75-minutes on opening show, scored with his ribibng of the new setup, topical geographical gags, a slam at American-Negro bigotry that he thought was "shameful," worked in a take-off of Paul Grosney's orch and wound up with impressions of singing stars.

The ebullient Carter, despite his lengthy stint, satisfied the customers and held a lineup into the street for his second show.

Ruth Walker, last seen in Toronto as a singing headliner at the Canadian National Exhibition evening grandstand show, kicked off the bill with a 15-minute pop tune routine including her opening "Hey Look Me Over" and an equally bouncy "I Love to Love."

The trumpeting Paul Grosney leads his eight sideman in strong support of Miss Walker and plays the dance seshes, with Don Gordon filling with his pleasant pianistics at the grand. *McStay.*

Edgewater Beach, Chi

Chicago, Sept. 30.

Mary Kaye Trio, Edgewater Beach Guys (5) & *Dolls* (5), *Don Davis Orch;* $2-$2.50 *cover.*

Edgewater Beach g.m. Gene Barrett was eminently successful in his decision to integrate the last two headliners in the Polynesian Village with the resident Guys & Dolls troupe. However, they were singles (Monique Van Vooren and Johnny Desmond), and no doubt coordinating a unit such as the Mary Kaye Trio with the chorus would be more difficult.

But the fact that the topliner-cum-revue format provided two of the more exciting shows to play the room in many months should give Barrett pause to make this a standard practice.

This is not to say that the Mary Kaye Trio is not more than able to carry a show in this room by themselves. Mary and Norman Kaye are topnotch musically, Frank Ross provides a substantial assist and his muggery is of the first order of buffoonery.

The groups arrangements are some of the classiest charts to be heard for some time. Miss Kaye worked the opening night show despite an attack of flu, but carried off her chores with zest.

Although all their tunes are skillfully rendered, two of their comedy numbers stand out. Norman Kaye's zany arrangement of "Bill Bailey" into what they describe as a "contrapuntal oratoria fugue" is not only comic but is also noteworthy for its musical subtlety.

A centrepiece number, "Be A Performer," gives each of the group's members a chance to show their musical facility. It also affords Ross an opportunity to pull all the clowning stops out as he does quick sketches of a performing seal, a nutty swami, and a wild stripteaser. *Mor.*

Ash Grove, L. A.

Los Angeles, Oct. 2.

Barbara Dane, Stu Jamison, Tom Luke, Bill Cunningham; $2 *admission.*

Barbara Dane apparently remains one of the most popular folk singers to play locally, drawing the biggest opening night crowd seen in several months. The Capitol recording orbit easily lives up to her nickname as "The Great Dane."

Singer makes her first appearance here in more than a year, delivering a lengthy set combining many of her old favorites—"Jelly Roll," "C.C. Rider"—and adding some new material. New is "Ticki Tacki," catchy and communicative tune that can be changed to discuss any social situation.

Miss Dane was slightly troubled by laryngitic problems in her Tuesday (1) opening, but rallied sufficiently to go through a rousing "How Long?" her throaty, husky, smoky voice particularly suitable for such earthy entries.

Backing by Kenny "Good News" Whitson and Wellman Braud is musicianly and striking in itself.

On earlier are Stu Jamison, Tom Luke and Bill Cunningham, strictly country trio who deliver solid instrumentals in ethnic style. Ragtime "Dill Pickles" particularly sparked, along with quiet "Old Shep and a rousing "Roll & Go." Trio sings lightly, is more intent on the instrumental deliveries.

Show is in three weeks. *Dale.*

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Sheraton-East, N. Y.

Bobby Short Trio, Coby Lou Cooley; no cover, no minimum.

The Sheraton-East Hotel (ne Ambassador) has long been one of the class Park Ave. haunts. Until an oversight was corrected the inn was without any visible means of entertainment although there were times when a band played on. This oversight has now been corrected, and it looks like the Cafe Ambassador will be one of the bright spots on staid Park Ave.

Bobby Short, in and out of the eastsideries for years, has developed a huge set of camp followers. The Negro singer-pianist has taken over the lounge with an authoritative air. It now appears like this ground floor hotel emporium will be a swinging spot.

There is little new that can be said for Short's work. He has been one of the foremost purveyors of musicomedy tunes, accompanying himself at the piano, with bass and drum assists to give him additional beat and drive. It's the same crew that he carried with him during his long run at the Blue Angel last season.

Through his eastside cafe forays and his demand for uppercrust party work, Short brings in an audience ideal for this class inn. He should create a lot of commerce here.

His entertainment colleague is Coby Lou Cooley, an intermission pianist. Short leaves the room in a hyped-up mood and it's difficult for anyone but an extremely forceful keyboardist to get patrons back on that plane. Miss Cooley wisely plays soft and familiar tunes in a sort of let-'em-relax attitude.

The room has a formal tone, and the location where Short works is less than ideal. But once he gets started, he seems to remove the shortcomings of the situation and pounds home a lot of entertainment. *Jose.*

Sparks Nugget, Nev.

Sparks, Nev. Oct. 1.

Milton Berle, Amin Brothers (2), *LaScala Quartet, Leonard Sues, George Arnold Singers and Dancers* (16), *Foster Edwards Orch* (13).

Current stint marks a debut for Milton Berle at John Ascuaga's Sparks Nugget—and he plays the Circus Room like it was designed for him alone. After a local hiatus of about five years, the Berle addicts welcomed him with a sustained palm-to-palm reception. He rated it all; gave the SRO audience all they could ask for—and then more. It was a memorable first night.

Berle makes his intro from among tablers (calling for approval of the George Arnold production) then hits the stage with more than an hour of entertainment. And it's pure show biz all the way, with the headliner handling the emcee duties, carrying the bulk of the show, working in with the other acts, setting (and holding) the jet pace, and at times making with general mayhem. A lot of it is burlesque, slapstick; but Berle proves he can reach the serious side, via a nostalgic bit re his pro career, done while he removes makeup at small table center stage.

Comic makes with many topical lines, is aware of local stuff, shows good attention to stage-siders, aims his lines at both genders and with such potency he reaches with ease the far corners of this 650-seater. There's no let-up, with pauses only to allow the laughs to subside.

Some of the lines are vintage but with the Berle delivery, the result is socko, albeit with many the punch is anticipated. As noted, he works into all the acts, but has his participation to perfection. And he bows out at exactly the rights spot to allow members of the supporting cast to show their talents alone.

Leonard Sues, ably conducting the Foster Edwards Orch for the Berle capers, is a natural foil for some of Berle's antics. But he shows his big talent on the trumpet, as evidenced on "Blue Skies," "Birth of the Blues" and Busse ("Hot Lips"), McCoy ("Sugar Blues"), and Armstrong ("Mack the Knife") carbons. On "Hold That Tiger" he's Sues, himself, showing he has a style his own.

The Amin Bros., exacting in precision and timing, win full attention with risley act that rates tops in all respects. Capper is a head to one foot flip, done from a foot to foot position. They again prove full control when Berle gets in act and manages to complete a foot to foot stand with an assist from the Amin brother whose place he takes.

The LaScala Quartet (mixed two and two) score on the operatic bits, with each of the four given chance to showcase individual vocal talent. With this foursome, Berle reaps the laughs with his attention to decolletage displayed (in abundance) by one of the femmes. And his role as the made-clown accents the risibility of the endeavor. *Long.*

Rat Fink Room, N. Y.

Jackie Kannon, Annette Sanders, Earther Doss Jr., Norm Geller Trio; $2 *weekend cover.*

The Roundtable presents an unusual entertainment situation. A customer can go from bellydancers to bellylaughs with only one flight of stairs. The Morris Levy spot has leased its little, used upstairs room to comedian-publisher Jackie Kannon who has converted the comparatively small space into a comedy room, he being its major headliner.

The plan seems laudable. Tagged the Rat Fink Room, it opened with a crowd taxing its capacity. Some of the smartest promotion ever poured into a cafe marked the preem. It's tag line was "A New Experience in Social Decadence." Its menu emphasizes "continuous entertainment, muggings, mercy killings, mental breakdowns by unpaid professionals."

In short, the audience was led to expect the informality of the old Club 18 with a new and bright format. Even Kannon purred that at last he has a room of his own, "A room I can go broke in."

The elements for a fun room are there, and with Kannon as the major item in the show it can happen. He has an immense sense of humor, some of it in the genre of his "Poems for the John," a highly successful book of verse to be read during periods of laxation and relaxation.

Kannon virtually started the coloring book vogue. Of course, he has been a successful nitery comic for years. With this background, a different format was anticipated, probably one which would involve the audience as participants and provide a type of entertainment somewhat different than found in normal niteries.

It still could turn into a room of that genre, but the opening layout indicates something more orthodox. Kannon brought in two acts, which seemed to discourage audience shenanigans. It thus went in under normal nitery lines probably because of its L-shape.

Kannon has a lengthy turn in which he distinguishes himself with a lot of offbeat gimmicks. His impression of Copacabana boniface Jules Podell is quite funny. He has copious special material and lotsa unusual interpretations of offbeat items; all of it rates attention and yocks.

He introduces singer Earther Doss Jr., a goodlooking Negro lad who has Johnny Mathis characteristics. Doss seems so intent on style that he somehow misses out in his singing. It's unfortunate, since there are some exciting elements in his voice.

Annette Sanders is reviewed under New Acts. A capable batch of musical accompaniment is dished out by the Norm Geller Trio. *Jose.*

Cocoanut Grove, L. A.

Los Angeles, Oct. 3.

James Darren, Gary Morton, Pierson Thal Orch (19), *Rhythmic Strings of Allyn Ferguson* (12); $3-$3.50 *cover,* $3 *minimum.*

Singer James Darren and comic Gary Morton comprise the dual attraction here through Oct. 16. It's a lacklustre show. Neither of the two has the nitery name stature nor the performing finesse to rate a co-starring niche in L. A.'s traditionally most illustrious active club. And the whole, alas, is only as compelling as its parts. Business figures to be relatively light.

Darren lacks the savvy, vocal refinements or showmanship instincts to make a successful transition at the present time from films, where he is a capable actor, to the nitery sphere. That should come as good news to "Gidget" fans.

Although he does have certain vocal attributes such as clarity of lyric delivery and occasional hot melodic flashes on the more frenetic jump tunes, Darren is a mechanical singer. Rarely does he bring dramatic feeling to his song stories—particularly on the romantic ballads which need it most. And this shortcoming prevents him from achieving a warm relationship with his audience. The performing chemistry just isn't there.

Morton gets off some scattered good gags and is an ingratiating, though conventional comic. But too much of his material is creaky, and his mannerisms and style of delivery bring other comedians to mind. Most of the topics he kids are overly familiar as comic territory—among them tv doctor shows, tv commercial and golf gags. He also tends to overdo the campy pose — especially when there's a lull in the laughter.

A full 20-minutes of celebrity intros followed the show proper opening night. Even Ed Sullivan could never top this stream of name-dropping. Pierson Thal Orchestra (19) supplies show backing and dance tempos. On opening night these musicians were astonishingly lethargic. Dick Stabile handled the baton for the Darren portion. Rhythmic Strings (12) of Allyn Ferguson shared the dance music chore. *Tube.*

Sahara Inn, Chi

Chicago, Sept. 30.

Hildegarde, Ollie Raymond Orch; $2-$2.50 *cover.*

In the two months since Gene Autry purchased the Sahara Inn his managerial staff has been plugging away at upgrading the plush motel's reputation, and the effort is beginning to pay off. Most of the flamboyance that attended the previous ownership has been muted, and Autry appears to be settling down for the long pull in developing the fancy layout as a convention centre and to attract the nearby airport trade.

Autry's managerial crew has the operation running smoothly with the sort of invisible efficiency that makes for a successful hostelry. General manager Erwin Schlicht has done a firstrate pob in staffing the motel, and it is now in a competitive position with the other deluxe motor hotels near the O'Hare Airport. Schlicht has retained two top staffers from the old regime to captain the two entertainment rooms—Bob Lowry is at the rope in the Sultan's Table and Nick Chiboucas in charge of the Celebrity Lounge.

Schlicht has been inching toward a name policy in the elegant Sultan's Table dining room, and the policy has come to fruition with Hildegarde. She's most appropriate in the fancy diggings, and her ability to project her tunes and personality is particularly important in this spacious supper club.

Hildegarde has been rejoined by George Landers, her accompanist-musical director of a few years ago. He not only backs her with the intuition born of experience in working with her, but also shows off nifty jazz technique in a piana solo on "Lady Be Good."

Songstress astutely mixes pop tunes, standards and her trademark Continental numbers in her catalog. She is especially effective in a wistful rendering of "My Coloring Book," a pungent handling of "Don't Blame Me," and in an artfully arranged version of "Rigalons." She also displays powerful and thoughtful finger work in her piano solo in a concerto for piano and orchestra written for her by Isidor Achron. *Mor.*

Latin Casino, N. J.

Cherry Hill, N.J., Oct. 8.

Tony Martin, Phil Foster, Moro-Landis Dancers (8), *Joe Fraseto's Orch* (16); $3-$6 *minimum.*

Hitherto seen only in solo appearances, Tony Martin has dressed up his act with foursome (two girls and two boys) who weave vocally in and out of various lilts to make each tune a production number. A veteran floor troubador, whose style and showmanship seem ageless, Martin is making his best presentation here in years.

He is at his best on songs of Neapolitan vintage like the trademarked "There's No Tomorrow" and rhythmic "More" from "Mondo Cane." The chorus rates bows and a reprise for their work with "In Other Words," and Martin bows out to let three of supporting quartet take solo flights at the mike.

Sally Gray's "As Long as He Needs Me," Carol Turnbow's "As Time Goes By" and Tom Allison's "Till There Was You" provide effective vocal breaks and audience is rooting for them. Martin ranges from his impeccable soft tones to solid fortes with virtually every number.

Selection of lilts is directed to the tables with the wine—"Breezing Along With the Breeze," "Dancing Cheek to Cheek," "Days of Wine & Roses," etc. The star relapses into the mannerisms of the '30s with straw hat and cane, kidding and yet not travestying style.

His spiel is polished and primarily concerned with booze and upcoming film story of his life. "They were thinking of getting Joe Valachi to play the role, but we sing in a different key."

In contrast with Martin's polish is Phil Foster's abrasive Flatbush stories. Both performers had comment on World Series, and Foster purported bitterness about the Dodgers. "They left me, not me them."

Despite inelegancies of diction, comedian gets in some pertinent comment about leading political figures. He views "West Side Story" through reactions of a Brooklyn tough: "They carry switchblades and tire irons, line up to fight and then one gang pirouettes while the other does arabesques."

Foster leaves them roaring with a long, expertly delivered, uproariously funny but questionable joke — questionable, at least, for the family dinner trade. *Gagh.*

Crystal Palace, St. L.

St. Louis, Sept. 30.

Judy Henske, Dick Glass, Grecco & Willard; $2.50 admission.

The Crystal Palace, cabaret-theatre in Gaslight Square, which was shuttered for a while because of boxoffice blues, is back again with a new variety-type entertainment policy. Launching the season are Judy Henske, folk singer-comedienne; Dick "Round Richard" Glass, balladeer, and the comedy team of Vic Grecco & Fred Willard.

Miss Henske, a stauesque brunet, is equally at home with a folk or blues or a real belter, and she salts the sings with some suave comedy patter. Poised and personable, she had first-nighters with her all the way.

Grecco & Willard do fine take-offs on contemporary frills and fooibles, including a skit on a near-sighted baseball player, a comic who doesn't want to be funny, tv commercials and Academy Awards. They play it low-keyed, and the deadpan approach heightens the comedy.

Glass, although primarily a folk singer, runs the gamut from rock 'n' roll to blues to ballads to satire and clicks in sing-alongs. He strums a guitar while he's chanting and turn the out-fronters into one big big happy family in no time.

Show is in for a minimum of two weeks. *Bob.*

Hawaiian Room, N. Y.

Keola Beamer, Leimoni, Dee Marquez, Mapela, Tempana, Kawehi, Torea, Ted Auletta Orch, Sam Makia Islanders, $2 *cover.*

The Hawaiian Room format seems a model of matching the food and entertainment policies perfectly so that one complements the other. The Polynesian menu, devised by Restaurant Associates which runs the operation in the Hotel Lexington, and the shows designed for the room by Tony Cabot have made this layout one of the more renowned tourist havens. It's also heavily patronized by knowing natives.

The new show is shaped along entertaining lines and with a format that bespeaks economy of budget and movement. It combines Polynesian with made-in-the-Mainland ideas.

Cabot has concocted a Hawaiian Hootenanny number wherein customers are lured on the floor for a go at square dancing (Polynesian style). There's also a production number, "Tamure," based on the Twist and with a dash of hula.

The principals are teed off with Keola Beamer, a cheerful looking lad who sings both Island and mainland melodies nicely, emcees the show and who further shows his versatility with his choreography of the show. He's assisted in the dance chores by Leimoni, a pleasant terper.

The major solo spot is given to Dee Marquez who essays songs in English and Tagalog. This Filipino miss, acomping herself on the guitar, has selected a set of highly melodic tunes that hit audience acceptance easily. The quartet of hip-weavers comprise Mapela, Tempana, Kawehi and Torea. They perform picturesque numbers.

The layout is backed by Sam Auletta, who also plays for the dancing, and the Hawaiian music by Sam Makia. *Jose.*

Sahara, Las Vegas

Las Vegas, Oct. 1.

Bob Newhart, Sergio Franchi, Moro-Landis Dancers (17), *Louis Basil Orch* (13); *produced by Stan Irwin; presented by Milton Prell;* $5 *minimum.*

Making their Las Vegas debuts in the Congo Room are Bob Newhart and Sergio Franchi, a strong double bill which should do good biz once the word gets around about its merit.

Newhart is in a tough spot, as he follows Franchi, one of the best musical attractions to hit the Strip in years. Of the two stars, nitery bookers would obviously give singer Franchi the nod, as his appeal is universal. Comedian Newhart is refreshing in that his material is original and far removed from the average standup performer.

However, Newhart's specialization, as funny as it is to most nitery patrons, possibly will zoom over the heads of the non-hip. Firstnighters gave maximum yocks to his situation stories of the submarine captain, the unexploded shell on the beach being examined by apprehensive policemen, the retiring employee's goodbye dinner, and the Sir Walter Raleigh telephone bit.

Franchi is a handsome vocalist with a warm personality. With an amazing range and perfect control he offers such numbers as "Funiculi," "Just Say I Love Her," "Nom Dimenticar," the Italian "Maria," "Caramba" (a delightful piece of mayhem in song), "I Wish You Love," and aria from "Tosca," "Arriverderchi Roma," "Chicago" (in Italian), and a superb "Granada." Neil Warner conducts the Louis Basil orch (13) for Franchi.

Holdover Moro-Landis production number featuring the 17 "Most American Girls In The World" is the curtain-raiser for the Stan Irwin production, in until Oct. 15 when Victor Borge returns. *Duke.*

Sky Room, Tucson

Tucson, Sept. 26.

Cab Calloway, Lou Garno Quartet; $1.50 *cover.*

Cab Calloway shows no signs of letting up after more than three decades as an entertainer. The former bandleader, now doing a single club act, sashays, strolls, struts and scats his familiar numbers, like "Minnie the Moocher," "St. James Infirmary Blues" and "It Ain't Necessarily So."

He begged off after two encores, after scoring with opening night auditors. Calloway opens on a bossa nova kick and goes into an up-rhythm "I've Got You Under My Skin."

His "St. Louis Blues" and other numbers are given a unique interpretation in delivery and tempo. He still retains the stylized vocal gymnastics and his voice seems to have deepened over the years. The audience, as usual, joins in the "Hi De Ho's" on "Minnie." *Alex.*

HIM-FELLA and LUBRA

NELSON EDDY and **GALE SHERWOOD** again are happy to be singing and clowning for enthusiastic Australian crowds. Cutting back a couple of months—the Kansas City Star said: "We can't figure anyone who wouldn't like Eddy's and Miss Sherwood's act. They are professional in every sense of the word."

A. P. A., Inc., Handles

Latin Quarter, N. Y.

Donn Arden's production of "The Touch of Venus," with Bert Wheeler & Tom Dillon, The Charlivels (3), *Les 5 Brutos, Szony & Claire, "Touch of Venus" Line* (20); *Showgirls* (9), *Four T. of V. Boys, Art Johnson, Barbara Lange, Glenda Leigh, Tim Harum; Jo Lombardi Orch;* $7.50 *cover.*

This Latin Quarter show which E. M. Loew and Ed Risman have whipped up for the early fall season is virtually a new one aside from the three lavish holdover production numbers. Topped by veteran funster Bert Wheeler, new layout is paced so smoothly that it easily measures up to the usual standard maintained at the L. Q. A virtual "must" for out-of-towners seeking nocturnal entertainment, this large nitery has been jammed since this show opened, helped by World Series fans, of course.

Spot again has come up with a topflight opening act, The Charlivels. These three talented musicians and acrobats have long been faves in niteries and other media. Three combine skill on various musical instruments with superb tumbling and acro feats.

Les 5 Brutos (New Acts), billed as comedy song stylists from Italy, keep the production rolling. Quintet scored here and come close to halting the show's schedule before getting off.

Francois Szony & Nancy Claire, with their Pas De Deux Classique, again go over big. This is the start of their eighth month albeit not consecutive. Their terping by now is familiar to N.Y. audiences and always expertly executed.

Bert Wheeler is assisted by Tom Dillon, a singer and straight, in an act dubbed "Wheeler & Son." It's explained by the fact that Wheeler comes on from the aud as Dillon's mother, wearing a bedraggled wig and matching garb. This offers an opportunity for numerous abused mother and son gags.

Dillon warbles "Hello Young Lovers" and other tunes with nicety. Wheeler returns sans his femme garb to go into his "old routine." This builds into a typical tap dance with top hat and tails. Wheeler's act clicks nicely here. He had much the same turn about two years ago in such western spots as Reno.

Production numbers continue to make this a top musical comedy offering, a bargain per se considering the groceries. Jo Lombardi cuts a sharp show, per usual, and plays for patron dancing. *Wear.*

Palmer House, Chi

Chicago, Oct. 1.

Jan Murray (with Micki Marlo), Wayne Newton & the Newton Bros., Ben Arden Orch; $2.50-$3 *cover.*

Jan Murray and Wayne Newton started their Empire Room gig off with an erratic show, but the sizeable opening night crowd didn't seem to mind and called them back for more, For seemingly different reasons the two ends of the bill came up with loosely coordinated turns that allowed for considerable lapses in the pace of their respective acts.

Murray is a redoubtable, quick-witted and ingratiating comic and managed to win over the ringsiders despite an array of gags and anecdotes many of which have bounced off cafe walls for many moons. He's been off the cafe circuit for more than three months doing summer stock, and this no doubt accounted for his unsteadiness on opening night. He's ably aided by his tv sidekick Micki Marlo, a charming and curvaceous thrush who joins him in several tunes including "Loads of Lovely Love" and "Everybody Loves a Lover."

Newton is a dynamic Top Ten tenor who has come into the disk bigtime with his click "Danke Schoen." It is to the songster's credit that his solos commanded rapt attention and solid palm praise in a room not particularly noted for showing young pop performers.

However, the apparent potential of his group is not fully realized because of the lack of interplay between Newton and his instrumental unit composed of his brother Jerry, Tommy Amato and Johnny MacLean, Newton scored with his high register rendering of "Toot Toot Tootsie" and "Rock a Bye."

Ben Arden's classy house orch supports the show with aplomb and serves up some of the finest terp music in the city. *Mor.*

Queen Elizabeth, Mont'l

Montreal, Oct. 4.

Patachou, Nick Martin Orch (8); $2.50 *cover,* $3 *Sat.; no Sunday show.*

What's new to say about Patachou except that she's boffo? Just how socko is perhaps best measured in the plush Salle Bonaventure which attracts the uppercrust of the French-Canadian carriage trade who, if anybody, knows the score with the French chantoosey.

This is Patachou's second time around in a few months, and she registers as big as ever with an act which is almost a carbon of the one she did fairly recently; in fact, now that she's a proven top headliner locally, she may well give some thought about adding a new touch to her routines. But she shouldn't switch the basic format, which is smash.

Patachou sings quite a lot of English numbers, particularly ballads. But her big ones are still the French, with her use of fingers, head, eyes, torso for maximum effect. Her Francais version of "My Fair Lady" is still the gem it was originally, with the insouciant delivery, eye-rolling and head shaking. *Laza.*

Village Gate, N. Y.

Dakota Staton, Brock Peters, Mongo Santamaria Band (7); $3 *admission.*

Current show at this spacious Greenwich Village cellar features a kind of something for everybody collection. For the hipper pop fans there's Dakota Staton and her jazz-flavored pop chirping; for the folk set there's Brock Peters and his polished commercial vocal stylings (see New Acts); and for the Afro-Latin music buffs there's the wailing of conga-bongo drummer Mongo Santamaria and his unit.

Miss Staton has a distinctive vocal style which captures an audience and holds it well via clever phrasing and driving presentation. Her patter is a little too pat, sounding like she's said her lines too often to have any personal connection with the audience. Dressed in full gown, the singer offers a hefty set of tunes in her set, mixing the ballads with the uptempo stuff in equal measure, backed by a solid instrumental unit.

Her "Cherokee" is a big opener and she warbles a nice ballad in "I Got My Porgy." An uptempo "Foggy Day" and "Summertime" swing well for her. "What Do You See In Her" and "Trust In Me" are nice additions to her ballad bag. These and other tunes make up her repertoire. She presents it in a slick manner which gets good response from the audience. Her "Misty" finale sends her off in a big way.

Mongo Santamaria & Co. present a driving set of Afro-Latin sounds, punctuated by thundering drums and propelled by groovy sax-flute-trumpet-piano work by his unit. Santamaria himself is a knowing stylist on bongos and conga, his playing geared for top audience appeal via some gimmicky presentation. The result is a loud and sometimes exciting set which keeps the crowd enthralled and tapping in time. *Kali.*

Hotel St. Regis, N.Y.

Peter Duchin Orch (11) *with Nancy Manning; Quintero Orch* (6); $3 *and* $4 *cover.*

This is Peter Duchin's second semester in the St. Regis' posh Maisonette and he's again fooling the hotel trade by doing socko b.o. The best barometer on any joint, class or mass, are the waiters; their pourboire is commensurate with the customer traffic. Last season they were frankly worried when the Balsa chain decided to emulate the discotheque vogue (but with live music), and came up with the personable Peter Duchin's combo, which insured a built-in class following. The mass thus becomes automatic. Le Club, membership diskery-dancery, set the pattern and the Balsa ch n (prominent in Mexico hotel industry; the St. Regis is their first Yank acquisition) shrewdly decided to get away from the name or quasi-name policy and try straight dansapation. It clicked from the start.

On Duchin's second season, the St. Regis' veteran staff has been frank to confide that business couldn't be much better, with or without the glossy "Continental" or American musicomedy chicks that formerly dominated the policy.

On his holdover semester, Duchin manifests that, despite the obvious application to his home work with practice, there's no thing like working experience to achieve the best results. There is evidence, to the above-"39" clientele, that the personable son of the yesteryear popular society dansapation fave, Eddy Duchin, has been wisely tutored. In this, Otto Schmidt, long with the late Ted Straeter, probably had a more than casual hand. The old Eddy Duchin arrangements occasionally come to the fore; young Peter also tickles that Steinway in a manner reminiscent of his pop. He sways with the same "feeling" for his lyrics and, perhaps, in time the customers will see him mouthing the wordage as Eddy used to do. This gave the latter an "extra" value in his meaningful, betimes soulful interpretation of the galaxy of dansapation greats by Rodgers & Hart, Porter, Loesser, Mercer, Berlin, Dietz & Schwartz et al.

Some of the top contemporary composers of musicomedy would be somewhat unnerved if a young maestro like Duchin, purveying dansapation for the younger (and older) set, spoke as forthrightly on what constitutes compelling terp music. He has his concepts, and the band's medleys prove attest to his partisanship for this or that brand of dance music.

Duchin's brass, woodwind and rhythm section evidences careful application to rehearsal. Besides his own pianistic prowess, there's a second 88er to backstop since the maestro does, on occasion, albeit briefly, desert his piano bench to conduct. Incidentally, Duchin is virtually giving a dry run of the role he'll due in Peter Sellers' film, "The World of Henry Orient," marking the maestro's celluloid debut. He plays the piano, natch! Pic is being produced on Long Island.

Duchin is decidedly building a following. What looked like a decidedly "international" (presumably UN personnel) clientele, on the Friday night caught, not only went for him but ditto for the white-haired Quintero and his Continental band. Latter's been around, notably last at the Sheraton-East (nee Ambassador Hotel) on Park Ave., and his style of bossa nova and kindred Latin-tinged tunes are easy on the ear and the hoof.

Duchin has the lissome Nancy Manning back for a second semester with the current pop vocals. She's both a decorative and authoritative thrush. But the Maisonette is now almost synonymous with Duchin. Incidentally, a li'l trademarked fol-de-rol has been developed between maestro and the room's suave maitre d'hotel Rudy (Meltzer) who nightly gives the "downbeat" for the No. 1 orchestra's teeoff. The Maisonette looks in for another strong semester and is probably helpful also to the across-the-hall La Boite. This class intimate room is presided over by another good host, Pierre, with Walter Kay (piano) and Jani Sarkozi (violin) for the musical interludes. *Abel.*

Literati

New Short Story 'Intl.'

Short Story International, a new 50c monthly which will reprint selected short fiction from all over the world, will have an initial run for the first issue of 250,000. Contributors to the first issue include Graham Greene, Oliver La Farge and the imprisoned Milovan Djilas, held in a Czech jail for his anti-Communist writings. His story, smuggled out to Italy, where it came to the attention of the new magazine's editors, caused him to be punished by the loss of all visiting privileges.

Short Story International is a two-family venture. The publishers are Samuel Tankel, head of Collier Photo Engraving Co., and his son, Zane, and the editors are J. Malcolm Morris and his wife, professionally Francesca van der Ling.

Morris wrote a bestseller for Lippincott several years ago called "The Wise Bamboo," and his wife has been a frequent magazine contributor and writer for tv and radio. After World War II, Morris, then an Army captain, managed Tokyo's Imperial Hotel during the occupation years, and his book was an amusing account of his experiences while running the hostelry for the Big Brass.

Tankel is a veteran in publishing, having owned the successful Graphic Book line for many years. He gave it up to concentrate on his big engraving business, but by an odd quirk, he still puts out the world's most expensive periodical, "Four Color Process Guide," an annual review of color uses in advertising, which sells for $110 a copy.

Donald Friede Joins P-H

Vet editor and publisher Donald Friede has joined Prentice-Hall as senior editor of the trade book division and, instead of working at the main Englewood Cliffs, N. J., headquarters, he'll make his office on lower 5th Ave. This is where Hawthorn Books, a P-H subsid, is also situated. Stuart L. Daniels, editor-in-chief of the trade book division, makes his hq in Jersey.

Friede's association with books and authors dates back to 1924 when he joined Alfred A. Knopf, thence to Boni & Liveright, and in 1928 his own Covici-Friede Co. where, with Pascal Covici, he published Hecht & MacArthur's "The Front Page," John Steinbeck's "Tortilla Flat," Gene Fowler's "Great Mouthpiece' and others.

After 13 years as story editor with such Hollywood agencies as Myron Selznick and Lyons & Lyons, he joined World Pub. Co. in 1953 and remained there for 10 years.

Herb Haas' Post

Herbert P. Haas, who started his 41-year career with the Hearst organization, on the N.Y. Journal in 1922, and who for a quarter of a century served as business manager of the Albany Times-Union, has been named assistant to Gene Robb, publisher of that paper and of the Albany Knickerbocker News. Roy W. Anderson, assistant business manager of both dailies for two years, has been promoted to business manager.

Haas will continue as labor relations consultant and in other executive capacities, on the newly created job. Transferred to the comptroller's office in 1928, he assisted in the purchase of Omaha Bee-News. Later that year, Haas moved to the Pittsburgh Sun-Telegraph, where he became chief accountant in 1931.

Satevepost's Refinancing

Curtis Publishing Co. will call a special meeting of stockholders Dec. 10 to consider a refinancing plan for the company, chairman-president Matthew J. Culligan announced at the two-hour regular monthly meeting of the board of directors.

A brief statement announcing the stockholders meeting was issued after the directors conference. No details of the financing plan were given; but it was reported the directors discussed a plan developed by a group of banks headed by First National of Boston.

This would provide some $35,000,000 for the conversion of Curtis' short-term debts into long-term obligations. Curtis is believed to have $18,000,000 outstanding in unsecured short-term debt; but further disclosures of refinancing project must await Securities & Exchange Commission clearance.

Frazier's Boston Herald Exit

Association of controversial columnist George Frazier, who had needled everything from show biz to politicos in a daily column for nearly two years here, with the Boston Herald has evidently come to an end.

Frazier's column has not appeared for a week, ending Sunday (8), and not a word of explanation has been printed as yet by the Herald, which had advertised and given Frazier top billing.

Paul Benzaquin, WEEI news broadcaster, announced "George Frazier has resigned from the Boston Herald" but did not elaborate except to state that it was "a crying shame that George Frazier will write no more in Boston."

Informed circles said that Frazier had resigned by wire from Ft. Wayne, Indiana, and that the newspaper had refused to publish one of his columns. It was also reported that there are three libel suits pending, and that beefs from advertisers also figured in the hassle.

Frazier's column, which had been running daily and Sunday, after its start as daily only, had attacked sacred cows, personalities and ranged far afield from sports to reviewing the food in beaneries.

'Catcher' Back In Philly

Philadelphia's top seat of teen learning, Central High School tossed out "Catcher in the Rye" in February, but picked up options on the J. D. Salinger juve classic on a fall rebound.

In announcing "Catcher's" return to the library lineup, school president William H. Gregory said any English teacher may order his pupils to read it and report on it. He may also order the bookstore to stock it. So far this term, no teacher has done either.

"Catcher" was called off base in February when a history teacher, since retired, balked at its contents. The English department rushed out of the dugout en masse to protest the decision, with noisy backing from alumni. At a faculty spring meeting "Catcher" was reinstated by a score of 17 to 1.

While there have been no faculty requests for a student boxscore on "Catcher," the three copies of the work in Central's library were said to be "nearly always in circulation."

Hedda's Double-Fete

Score of celebrities will attend Golden Flame Award dinner honoring Hedda Hopper Oct. 12 at Beverly Hilton Hotel. Pat Buttram will emcee, Frankie Laine heads list of entertainers. Clifton Webb, Gladys Cooper, Lucille Ball, Rosalind Russell, Shirley Booth, Raymond Massey and Ronald Reagan will be among those at speakers' table. Award, signifying outstanding newspaper achievement, will be presented by Agness Underwood, city editor of the LA Herald-Examiner, on behalf of National Federation of Press Women. Latter won the award last year. Alden Waite, v.p. Copley Press, hosts the cocktail party.

Following Monday (14) the columnist will receive a citation as "Beverly Hills Woman of the Year" from United Way of Bev-Hills at a luncheon honoring the "woman who has done the most to help others during the year."

Harry Leon Wilson Biog

One of the old Broadway characters of Richard Harding Davis days will be recalled by publication in late October of "Harry Leon Wilson" by the Press of Western Reserve University.

Wilson, author of "Merton of the Movies," "Ruggles of Red Gap," "Bunker Bean" and scores of stories and plays, is the subject of George Kummers study of the triumphs and tribulations of a popular writer.

Ed Bernays' Memoirs

Pioneer p.r. expert Edward L. Bernays will have his memoirs published by Simon & Schuster.

Bernays who, with his wife, Doris Fleischmann, long operated an international p.r. organization, has been residing in Cambridge, Mass., since giving up-to-day activity, where he is working on his autobiography. He wrote one of the first books on public relations, "Crystallizing Public Opinion," in 1923. He has been a Professor of Public Relations at NYU.

A nephew of Sigmund Freud, the book will contain many unpublished letters of his famed uncle.

CHATTER

Popular Library did what it claims to be a speed-record publication job even for a paperback, with its 75c. reprint of "The Profumo-Christine Keeler Affair," Lord Denning's report to Prime Minister Macmillan on the sensational case which he presented to Parliament.

James LeBaron Stinnett, son of Satevepost exec editor, writer and humorist, and of Mrs. Joe Gardner, engaged to Bryn Mawr alumna Deborah Ruth Goldberg. Young Stinnett is at U of Penn Medical School. A Dec. 22 wedding planned.

The Northern Whig, a leading Northern Ireland morning newspaper, published at Belfast, has folded, following a dispute between the management and part of the editorial staff. Strike action by the latter was authorized by the National Union of Journalists. Sheet, a Unionist Party newspaper, was first published in 1824. It circulated in the whole of Northern Ireland and in parts of Eire.

The Shetland News, one of two weekly sheets published in the Shetland Islands, off northern Scotland, folded after 76 years' existence.

Michael Uris, motion picture consultant for Pocket Books, and former studio story editor, has organized Film Story Consultants, an independent service for filmmakers and publishers.

Singer Connie Haines is subject of show biz tome, "The Magic and the Spell," written by novelist Philip Louis Gabriel, who previously authored "The Executive."

By one of those gremlins, two recent stories on John Denson assuming the post of executive editor of the N. Y. Journal-American both times came out Denton.

Mrs. Mary Lea Page named a roving editor by Wade H. Nichols, editor of Good Housekeeping.

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Publishing Stocks

(As of Oct. 8, closing)

Allyn & Bacon (OC)	26	— ¼
American Book (AS)	42	— ½
Amer. Book Strat. (AS)	6½	— ½
American Heritage (OC	6	
Book of Month (N.Y.)	20½	— ¼
Conde Nast (N.Y.)	12¼	+ ⅛
Cowles (OC)	13	—2
Crowell Collier (N.Y.)	23½	+ ½
Curtis Pub. (N.Y.)	6¾	+1⅛
Esquire Inc. (AS)	8⅝	
Ginn & Co. (N.Y.)	29¼	+ ¼
Grolier (OC)	56¼	+2
Grosset & Dunlap (OC)	9	— ¼
Harcourt Brace (N.Y.)	34	— ¼
Hayden Pub. (OC)	2¾	— ¼
Hearst (OC)	25	
Holt R & W (N.Y.)	29½	— ¼
La Times-Mirror (OC)	35¼	—2¾
Macfadden Bartel (AS)	4¾	+ ¾
McCall (N.Y.)	32⅜	+1⅛
McGraw-Hill (N.Y.)	29	—1½
Meredith Pub. Co. (OC)	23	— ½
Nat'l Per. Pub. (OC)	9	— ⅞
New Yorker (OC)	98	
Pocket Books (OC)	4¼	
Popular Library (OC)	2¼	
Prentice Hall (AS)	36½	+1
Rand'm House (N.Y.)	9½	— ⅜
Scott Foresman (OC)	28¼	+ ½
H. W. Sams (OC)	28¼	
Time Inc. (OC)	89½	+ ¼
Universal Pub. Co.	4⅞	
Western Pub. Co.	20½	
World Pub.	17	+ ¼

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

CURRENT BILLS

WEEK OF OCTOBER 9

NEW YORK CITY

MUSIC HALL—Rockettes, Corps de Ballet, Raymond Paige Symphony Orch.

AUSTRALIA

MELBOURNE (Tivoli)—June Bronhill, Jon Weaving, Suzanne Steele, Pauline Garrick, Gordon Wilcock, Ivan King, Kevin Mills, Maureen London, Ray Collier.

SYDNEY (Tivoli)—Jeff Warren, Susan Swinford, John Rickard, Lina Denison, Geraldine Morrow, Ron Bennett, Geoffrey Veitch, Suzanne West, Jacqui Carroll, Andrew Guild, David Phillips, Christopher Hill.

NEW ZEALAND (St. James), **AUCKLAND** — Penny Nicholls, Bob Andrews, The D'Angolys, The 2 Pirates, The Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Maureen Wilson, Wendy Faukener, Jackie Griffiths.

BRITAIN

BLACKPOOL (Grand)—Jimmy Clitheroe, Peter Butterworth, Albert Burdon, & Mollie Sugden, Robert Webber, Tommy Godfrey, Billy Winsor, Vera Howe, Frank Moorey, Ron Davies.

Opera House—Francis Brunn, Harry Bailey, The Bal Caron Trio, Susan Lane, The King Brothers, Anthony Bygraves, The Malcolm Goddard Dancers and The Derek Taverner Singers.

Winter Gardens (Pavilion) — David Whitfield, Pinky & Perky, Dallas Boys, Vermons Girls, Maria Neglia, Derek Dene, Hope & Keen, Los Zafiros & Fred Ilea Trio.

Grand Theatre — Jimmy Clitheroe, Peter Butterworth, Albert Burdon, Maureen Norman, Robert Webber, Tommy Godfrey, Billy Winsor, Vera Howe, Frank Moorey, Ron Davies.

Tower Circus—Charlie Cairoli & Co., Great Pusztai Troupe, Flying Zemgannos, Rudi Llata, Los Onas, Ruppert's Bears, Circus Animals, Eugen Weidmann, Robert Bros., Bobby Roberts, Baranton Sisters, Hermanis, Sacha Houcke & Edith Schickler, Bears, Desmond Marks, Our Sammy, Little Jimmy & Circusettes.

The Blackpool Tower Ocean Room—Roy Stevens, Sonny Roy, June Glynne, Johnny Laycock, The Nutcrackers.

BRIGHTON (Hippodrome)—Dickie Henderson, Eve Boswell, The Charlivels, The Tiller Girls, Aleta Morrison, Eddie Vitch, The George Mitchell Singers, Peter Vernon, Jimmy Curries Tropical Cascades.

BRISTOL (Hippodrome) — Jimmy Edwards, Beryl Reid, Reg Varney, The Raindrops, The Kuban Kossacks, Los Flamencos, Neil & Pat Delrina, Jimmy Curries' Waltzing Waters, Joan Davis Dancers.

LONDON (Palladium)—Arthur Haynes, Frank Ifield, Susan Maughan, Nicholas Parsons, Bob Wallis and Storeyville Jazzmen, Rudy Cardenas, Walter Gore Ballet Group, Ken Morris & Joan Savage, The Ross Taylor Dancers, Dorothy Dampier, Leslie Noyes.

MORECAMBE (Winter Gardens)—Jimmy Jewel & Ben Warriss, Ted Lune, Polka Dots, Elizabeth Larner, The Skylons, Twelve Lovelies, The Bill Shepherd Singers, Virginia Vernon, Willie Martin.

VICTORIA PALACE — John Boulter, Tony Mercer & Dai Francis, Leslie Crowther, Margo Henderson, George Chisholm Jazzers, Schaller Brothers, T.V. Toppers, Pat Ellis.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Tad Truesdale, Ritchie Haven 3, Johnny Barracuda.

BARBERRY ROOM—Conrad Monjoy.

BASIN ST. EAST—Dick Gregory, Ramsey Lewis, Page Cavanaugh.

BITTER END—Tarriers, Woody Allen.

BON SOIR—Felicia Sanders, Marge Cameron, Enid Mosier & Alphonso.

BLUE ANGEL—Milt Kamen, Danny Meehan, Sue Garnett.

CHARDAS — Liz Della, Bela Babai Orch, Elemar Horvath, Tibor Rakossy, Dick Marta, Janos Hozzsu.

CHATEAU MADRID—Los Chavales de Espana, Emilio Reyes Orc., Carbia Orc.

COPACABANA—Tony Bennett, Joseph Mele Orc., Frank Martl Orc.

CRYSTAL ROOM—Maria Velasco 3, Larry Storch, Jay Lawrence.

EMBERS—Dorothy Donegan.

GRINZING — Kalman Banyak, Henry Butz.

HAWAIIAN ROOM — Dee Marquez, Keolu Beamer, Auletta Orc.

HOTEL AMERICANA—Buddy Greco, Enrique Madriguera Orc.

HOTEL ASTOR—Eddie Lane Orc.

HOTEL NEW YORKER—Milt Saunders Orc., Frankie Dash.

HOTEL PARK SHERATON — Irving Fields 3.

HOTEL PLAZA — Carol Lawrence, Emil Coleman Orc., Mark Monte Orc. **Plaza-9 Room:** Julius Monk, Carol Morley, Gerry Matthews, Rex Robbins, Lovelady Powell, Susan Browning, Gordon Connell, William Roy, Robert Colston.

HOTEL ROOSEVELT — Juan Carlos Copes Ballet, Milt Shaw Orc.

HOTEL ST. REGIS—Peter Duchin Orc, Nancy Manning, Quintero Orc, Walter Kay, Jani Sarkozi.

HOTEL SAVOY-HILTON—Arturo Arturos Orc.

HOTEL STATLER HILTON — Cecil Lloyd.

HOTEL WALDORF-ASTORIA — Gordon & Sheila MacRae, Myer Davis Orc.

INTERNATIONAL — George White's Scandals, Mike Durso Orc.

LATIN QUARTER—Bert Wheeler, Tom Dillon, Charlevels, Glenda Leigh, Art Johnson, Jo Lombardi Orc., Sam Binder Orc.

LIVING ROOM—Sylvia Syms, Chuck Dodds, Brothers Cain, Bob Ferro Orc.

NO. 1 FIFTH AVENUE—Hankinson & De Maio, Bob Fisher.

RAMONDE—Violinaires, Vince Donato.

SAHBRA — "Land of Milk & Honey," Yoel Shan, Lily Cavell, Menasha Baharn, Leo Fuld, Bob Phillips Orc.

SQUARE EAST—"To the Water Tower," Bob Dishy, Paul Dooley, Anthony Holland, Andrew Duncan, Barbara Harris, McIntyre Dixon.

TOWN & COUNTRY—Tony Martin, Rodney Dangerfield, Terrace & Elita, Ned Harvey's Orc., Rod Rodriguez Orc.

UPSTAIRS & DOWNSTAIRS — Ronnie Graham, David Rounds, Barbara Quaney, Jon Stone, George Coe, Bob Rogers, Sam Pottle, Mabel Mercer.

VIENNESE LANTERN—Monica Boyar, Bes-Arlene, Ernest Schoen Orc.

VILLAGE BARN—Piute Pete, Charles Slavin, Ada Cavallo, Danny Curtis, Kingsmen 4, Lou Harold Orc.

VILLAGE GATE—Brock Peters, Monxo Santamaria, Dakota Staton.

VILLAGE VANGUARD—Sonny Stitt, Bill Evans 3.

CHICAGO

BLUE ANGEL—"International Calypso Revue," Mitsou, Maurishka, The Calypsonians, Al D'Lacey Orc.

CONRAD HILTON—"Hat's Off!" Lee Caron, Blackstone Jr., Helga Neff & Theo Ernst, Sherry Stevens, Ernie McLean, Boulevar-Dons (5), Boulevar-Dears (5), Jimmy Palmer Orc.

CRYSTAL PALACE—Randy Armour Singers, Steinberg & Kadish.

DEL PRADO HOTEL—"Hits of Broadway" revue.

DRAKE HOTEL—Los Flamencos Americanos, Jimmy Blade Orc.

EDGEWATER BEACH—Mary Kaye Trio, Edgewater Beach Guys & Dolls, Don Davis Orc.

GATE OF HORN—Fleury, Valentine Fringle.

LE BISTRO—Anita O'Day, Connie Milano Trio, Larry Novak Trio.

LONDON HOUSE—George Shearing Quintet, Jose Bethancourt Trio, Larry Novak Trio.

MISTER KELLY'S—Jackie Gayle, Jackie Cain & Roy Kral, John Frigo Trio, Marty Rubenstein Trio.

NEW LIVING ROOM—Rocky Rockwell & His Group, Pam Garner.

PALMER HOUSE—Jan Murray, Newton Bros., Ben Arden Orc.

PLAYBOY — Bonnie Jacobs, Michael Dees, Faye Adams, Kenny Roberts, Simmy Bow, Jerry Collins.

SECOND CITY—"13 Minotaurs" Ann Elder, Sally Hart, Dick Schaal, Avery Schreiber, John Brent, Jack Burns, Del Close, Bill Mathieu, Omar Shapli.

SHERATON-BLACKSTONE — Sue Carson, Franz Benteler Orc.

LOS ANGELES

COCONUT GROVE — James Darren, Gary Morton, Pierson Thal Orc.

CRESCENDO—Louis Nye, Nancy Wilson.

DINO'S—Jack Elton, Dottie Reid, Steve LaFever.

ICE HOUSE—Les Baxter's Balladeers, Randy Boone, Stewart Clay.

INTERLUDE—Pat Collins.

JERRY LEWIS—Tony Marsh.

MELODY ROOM—Ronnie Brown Trio.

PURPLE ONION—Jazz Crusaders.

SLATE BROS.—Vic Dana, Kay Carole.

STATLER HOTEL—George Liberace Orc.

TOWN HOUSE—Red Nichols & Five Pennies.

TROUBADOR—Rooftop Singers, Vic Smith.

YE LITTLE CLUB — John Gabriel, Janice Baker, Jack Smalley duo.

LAS VEGAS

BOURBON STREET—Lyn Keath.

DESERT INN—Eddie Fisher, Jack Durant, Donn Arden Dancers, Carlton Hayes Orc. **Lounge:** Ted Lewis, Johnny Puleo, Les Baxter, Mafalda 3, Violins of Mexico, Peterson-Baker, Silver Strings.

DUNES—Eleanor Powell, Rip Taylor, Girls." **Lounge:** January Jones.

FLAMINGO — Ella Fitzgerald, Myron Cohen, Inga & Rolf, Russ Black Orc. **Lounge:** Harry James, Gospel Jazz Singers.

FREMONT—Joe King, Zaniels, 4 Fables, Emblems, Bill Britton.

GOLDEN NUGGET—Rose Maddox, Diplomats, Cut-Ups.

HACIENDA—"Les Poupees de Paris," Grover Shore Trio, Johnny Olenn, Four Tunes, Kay Houston.

MINT — Pat Moreno's "Artists & Models of '63," Sheb Wooley.

NEVADA—Carol Jean Thompson, Jeri Lynne Fraser, King of Limbo.

NEW FRONTIER—"Paree! Ooo La! La!" **Lounge:** Clara Ward Singers, Ink Spots, Sunny Spencer.

RIVIERA—Harry Belafonte, Jack Cathcart Orc. **Lounge:** Shecky Greene, George Young, Al & Jet Loring.

SAHARA—Bob Newhart, Sergio Franchi, Moro-Landis Dancers, Louis Basil Orc. **Lounge:** Louis Prima & Co. Characters, Russ Cantor, Peter & Hank.

SANDS—Alan King, Bobby Rydell, Bill Carey, Copa Girls, Antonio Morelli Orc. **Lounge:** Jackie Heller, Yacoubian Co., Red Norvo, Morry King, Strings, Ernie Stewart.

SHOWBOAT—Bob Luman, Johnny Paul.

SILVER SLIPPER—Hank Henry, Sparky Kaye, Danny Jacobs, Eddie Innes, Lili St. Cyr, Viennas, Slipperettes, Geo Redman Orc. **Lounge:** Funtastics, Beverly Marshal, Skeets Minton, Johnny La Monte.

STARDUST — "Lido de Paris." Eddie O'Neal Orc. **Lounge:** Roberta Sherwood, Kim Sisters, Nalani Kele, Bernard Bros., Andrini Bros.

TALLYHO—Marty Heim.

THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Juanita Hall, Nat Brandwynn Orc. **Lounge:** Frances Faye, Christine Chatman, Teddy Randazzo, Gil and Nikki, Doris King, Lou Rawls.

TROPICANA—Folies Bergere '63, Ray Sinatra Orc. **Lounge:** Vagabonds, Al De Paulis 4, Dubonnet 3.

RENO-TAHOE

GOLDEN—Characters, Standouts, Sue Flanders Quintet, Sparklers, Tony Martini.

HAROLDS—Don Cornell, Del Ray, Don Conn Orc.

HARRAH'S (Reno) — Billy Eckstine, Gaylord & Holiday, Judy Lynn, Personalities, High Hopes, Red Coty.

HARRAH'S (Tahoe)—Arthur Godfrey, Nipsey Russell, Buffalo Bills, Geezinslaw Bros., Kong Ling, Moro-Landis Singers and Dancers, Leighton Noble Orc. **Lounge:** Jonah Jones, Partners, Salmas Bros., Coquettes, Jack Ross, Judy Lynn.

HOLIDAY—Happy Jesters, Jo Ann Jordan Trio, Andrini Bros., Charles Gould's Satin Strings.

MAPES—Guy Mitchell, Levee Singers, Silver Strings, Joe Karnes.

NEVADA LODGE (Tahoe)—Deedy & Bill, Galens with Charlene Knight.

NEW CHINA CLUB—Skip O'Donnell.

PRIMADONNA—Shapes Ahoy! with Benson and Mann, Al Tronti Orc., Dorothy Dorben Singers and Dancers.

RIVERSIDE—Bernard Bros., Marilyn Maye with Sammy Tucker Trio, Fabulous Jets, Bobby Page and Musical Pages, Enola.

SPARKS NUGGET—Milton Berle & Co., George Arnold Singers and Dancers, Foster Edwards Orc.

WAGON WHEEL (Tahoe)—Red Norvo, Mavis Rivers, Florian Zabach, King's IV, Frank Moore Four, Ginny Greer and Gallions, We Four, Senators, Orrin Tucker Orc.

BROCK PETERS
Songs
30 Mins.
Village Gate, N.Y.

Brock Peters is a versatile performer who jumps from the legit stage, to the screen, to the nitery stage with facility. He's currently in New York making a film and, while he's at it, is also playing a singing engagement at Art D'Lugoff's Greenwich Village cellar, the Village Gate.

A dramatic song stylist who draws his material from the folk repertoire, Peters delivers in slick and pro style. A big, strapping Negro who's film roles have included the part of Crown in "Porgy and Bess" and, more recently, an appearance in "To Kill a Mockingbird," he presents his material in strong, virile style. His big physical size is matched with a big voice and the combination leads to particularly effective renderings of "Take This Hammer" and "St. James Infirmary."

He also works in a ballad groove with songs like "Lady Love" and swings into a calypso beat for a stylish number done in island dialect. Peters' acting background often finds its way into his performance which occasionally leads to overplaying of the material, his performance sometimes overpowering the song itself. With some modulation in this area, he could have a fine turn, it already being an entertaining display.

Although billed as a folk singer, Peters is really more than that because he takes his tunes and projects 'em in a manner which is too dramatic for their simple ethnic backgrounds. But this does not detract from the potential effectiveness of the material, a potential he often realizes during his turn. *Kali.*

PATRICIA CARLI
Songs
15 Mins.
Olympia, Paris

Patricia Carli is a small, intense new belter who also writes her own songs. Ditties are mainly torchy and plaintive. She does have a good husky voice that hit depths of want, hurt or unrequited desire without being quaint, self-indulgent or precious. But she needs a widening out of her onenote habits and a more subtle shading in her use of arms and body. Better songs would also help.

There is some reminiscence of Edith Piaf if Miss Carli's problems come from worldly rather than the lowlife and street depths of Miss Piaf's world. She can develop into a promising specialized belter with more roadwork, deeper and more diffuse material, and simpler underlining of her dramatic forte.

If the quivering, personal intensity seems some way off, there is adequate intimation that she could emerge a promising dramatic belter when she develops more poise and depth. She is on Bel Air records here. *Mosk.*

NANCY HOLLOWAY
Songs
25 Mins.
Olympia, Paris

Nancy Holloway has been a longtime Paris resident and played U. S.-type and local boites. She has been cataloged under New Acts some years ago. But now she has blended her Yank drive, wit, candor and poise to the local rock outlook, belting dramatic ballads and torchy items. Mixture is taking instead of hybrid.

Miss Holloway is also well groomed and has a dusky good nature and drive that lend her a disarming ease with the audience. She can also go into wild twist gyrations or use her neatly honed chassis to underline a goodnatured look at a girl in the throes.

If most of the songs still have a more direct boite quality, where nearby patrons can be directly approached, she has widened her repertoire to include numbers that have a more general bounce and appeal for house needs. More of this should make her a solid staple in all forms of song in-person show facets here. There is not the personalized, building interior projection dynamism as yet to insure star status.

But judging from her continuing and maturing growth as a performer this could possibly be in the offing. But, as is, Miss Holloway has found the right rep to underline her Yank aspects and yet fit with local song concepts. She appears more a European commodity on her metamorphosis than for her home markets. She is on the Decca disk label.

What Miss Holloway deftly proves is that she has the aplomb for audience interest, the necessary inventive spontaneous wit, and enough singing and terp abilities to shape a natural for heading the bigscale French revues, like say the Folies-Bergere or the Casino de Paris. In short, though different in aspect and appeal, due to changing times and tastes, she could emerge a latterday Josephine Baker if savvily handled and placed. *Mosk.*

HOWARD HARTMAN
Songs
30 Mins.
Gaylife Club, Dallas

Howard Hartman is a big, handsome Houstonian with a baritone to match. He's had nitery experience, but never tagged under New Acts, and a string of summer stock musicals' leads to his credit. The legit dates show to fine advantage as he clicks neatly with "Sound of Music," "If Ever I Would Leave You," "Wish You Love," "Make Believe" and a medley from "The Desert Song."

Hartman has stage savvy, moves about and mixes light comedy patter between tunes' getting rapt attention from his auditors, who respond with lusty palming. An amazing Ezio Pinza lookalike, songster smartly retains vocal shading in his powerful tones as he belts "Maria" and "Enchanted Evening." Songalog includes a lilting "Street Where You Live" and a sock version of "Nearly Was Mine" to a begoff.

Abetted by the necessary assets, Hartman is ready for the bigger rooms and a good bet for Broadway musicomedy. *Bark.*

JANICE BAKER
Songs
45 Mins.
Ye Little Club, L. A.

Shirley Ward, who changed her name to Janice Baker, has come up with an excellent Roland Dupre-staged act and looks very much like she may turn into the next singing discovery to emanate from Marshall Edson's diminutive BevHills bistro.

The new Miss Baker bowed with a lengthy set of songs particularly designed to stress the s.a. she so easily can convey. Chicly gowned and ablebodied, singer undulates with well timed and carefully planned movement through solid jazz arrangements that completely captivate the audience. She also sings well, has a small but well trained voice and apparent musical knowledge. Chirp delivers with fast, sometimes clipped speech on such as paired "End of a Love Affair" and "By Myself," a purely sensual "Ballin' the Jack" and undersung "Come on Strong." Arrangements are excellent and her phrasing superb. Her greatest asset is in knowing how to sell. *Dale.*

THE VIOLINAIRES (4)
Instrumental, Songs
Ramonde's, N. Y.

The Violinaires are being revived in a new form under the tutelage of Sidney Kassimir. Latter, who paces the troupe with an electric guitar, formerly headed a group comprising four femme fiddlers which had a vogue in many hotel rooms throughout the east. The current quartet surprises two violinistes plus a boy singer.

The new setup makes for an enlarged versatility. The two girls have enriched their sound, with the use of amplified violins. The electrification system achieves a richness, albeit an artificial one, but it creates volume that can be heard in larger rooms and it provides an opportunity for the girls to display virtuosity that they might not otherwise possess. The catalog is light, popular and generally gay, and takes in a wide category of composition.

The vocalist, Vince Donato, has a pleasant voice. He tends to get too dramatic at times, but then how else could he compete with the lush fiddle backgrounds. The blend of voice and strings is rich, romantic and robust. They're fine for spots for both the dinner and late trade. *Jose.*

ANNETTE SANDERS
Songs
12 Mins.
Rat Fink Room, N.Y.

Annette Sanders, a newcomer locally, has been on view in the Catskill country where she has developed into a personable singer. At this point, she shows an artistic resemblance to Barbra Streisand, but there are moments in which Miss Sanders comes through for some good all-around results.

Miss Sanders has a fresh personality and her tunes are sometimes angled pixieishly. She doesn't go too far off the beaten track for her numbers, but they are given individual treatment. Ultimately, Miss Sanders will assert herself more strongly, and she'll find acceptance on her own terms. *Jose.*

LYNN SHRINER
Songs
20 Mins.
Rendezvous Room, L. A.

Lynn Shriner is an attractive blonde who gowns well and looks good on stage. Initially a Joe Pasternak discovery as an actress, Miss Shriner makes her bow as a singer with an easy, pleasant act sufficient for a small room. She needs plenty of grooming before she will be able to expand her appeal.

Singer has an average voice, delivers lightly with an occasional sharp belt. There are areas in which she needs to tone her speech, develop rounder vowels and eliminate the hard, sometimes shrill sound in big sell areas. "After You've Gone" was nice in set caught, along with balladed "Fool to Want You."

At this point, Miss Shriner has cut-and-dried, straight arrangements, needs individuality and specialize delivery. *Dale.*

LOS FLAMENCOS AMERICANOS
Spanish Song & Dance
Drake Hotel, Chicago

The three performers who comprise Los Flamencos Americanos are all U.S.-born but were trained in Spain. Their schooling must have been of the first order because they have effectively captured that peculiar Iberian mixture of passion, melancholy and gaiety with unerring authenticity and winning flair. This is their first engagement as a trio as all three had previously worked as singles or in larger revues.

Lusita Sevilla, 18, was born in Denver, is one-quarter American Indian and is darkly cute. In addition to being extraordinarily pretty, she carries herself with an assurance and showmanly charm that belie her youth, and her Spanish footwork is extremely sophisticated for a performer of her age.

Her dancing partner, Roberto Lorca, is tall, muscular and 24. He's of Irish-Mexican ancestry, has been a flamenco dancer since he was 10, and has the sort of dark good looks surefire for the femmes. Guitarist-singer Elario Lozano studied at the Madrid Conservatory and at La Scala in Milan, and has solid European cafe experience behind him, particularly in Italy.

Miss Sevilla and Lorca are first-rate in their dance work, particularly in their lively Mexican and Spanish folk dances, which they execute with charm and vivacity. Miss Sevilla also does a superb table-top flamenco in which she articulates the rhythm in a wide array of tempi, using her heels with the speed and subtlety of a bongo player's fingers. Lozano has a fine, rich voice that excels in a sentimental mariachi number like "Cu-Ru-Cu Cu Paloma." He's also good with his ballads, but his choice of numbers tends to lean heavily on such Spanish chestnuts as "Granada," "Guadalajara" and "Valencia." He would be wise to use some fresher or lesser-known selections. *Mor.*

LES 5 BRUTOS
Comedy Song Stylists
17 Mins.
Latin Quarter, N.Y.

These five Italian lads, only one playing straight appearance-wise and with his singing, come close to being the Ritz Bros., Italian style. This is with no deference to the zany American brothers or that this combo tries to ape them. But the four boys have the musical madness that is sure to prove eye-catching and aud-holding. The five are introed here on a suddenly illuminated stage, the four going into crosseyed routine, leers, mugging, mussed hair, etc. The impact is terrific. Group is different and their comedy comes through.

The four comedians sport red dinner-jackets to set them off from the fair-haired lad who leads all song numbers and plays straight, no matter how wacky quartet's antics. He has a tough task because he must continue the main thread of a tune straightfaced despite the clowning on both sides.

Their choice of tunes is excellent, one of the early songs being a prizewinner in a San Remo Song Fest. Then there's "Granada" and a couple of others. The five boys have real voices and know how to make the best use of them. The Italian group apparently does not know too much English but they do know all of the motifs whether it's an Italian or Spanish number as with the farcical treatment of Spanish terping to background "Granada." Perhaps they overplay the mugging, excellent as it is, but that can be toned down once they add a few spoken words. The foursome never lets up with its panto clowning or vocal gymnastics.

The Brutos had the audiences here in an uproar most of the time because the aud wondered what wild stunt they would do next. Tipoff on their popularity is that they received what amounted to an ovation from the LQ crowd. This is a solid act that should get places, either in spots like this or theatres. *Wear.*

DANNY MEEHAN
Songs
30 Mins.
Blue Angel, N.Y.

Although never recorded in VARIETY's New Acts files, Danny Meehan is no newcomer to the Gotham scene. He's been in the casts of revues and otherwise been active around town. Particularly for this reason it's surprising that he hasn't been able to mount a more successful nitery act than the one he is currently displaying at the Blue Angel.

His legit background is very much in evidence in the singer's act both from the standpoint of material chosen and presentation. Meehan has a good voice which he uses effectively but his physical actions on stage come across as forced and unnatural. He sells his material with lotsa personality and when this personal approach takes on a false appearance, as it often does, then it just doesn't work.

A better belter than ballad singer, Meehan mixes his repertoire with speciality material. One of his better numbers is an item called "Boom" which, oddly enough, is mostly in French. In this tune he gets the casual personality mood going nicely and does not oversell as he does, for example, with an uneven rendition of "What Kind of Fool Am I?" His interpretation of "She Loves Me" works sometimes but is generally oversold, which rather sums up the impression of Meehan's turn.

All the ingredients of a successful act are there but they must now be shaped into a smooth and credible form if the audience is to develop much consistent interest and empathy for the performer and his work. *Kali.*

THE WOMENFOLK (5)
Folksongs, guitars
23 Mins.
The Garret, Los Angeles

Five young femmes in checkered bell-bottom dresses, each trumming adequate guitars (with no one faking it) and each taking turns at singing solo (better than adequately) came on with a collective vocal and instrumental sound reminiscent of no other femme group going. Their professionalism of presence and blend belies the act's teaming up just two months ago, and they floored the SRO coffeeshop crowd on night caught.

Joyce James, the only "old pro" in group (not in age but in time spent in folk circuit) delivers most of the lines, written by the men who welded the fivesome—Gil Garfield and Harry Bodkin. Quintet, already grabbed up by RCA Victor, is due out with first single in two weeks and album Nov. 5.

Packed with tunes aimed at full-gamut folk appeal, act has excellent balance. Lead song, "Womenfolk," an original written for them by Stanley Stein, makes for okay theme. Rest of repertoire ranges from socially critical "20 Boxes," which hits at age of conformity, to "Silver Dagger," pure slapstick, to "La Bamba" pure Spanish, to wrapup number, "It's a Hard Time," pure cornball.

It's all there—power and light-touch, humor and seriousness, the real folk stuff and the updated—so there's only one way for Miss James, Barbara Cooper, Leni Ashmore, Elaine Gealer and Judy Fine to go—up. It's a fresh and exciting act. *Price.*

DANIELLE DARVOUR
Songs
25 Mins.
Frontier Room, Vancouver, Wash.

Danielle Darvour is a tall, good looking, well shaped singer who knows how to belt or caress a tune. She took the big leap as a solo act three months ago, after five years exposure — three in France and two in the States — as a production chirper. French lass proves a real pro with class, talent and salesmanship. Her English, flavored with French accent, make the lyrics vivid and audible the usual French nasal gargle sound. Songalog is interesting and well paced. Miss Darvour should make even stronger showing in larger room.

With a couple of special material tunes added to stint and a few more playing dates, Miss Darvour appears suitable for any situation. *Price.*

House Review

Olympia, Paris

Paris, Oct. 5.

Gilbert Becaud, Nancy Holloway, Patricia Carli, Avron & Evrard, Franck & Johnny, Arthur Plasschaert Ballet (12), *Gil Dova, King's Toys* (3), *Daniel Janin Orch* (21); $3.50 *top.*

Gilbert Becaud bounced into this big vauder to show that established singer-cleffers with a personal draw could raise as much applause as the new crop of rock and rollers. In good voice and form, he scored big and should make this four-week stay a solid grosser.

Becaud has poise and projection, plus diversity and drive. Whether twitting a German wedding, a melancholy wait for a loved one at an airport, a lament for life's bad times or joyous refrains, he is in control of his element. An agitated but not overdone stance and bubbling mike presence, along with his piano diversions, all add up to excellent showmanship.

Coming into her own, after a long break-in at sundry jazz and regular boites around town, is longtime U. S. resident Nancy Holloway. In the second slot, she shows a gusty exuberance and a knowing mixture of French and Yank songs to win solid returns.

Another promising singer, a local one, Patricia Carli, is reviewed under New Acts. Franck & Johnny duo rock songs but should stay with little combos on their okay rhythms. They are not of the stature to stand up alone in house shows.

Avron & Evrard are a far-out comic team with amusing takeoffs on a scared bullfighter and overzealous bicycle racers. But the involved turn needs the more informal offbeat boite attentiveness than is possible in a big house. More direct patter and delivery could make them a standup tandem for vaude needs.

Gil Dova is that rare juggling phenomenon who has the perfection and dexterity to be able to play the clown. He is a timeless two-a-dayer that gets to the more jaded and youthfully innocent alike.

King's Toys have a contorting jack-in-the-box personage being twisted and tossed about by two partners. It is a staple that gets a plus in colorful costuming. This type act is still a good filler.

Arthur Plasschaert Ballet does some fancy, little ballets to buck up the production aspect of the show. Choreography is simple and derivative as befitting dance for this type show. Group also introes numbers. Daniel Janin Orch could use some more inventive arrangements. *Mosk.*

Shows on Broadway

Here's Love

Stuart Ostrow presentation of musical comedy in two acts (21 scenes; 17 numbers), with book, music and lyrics by Meredith Willson, based on the 20th-Fox picture, "Miracle on 34th Street," with story by Valentine Davies, screenplay by George Seaton. Staged by Stuart Ostrow; choreography and musical staging, Michael Kidd; scenery, William and Jean Eckart; costumes, Alvin Colt; lighting, Tharon Musser; musical direction and vocal arrangements, Elliot Lawrence; orchestrations, Don Walker; dance music arrangements, Peter Howard; additional scoring, Elliot Lawrence. Features Janis Paige, Craig Stevens, Laurence Naismith, Fred Gwynne, Paul Reed, Cliff Hall, David Doyle, Larry Douglas, William Griffis, Arthur Rubin, Valerie Lee. Opened Oct. 3, '63, at the Shubert Theatre, N.Y.; $9.00 top.

Mr. Kris Kringle ..... Laurence Naismith
Fred Gailey ..... Craig Stevens
Susan Walker ..... Valerie Lee
Marvin Shellhammer ..... Fred Gwynne
Doris Walker ..... Janis Paige
Clerks ..... Michael Bennett, Gene Kelton, Bill Stanton, Patrick Cummings, Diane Ball, Sandra Reveta, Patti Pappathatos, Elaine Cancilla
R. H. Macy ..... Paul Reed
Harry Finter ..... Sal Lombardo
Mrs. Finter ..... Mara Landi
Hendrika ..... Kathy Cody
Hendrika's New Mother ..... Suzanne France
Miss Crookshank ..... Reby Howells
Mr. Psawyer ..... David Doyle
Governor ..... Darrell Sandeen
Mayor ..... Hal Norman
Mr. Gimbel ..... William Griffis
Policeman ..... Bob McClure
Clara ..... Mary Louise
Judge Martin Group ..... Cliff Hall
District Attorney Thomas Mara ..... Larry Douglas
Tammany O'Halloran ..... Arthur Rubin
Nurse ..... Leesa Troy
Marines ..... John Sharpe, Bob McClure, Darrell Sandeen
Girl Scout Leader ..... Mara Landi
Bailiff ..... Del Horstman
Mafiman ..... Hal Norman
Thomas Mara Jr ..... Ronnie Krell
Murphy ..... William Griffis

Children: Debbie Breen, Kathy Cody, Sal Lombardo, Ronnie Krell, Terrin Miles.

Dancers: Diane Ball, Michael Bennett, Duane Bodin, Elaine Cancilla, Patrick Cummings, Suzanne France, Reby Howells, Gene Kelton, Bazyork Lee, David Lober, Bill Louther, Patti Pappathatos, Sandra Reveta, John Sharpe, Bill Stanton, Caroluse Shaer.

Singers: Ceil Delli, Penny Gaston, Del Horstman, Mara Landi, Mary Louise, Bob McClure, Hal Norman, Darrell Sandeen, Leesa Troy.

Musical numbers: "The Big Clown Balloons," "Arm in Arm," "You Don't Know," "The Plastic Alligator," "The Bugle," "Here's Love," "My Wish," "Pine Cones and Holly Berries," "Look, Little Girl," "Look, Little Girl" reprise, "Expect Things to Happen," "Pine Cones and Holly Berries" reprise, "She Hadda Go Back," "That Man Over There," "My State," "Nothing in Common," "That Man Over There" reprise.

You can't knock Christmas. And since "Here's Love" is based on the 20th-Fox picture click of 1947, "Miracle on 34th Street," you've got to hand it to this new Merewith Willson musical.

The show is as cheerful and sweet and clean and sentimental as an Elsie Dinsmore New Year's resolution. It's enough to make cynics gnash their teeth right down to the jawbone, and it should have average audiences drooling with pleasure for months and months, including matinees—especially matinees. In short, it's a family show, though not all the family may relish it.

"Here's Love" remains quite faithful to the plot outline of the Valentine Davies story and the George Seaton screenplay that were the basis for "Miracle on 34th Street." That's effective enough in the early scenes, such as the Macy parade and the shopping season pandemonium in the department store, especially as choreographed by Michael Kidd. The second portion, covering the sanity charge against Kris Kringle, gets out of hand and wanders, but ends on a properly festive schmaltzy note.

Willson isn't a master of dramatic structure and dialog, and "Here's Love" wobbles and staggers disconcertingly at times as promising situations are bungled and potential laughs are lost in the faulty writing and producer Stuart Ostrow's inept staging. Willson's songs are astonishingly so-whattish, without a real audience-stampeder in the lot. As usual with the composer, the lively tunes tend to be better than the slower ones. In the case of the lyrics, the straight numbers are better than the mediocre attempts at clever patter.

Kidd's choreography is a lifesaver. The imaginative dance patterns, including the parade and a host of animated episodes in the store, have infectious movement and style. The routines are skillfully conceived in terms of story and situation, and generally not excessively long. Alvin Colt's inventive, colorful costumes are a notable asset.

"Here's Love" comes down to a case of Santa Claus magic. As played with expert simplicity by Laurence Naismith, the jolly old elf has a contagious twinkle in the eye and a vibrance and bounce that lift interest whenever he's onstage. Janis Paige is excellent in the sketchy role of the heroine, a Macy career woman trying to hide her susceptibility to such eternal illusions as the Santa Claus legend and masculine appeal. She has two standout scenes, one a hostility-romantic bit with the hero and the other a difficult, largely tuneless love song on the theme of incompatibility. She looks great.

Craig Stevens is attractive and, at least by musical comedy standards, plausible as the young lawyer-male lead, but he's no great shakes as a singer. Among the featured supporting players, there are varying effective performances by Cliff Hall as the judge who finally realizes the political risk of taking a public stand against Kris Kringle and Paul Reed as an agreeable Mr. Macy.

David Doyle is amusing in the outsize part of a psychopathic personnel man and Larry Douglas as the District Attorney who has the misfortune to run up against St. Nick as a defendant. Valerie Lee tends to be a bit self-consciously cute as the moppet who learns to believe in Santa, and Fred Gwynne mugs a bit as the lady executive's ghoulish assistant.

For the record, the "Miracle on 34th Street" picture was directed as well as scripted by Seaton, and it costarred Maureen O'Hara and John Payne as the romantic leads, and featured Edmund Gwenn as Kris Kringle, Gene Lockhart as the judge, Natalie Wood as the moppet girl, Porter Hall as the fiendish personnel man, William Frawley as a sort of political bodyguard for the judge, Jerome Cowan as the D.A., Philip Tonge as the Macy lady's aide and Thelma Ritter as a whimsical old pixie.

As for "Here's Love," although it's a spotty show and up to here in syrupy sentimentality, it should appeal to average audiences and be a boxoffice hit, besides being a prospect for films and a possible vehicle for stock. *Hobe.*

Chips With Everything

Morton Gottlieb & Helen Bonfils presentation of Royal Court Theatre (London) and Bob Swash production of comedy-drama in two acts, by Arnold Wesker. Staged by John Dexter; scenery, Jocelyn Herbert, supervised by Ed Wittstein; drill instruction, Regimental Sgt. Maj. Ret. Ronald Brittain. Opened Oct. 1, '63; $6.90 top weeknights, $7.50 Friday-Saturday nights.

Cpl. Hill ..... Alan Dobie
Cannibal ..... George Innes
Wingate ..... Derek Fowlds
Thompson ..... Gary Bond
Seaford ..... Terence Taplin
McClure ..... Frank Wylie
Richardson ..... John Noakes
Cohen ..... John Levitt
Smith ..... Michael Standing
Smiler ..... Ronald Lacey
Wing Commander ..... Dallas Cavell
Squadron Leader ..... Robert Hewitt
Pilot Officer ..... Corin Redgrave
P. Y. Instructor ..... Tony Caunter
Recruit ..... Patrick Ellis
Night Guard ..... James Luck
Corporals ..... George Layton, Christopher Timothy
Airmen ..... Barry Evans, Edward Burrell, Gerald McNally, Norman Allen, John Lane

Although it isn't a very good play, "Chips with Everything" is a stunning show. The Arnold Wesker comedy-drama, which opened Oct. 1 at the Plymouth Theatre, is a prospect to repeat its London success. It had first-nighters enthralled and cheering at the final curtain.

There probably hasn't been such unabashed flag-waving on a Broadway stage since the heyday of George M. Cohan. It's British flag-waving, of course, with men of the Royal Air Force marching smartly and a band playing "God Save the Queen" over the sound system. As one amused-but-stirred observer commented, "Imagine the ribbing there'd be if an American show offered such a finale in London."

Although "Chips with Everything" is apparently supposed to be an expose of the caste system in the RAF and an attack on the brutality and degrading effect of military training, it could easily be taken for just the reverse. Maybe only a Britisher could appreciate the play as anti-Establishment. At any rate, an American who hasn't lived with a strict caste system may miss significant nuances of the piece.

It's interesting, for instance, that while one of the officers in the play is a fatuous snob and another is a sinisterly class-conscious homosexual, the lower-class conscriptees are, in their own way, just as snobbish and class-conscious. They do not understand and are suspicious and resentful of their upper-class fellow-trainee's democratic attitude.

Moreover, it's significant that the author, while presumably trying to condemn the injustice of the caste system, actually shows that it is the upper-class inductee who alone demonstrates qualities of leadership and ability to plan and supervise an operation. It's puzzling that the same man, after rebelling against becoming an officer candidate, should suddenly give in so whole-heartedly to seemingly transparent argument. On top of that, it seems downright silly when he turns out to have had an officer's jacket and cap hidden under his pillow all the time.

As for the idea that "Chips" is an attack on military regimentation, that rousing finale seems surprisingly like a jusification, if not glorification, of Her Majesty's armed services and, indeed, for the whole institution of martial pageantry. The play unquestionably shows the brutality and dehumanizing effect of military training and the stupidity of the military mind.

But at the end it is obvious that the system has worked and that the squad of trainees has been turned into a cohesive, efficient fighting unit. If the flag-waving of the final moment is ironically intended, the desired effect is likely to be lost on most audiences, who will probably react with traditional fervor.

If "Chips" is questionable as a protest drama, however, it is potently theatrical, primarily because of the appeal of the very things Wesker is purportedly condemning. The bellowed orders, the heel-stamping, the marching, the manual of arms, the bayonet practice and the whole rigmarole of the drill, climaxed by the raising of the colors, the playing of the anthem and the ceremonial parade, are all superbly done and should prove dramatically stirring.

John Dexter's staging is expertly vigorous and precise, and there are a number of striking performances, notably Alan Dobie as the terrifying drill corporal, Ronald Lacey as a sadsack trainee, and Corin Redgrave as the subtle, perceptive officer who sees through and thereby wins over the rebellious upper-class inductee.

There are also credible portrayals by Derek Fowlds and Frank Wylie as individual conscripts, Gary Bond as the young hero who's shown to be a natural leader by reason of birth, and Dallas Cavell and Robert Hewitt as pompous incompetents despite it. Jocelyn Herbert has designed a flexible arrangement of settings to represent various locales at an RAF base in England.

But it's good old martial pageantry that's the real star of "Chips with Everything." *Hobe.*

Semi-Detached

David Black & Nicholas A. Strater, in association with Jerome Rosenfeld (by arrangement with Oscar Lewenstein & Donald Albery) presentation of Coventry (England) Belgrade Theatre Co., in association with Arts Council of Great Britain, production of comedy in three acts, by David Turner. Staged by Anthony Richardson; scenery, Kenneth Bridgeman; lighting and design supervision, Will Steven Armstrong. Opened Oct. 7, '63, at the Music Box Theatre, N.Y.; $6.90 top weeknights, $7.50 Friday-Saturday nights.

Fred Midway ..... Leonard Rossiter
Hilda Midway ..... Gillian Raine
Tom Midway ..... Bryan Stanyon
Eileen Midway ..... Thelma Whiteley
Robert Freeman ..... Peter French
Avril Hadfield ..... Bridget Turner
Nigel Hadfield ..... Donald Gee
Garnet Hadfield ..... Antonia Pemberton
Arnold Makepiece ..... Leon Sinden

Let's not make an international incident of "Semi-Detached." Although it doesn't exactly enhance the glory of the English stage, it's not of earth-shaking importance—merely a poor play poorly done, and patently ill-chosen as an item for Anglo-American exchange.

The David Turner comedy, opening last Monday night (7) at the Music Box Theatre, is not to be confused with a similarly titled play by Patricia Joudry, done on Broadway in March, 1960. This new piece was originally produced by the Belgrade Theatre Co. of Coventry, England, and subsequently presented briefly in London with a different cast, including Laurence Olivier as star.

For the present engagement, David Black and Nicholas A. Strater and an eyebrow-raising array of managerial associates involving six lines of program billing, have imported the original Coventry cast to do "Semi-Detached" on Broadway. They ob-

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Shows Abroad

A Funny Thing Happened On the Way to the Forum

London, Oct. 4.

Harold Prince, Tony Walton & Richard Pilbrow (by arrangement with Seed Manor Trust) presentation of a musical comedy in two acts (two scenes, 13 numbers), with book, by Burt Shevelove and Larry Gelbart, music and lyrics by Stephen Sondheim, based on the plays of Plautus. Staged by George Abbott; numbers restaged by George Martin; decor and costumes, Tony Walton; lighting, Jean Rosenthal; musical direction, Alyn Ainsworth; orchestration, Irwin Kostal and Sid Ramin; dance arrangements, Hal Schaefer. Stars Frankie Howerd, Kenneth Connor, Jon Pertwee, Robertson Hare, Monsewer Eddie Gray; features Isla Blair, Linda Gray, John Rye, Leon Greene. Opened Oct. 3, '63, at the Strand Theatre, London; $4.30 top.

Prologus ..... Frankie Howerd
Proteans ..... Ben Aris, George Giles, Malcolm Macdonald
Senex ..... Monsewer Eddie Gray
Domina ..... Linda Gray
Hero ..... John Rye
Hysterium ..... Kenneth Connor
Pseudolus ..... Frankie Howerd
Lycus ..... Jon Pertwee
Tintinabula ..... Norma Dunbar
Panacea ..... Christine Guild
Geminae ..... Marion Horton, Vyvyan Dunbar
Vibrata ..... Faye Craig
Gymnasia ..... Sula Freeman
Philia ..... Isla Blair
Erronius ..... Robertson Hare
Miles Gloriosus ..... Leon Greene

Musical numbers: "Comedy Tonight," "Love, I Hear," "Free," "The House of Marcus Lycus," "Lovely," "Pretty Little Picture," "Everybody Ought to Have a Maid," "I'm Calm," "Impossible," "Bring Me My Bride," "That Dirty Old Man," "That'll Show Him," "Funeral Sequence and Dance."

Coming into town with the advantage of a built-in reputation on the strength of its Broadway success, and coupled with the offbeat casting of Frankie Howerd in the role originated in New York by Zero Mostell, gives "A Funny Thing Happened on the Way to the Forum" a runaway lead in the boxoffice stakes. It doesn't need a soothsayer to predict that this musical will be a smash.

This farcical musical romp is an uninhibited production, given pace, zest and vitality by George Abbott's slick and crafty direction. It's go-go-go all the time, with hardly a second's let up, as one outrageous situation chases another.

Under Abbott's guidance, it is played as broad farce, and Howerd (an inspired choice) is given his head and the opportunity to exploit all his best-known mannerisms and business. As the cunning slave who plots to win a virgin for his master and thus secure his own freedom, he uses every trick in the gag-book to extract the last ounce of comedy within the farcical framework.

Unusually for a musical of this calibre, the entire cast is of local origin, with other examples of unlikely casting paying off handsomely. Kenneth Connor's hysterium is a witty and even subtle interpretation, and he collects his full share of laughs when he masquerades as the young virgin.

Jon Pertwee is standout as Lycus, the flesh peddler, and Monsewer Eddie Gray, a one-time member of the Crazy Gang, is hilariously involved in the shenanigans as Senex, the respected citizen of Rome who casts a covetous eye on the young girl. Robertson Hare, a "refugee" from the famous Aldwych farces, is in his element as the father searching for his long-lost children, and the word "calamity," a stock comment from his Aldwych shows, is cunningly added to the text.

The romantic leads are played all too conventionally, with John Rye a colorless hero and Isla Blair an insipid heroine. Pulchritude, however, is handsomely looked after by the six courtesans from Pertwee's "house of shame"—Norma Dunbar, Christine Child, Marion Horton and Vyvyan Dunbar (as twins) Faye Craig and Sula Freeman. Miss Craig, incidentally, is a highly attractive colored lass who moves with exceptional grace.

Leon Greene is an impressive figure as the warrior who has the virgin signed up in a marriage contract, Linda Gray sustains the spirit of the show as Eddie Gray's domineering wife, and the cast is completed by Ben Aris, George Giles and Malcolm Macdonald as the Proteans.

The Burt Shevelove-Larry Gelbart book, derived from Plautus, succeeds admirably, and Stephen Sondheim contributes many offbeat comedy songs which dovetail neatly into the general pattern. From the opening number, "Comedy Tonight," to such others as "Everybody Ought To Have A Maid," "Pretty Little Picture," "Lovely" and the "Funereal Sequence and Dance" the tunes and lyrics are an integral part of the farcical nonsense being enacted onstage. There is not much in the way of production numbers, but the dance arrangements are adequately taken care of by Hal Schaefer, and George Martin has smoothly restaged the musical numbers. Tony Walton has designed a striking elegant set and nifty costumes. *Myro.*

Teenager Love

Stockholm, Sept. 22.

Oscars-Teatern presentation of a musical in two acts by Ernst Bruun Olsen, with music by Finn Savery. Staged by Ernst Bruun Olsen; sets and costumes, Helge Refn. Stars Jarl Kulle, Gertrud Fridh, Lars Ekborg, Margit Carlqvist. Opened Sept. 21, '63, at the Oscars Theatre, Stockholm; $16.00 top.

Billy Jack ..... Jarl Kulle
Maggi Jack ..... Gertrud Fridh
Tommy Tommyman ..... Lars Ekborg
Vivi Smith ..... Margit Carlqvist
Plastic Smith ..... Gosta Krantz
Duddi ..... Jessie Flaws
Teenagers ..... Monica Flieth, Berit Hjelm, Annelie Johansson, Katarina Sjoholm

Danish musical "Teenager Love" opened last fall at the Royal Theare in Copenhagen. It broke boxoffice records there and was hailed as the most important work by a Scandinavian to appear in many years.

Several theatres in Scandinavia and Germany are planning productions, but this Stockholm edition is the first outside Copenhagen and the first at a commercial house.

"Teenager Love" is an attack on the entertainment industry on the ground that it feeds the masses opium and takes no interest in quality or honesty. It tends to be an anti-musical, with a literary emphasis. It combines seriousness with music and social protest, exposing the alleged phoniness, cruelty, crudeness and exaggerated sexuality which author Ernst Bruun Olsen sees as a symbol of modern society.

The story involves a 35-year-old pop-singer and teenage idol whose popularity is waning, and shows the ruthless plotting and treachery of the villainous hero and his associates, including a venal business tycoon. The tuner thus reflects the influence of such international musical drama hits as "Threepenny Opera" and "West Side Story."

"Teenager Love" lacks the movement, dancing, color and excitement that musical audiences usually demand. Moreover, Finn Savery's songs are not catchy, but fluctuate between sugary sentimentality and harsh dissonance. The show seems ill-suited to the commercial theatres of Broadway or the West End, but might do for off-Broadway or non-commercial situations. Its bluntness and bitterness have tended to shock Stockholm audiences. *Fred.*

Power of Persuasion

London, Sept. 20.

Associated-Rediffusion Theatrical Productions presentation of a comedy-drama in two acts (three scenes), by Gert Hofmann, translated by Donald Watson. Staged by Anthony Quayle and John Mills; decor, Neil Hobson. Stars Mills, Quayle, Joyce Redman. Opened Sept. 19, '63, at the Garrick Theatre, London; $3.55 top.

Otto Moll ..... John Mills
Therese ..... Joyce Redman
Nachtigall ..... Anthony Quayle

Associated - Rediffusion Theatrical Productions is an offshoot of the London commercial television outfit which first entered the world of legit with the takeover of of the St. Martin's Theatre. "Power of Persuation" is its first outside presentation, and it seems a dubious starter, notwithstanding the names on the marquee.

The author, a young German now lecturing at Edinburgh Univ., treads familiar ground with this parable, and though he has written a number of radio plays, he appears to lack the knowhow to sustain his ideas into a full-length production. As a result, there is a flow of repetitive situations and an unreasonable amount of padding.

The three characters in the piece are a meek little town hall clerk who has held the same job for years, treated with contempt by his superiors and constantly passed over for promotion, his dull little frau and a burglar who makes his entrance via a drain-

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Funny Thing Happened to 'Forum' In London: Near Unanimous Raves

London, Oct. 8.

Most of the London critics went all out in their reviews of "Funny Thing Happened on the Way to the Forum," after its launching at the Strand Theatre last Thursday (3). There were only a few lukewarm reactions.

Bernard Levin, in the Daily Mail, came out categorically with the comment that it is the best musical since "Guys and Dolls."

He said the show is witty for most of the time, funny the rest of the time; speedy, vigorous and bursting with professionalism and panache all the time.

Herbert Kretzmer, the Daily Express reviewer, also had no doubts. "It's a big, booming hit," he opined. He called it a cheerfully chaotic musical, which appears to be a hit from its first number, when the show is no more than five minutes old. He rated the show "relentlessly inventive, lyrically literate."

David Nathan, in the Daily Herald, described it, "As bawdy as it is broad and as crude as it is coarse. But, for the most part, is great fun." He thought the worst lines are unspeakable and the best unprintable.

The two London tabloids, the Daily Mirror and the Daily Sketch were, however, lukewarm. Headlines to the two notices cashed in on the inevitable play on words. Arthur Thirkell's review in the Mirror was headlined "A Very Unfunny Thing Happened," while Fergus Cashin's Sketch comment carried the heading "A Very Funny Thing Didn't Happen." Latter rated the show as amusing, but not funny.

T. C. Worsley, in the Financial Times, prophesied that London will be laughing at Plautus for many months to come and he particularly kudosed Frankie Howerd's "masterly display of clowning." W. A. Darlington in the Telegraph described it as "a lively confection in which the poorest joke is the newest—the long and clumsy title."

Philip Hope-Wallace's review in The Guardian suggested that the show rested very happily on the

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Yiddish Theatre Opens New Season This Week With Musical 'Brother'

Yiddish theatre activity in New York for the 1963-64 season gets rolling this month with three successive Saturday night openings. Next Saturday (12) will see the unveiling at the Roosevelt Yiddish Theatre of "Don't Worry Brother," a new Yiddish musical with book by Harry Kalmanowich, music by Meyer Ben Yehuda and lyrics by Gita Galina. Max Perlman doubles as star and director of the Hebrew Actors Union presentation in which Max and Rose Bozyk are featured. There'll be a preview Friday (11).

"My Wife with Conditions," a Yiddish-American musical with Leo Fuchs starred, is scheduled to open Oct. 19 at the Anderson Yiddish Theatre. Jacob Jacobs is producer of the tuner which has lyrics by him, book by William Siegel and music by Sholom Secunda. Fuchs is also stager of the offering in which featured assignments will be handled by Miriam Kressyn, Rebecca Richman, Seymour Rexscite, Thelma Mintz, Jacob Susanoff and the show's producer-lyricist. Previews are scheduled to begin next Monday (14).

Slated to bow Oct. 26 at the Educational Alliance Playhouse is a modern adaptation by Jack Rechtzeit of Leon Korbin's classic, "The Country Boy" ("Yankele Boyle"). The New Repertory Theatre group is producing the play under the sponsorship of the Hebrew Actors Union. Rechtzeit is also directing the production, which begins previews Oct. 19.

Another Yiddish drama is earmarked for a Nov. 19 debut by the Folksbiene stage group at its namesake theatre in Manhattan. The play, "The Sage of Rothenberg," by H. Leivick, will be directed by David Licht. Previews are to begin Nov. 10. The production will mark the start of the Folksbiene's 49th year of operation.

Enlist Bill Naughton To Redo 'Blitz' Book for U.S.

London, Oct. 8.

Bill Naughton has been signed by Arthur Lewis, head of Dorchester Productions, to do a rework on the book of Lionel Bart's musical "Blitz," which is aimed for Broadway presentation in the 1964-65 season. The author's recent credits include "All In Good Time" and "Alfie," both originally staged at the Mermaid and transferred to the West End, where the latter is still running.

Any revision of lyrics or music would be undertaken personally by Bart.

Roger L. Stevens Still Up To Here With B'way Plans

Roger L. Stevens hasn't left himself much time thus far this season for a between-production breather. The producer, whose seasonal output is normally heavy, appears to be outdoing himself. He has two plays opening on Broadway this week, one breaking in out-of-town and another in rehearsal. This is in addition to having already opened and closed two shows on Broadway since late August.

Debuting at the Morosco Theatre, N. Y., tonight (Wed.) is the double-bill of a "The Private Ear" and "The Public Eye," which he's presenting, by arrangement with H. M. Tennent Ltd. That'll be followed by the opening tomorrow night (Thurs.) at the Morosco Theatre, N. Y., of "A Case of Libel," coproduced by him and Joel Schenker.

"A Rainy Day in Newark," now trying out in Philadelphia under the Stevens banner, is slated to bow Oct. 22 at the Biltmore Theatre, N. Y. The preceding evening, Oct. 21, will mark the debut in San Francisco of "The Time of the Barracudas," which Stevens is coproducing with Frederick Brisson. A Dec. 2 opening at the ANTA Theatre, N. Y., is planned for that entry, now in rehearsal.

The producer is also represented on Broadway by the longrunning "Mary, Mary" and on the road by a bus-and-truck facsimile of the comedy, now in Los Angeles. Stevens is also coproducer of the major city touring production of "A Man for All Seasons," currently in Chicago and he shares in the presentation credits on the bus-and-truck edition of that play which began touring last week.

The two shows which already opened and closed on Broadway this season were "Bicycle Ride to Nevada" and "Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad." The latter play, coproduced by Stevens, ended a six-week Main Stem engagement last Saturday (5) and is being presented this week at the Westport (Conn.) Country Playhouse. It was an off-Broadway click last season. "Bicycle,' produced by Stevens with Herman Shumlin, folded the week before last after only one performance.

Future Stevens projects include Enid Bangnold's "The Chinese Prime Minister,' in which Margaret Leighton is to star; Jean Kerr's "Poor Richard," Eleanor Harris and Helen McAvity's "The Mating Dance" and Saul Bellow's "Upper Depths."

Tennent Will Produce New Robert Bolt Play

London, Oct. 8.

Tennent Productions Ltd., is presenting Robert Bolt's new play, "Gentle Jack." Noel Willman, who staged the same author's "Man For All Seasons," will direct the new work.

"Gentle Jack" opens Nov. 27 at the Queen's Theatre, London, after a short tryout at Brighton. Edith Evans, Kenneth Williams and Michael Bryant head the cast.

'Cuckoo's Nest' Staff

The staff for "One Flew Over the Cuckoo's Nest" includes Harold Kussell, company manager; Walter Alford, pressagent; Del Hughes, production stage manager and Clifford Cothren and Peter Gumney, assistant stage manager.

Recent cast additions to the Kirk Douglas-starrer include Malcolm Atterbury, William Daniels, Gerlad S. O'Loughlin, Ed Ames, Gene Wilder, Rex Rubbins, Al Nesor and, in the lead femme assignment, Joan Tetzel.

See an Accord On ATPAM-Off-B'way

The Assn. of Theatrical Pressagents & Managers has stopped picketing off-Broadway productions. The union has also lifted the ban against its pressagent members accepting assignments with new off-Broadway presentations. These steps were taken by ATPAM when the League of off-Broadway Theatres and Producers agreed late last week to discuss a modified proposal for the employment off-Broadway of ATPAM company managers, in addition to pressagents.

The union had originally demanded that company managers be employed by off-Broadway productions at theatres with a potential gross of at least $2,500 weekly, with salaries graduating from $100 to $166, depending on a show's take. It's understood, members qualified individuals now performing off-Broadway company ATPAM is now willing to accept as union manager duties. They are to have apprentice-manager status on a salary of $75 a week.

Representatives of ATPAM and the league met last Monday (7) and the preceding Friday (4). A date for another meeting hadn't been set as of VARIETY's deadline yesterday (Tues.).

ANITA GILLETTE SHOW OPENING IN GLASGOW

London, Oct. 8.

"The Princess Pocahontas," a new musical by Kermit Goell, opens tonight (Tues.) at the Alhambra, Glasgow. It is expected to move into the West End in a couple of weeks, but the theatre cannot be specified since its current production is proving an obstinate runner.

The title role in the new show is played by Anita Gillette, making her debut in Britain, with Terence Cooper and Franklin Fox featured. The show is being presented by Stephen Mitchell and Michael Manuel, with the latter staging it and U.S.'s Nelle Fisher supervising the terping.

The show concerns the landing of English settlers in Jamestown and the problems they face.

Canada's Council Cuts Symbol, Legit Grants

Winnipeg, Oct. 8.

Although the Canada Council has made cuts totalling $40,000 in grants to orchestras and theatre groups across the country, local cultural outfits will not be affected. Both the Winnipeg Symphony and the Manitoba Theatre Centre confirmed that their grants for the 1963-64 season are to be the same as last year. The former received $30,000 and MTC $32,500 towards operating expenses.

The recent Council meeting in London, Ont., revealed that applications from five community orchestras and several theatre groups had to be turned down because of lack of further funds. The total Council budget for theatre and orchestras has been reduced to $233,000. It was suggested that to help the situation, people in local communities should assume the responsibility of executing pressure on local bodies to match the grants made by the Council.

Grants to theatres and orchestras in western Canada included the following: Vancouver Symphony Society, $30,000 for touring; Victoria Symphony Society, $7,000 toward operation: Calgary Philharmonic and Edmonton Symphony Societies, joint grant of $20,000; Regina Orchestral Society, $3,000; Saskatoon Symphony Orchestra, $3,000 for scholarship purposes, and Vancouver Theatre Centre, $8,000 for directors.

Wagner Calls 802-Managers Meeting In Move to Avoid B'way Legit Strike

Representatives of the League of N. Y. Theatres and Local 802, the American Federation of Musicians, have agreed, in response to telegrams from Mayor Robert F. Wagner, to meet in his office at 10 a.m. tomorrow (Thurs.).

Negotiations between Local 802 of the American Federation of Musicians and the League of N.Y. Theatres broke down last Monday (7). The confab was the fourth in a series of mediation sessions at the league's headquarters, and it failed to produce a settlement in the dispute between the musicians' Broadway producers and theatre owners. At the conclusion of the Monday meeting, which ran three hours, Alfred J. Manuti, president of the local, declared that the union would strike Broadway productions and tryouts in which its members are employed beginning next Monday (14) unless a better contract offer was forthcoming from the league.

Martin Tarshis, chief mediator for N.Y. City, declared, "We certainly are not going to let it drift into a strike if we can help it." It was also his intention, he said, to meet with Vincent D. McDonnell, executive secretary of the N.Y. State Board of Mediation, and Jules J. Manson, N.Y. district supervisor. Tarshis and the other two comprise the city-state mediating team in the dispute.

Gerald Schoenfeld, lawyer for the Shubert theatre organization, stated, as spokesman for the league, that the managerial body can not improve on its offer because of the rising cost of production, the real estate tax and the city's new occupancy tax (2% annual rentals under $2,500 and 5% on annual rentals which exceed $2,500). He said that in some instances the league has offered a three-year contract wage increase of more than $10 a week, as originally announced.

In the area of salary boosts offered, Schoenfeld referred to a hike in the road scale from the $213.20 now paid to $245 the first year of the contract and then $250 for the second and third years. Also proffered by the league, he said, was a salary increase for musicians in "contract houses" from $119.20 to $135. This applies to the four musicians employed by a contract house when a straight play is booked. The weekly minimum for tooters working in musicials on Broadway is $170 at a contract

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Art Linkletter Enters Legit Project on Coast

Hollywood, Oct. 8.

Art Linkletter is expanding his activities to include legit. The television master of ceremonies and producer is investing in a $1,200,000 theatre in the rapidly developing San Fernando Valley area. He's partnering with Nick Mayo and Randolph Hale to the extent of five figures, he says.

The move is Linkletter's first and managerial venture in legit, although last season he appeared in eastern stock in "Father of the Bride." He reveals that his participation in the Valley project will essentially be in the area of securing stars and properties for presentation, but will also be on look-out for vehicles in which he might also star.

Linkletter also says that he figures the new theatre as an all-purpose structure which he could use for an audience-participation television show. Presumably on a financial basis the star's entry into the setup means that it's now assured of opening next summer as planned.

Alex Cohen Aims New Ticket Club For Next Season

London, Oct. 8.

Eight Broadway producers have already enlisted in Alexander H. Cohen's Producers League, Inc., and expects that when the club starts operating in 1964 every management will praticipate.

In London for the opening of the new Flanders and Swann show, "At the Drop of Another Hat," which he has already acquired for Broadway, Cohen explained to VARIETY the objectives of the new organization, first revealed in an advertisement in last week's issue. He sees his new organization as a successor to the existing theatre clubs, which he regards as primarily commercial rather than dedicated to the theatre.

He bases his attitude on 10 years' experience in packaging entertainment. Since then, he has been taking stock of the situation, particularly in relation to his own forthcoming presentations in New York which include Charles Boyer in a new Terence Rattigan play, "Man and Boy," Joshua Logan's staging of "Baker Street," and Richard Burton starring as "Hamlet" under John Gielgud's direction.

Cohen figures that the merchandising advantages could come from a combine of producers, cooperating in providing a service for ticket buyers. His new venture which will be on club lines, will follow the book-of-the-month pattern, offering such things as pretheatre dinners and after-theatre suppers. It could involve tieups with the N.Y. Restaurant Assn.

For the time being, the League will confine its activities to the Broadway territory, and will open its membership to the public next February, with the scheme getting into full swing by the time the fall season starts next year.

Cohen sums up the project, "We aim to do something more for the theatregoer than just intercept mail orders and collect a commission from the theatre and a fee from the customer.

Rockefeller Fund Gives $1,000,000 to D. C. Center

The Rockefeller Foundation has made a $1,000,000 grant to the National Cultural Center for the Performing Arts, which is to be established in Washington. In acknowledging the unconditional grant, Roger L. Stevens, chairman of the center's board of trustees, commented that more than 40% of the $30,000,000 needed for the project has been raised thus far.

The center will have a concert hall, an opera house and a theatre for legit.

Comedie-Francaise Has Eye on Small Theatre For Experimental Use

Paris, Oct. 8.

Maurice Escande, head of the state subsidized Comedie-Francaise, figures the group needs another smaller house to mount more contemporary works or more intimate ones that would be lost in the present site, the Salle Richilieu.

He explains that this desire has nothing to do with recent revelations that the other national theatres, the Odeon-Theatre De France and the Theatre National Populaire, will have smaller houses for more offbeat or specialized fare.

He thinks that, besides being the home of the classics, the C-F also has to do modern plays that may fit its scope and outlook. The nearby Palais Royal theatre would be just the thing for this, he says. It would also enable him to enlarge the size of his troupe which he regards as too small these days.

Meanwhile, escande has set the season for this house. It begins with a French version of Schiller's "Marie Stuart," which was already tried out on the road this summer. Then a new version of Corneille's "El Cid," followed by De Vigny's "Ready for Fear," a contemporary piece by Roger-Ferdinand "The Sentimental Fair" is next with another "Cyrano De Bergerac," of Edmond Rostand, also envisaged.

The season will end with Jean Cocteau's "Impromptu of Palais Royal" and a reprise of Jules Romain's "Donogoo."

Paris Has Slow-Starting Season, But Assorted Varieties and Hits

Paris, Oct. 8.

The 1963-64 legit season was a late starter in Paris. Instead of early September it did not go into full gear till the end of the month. Then it gave the public a mixture of items. None appear true hits, but low overheads and in some cases specialized appeal indicate fair runs for all.

Legit, like films, is faced with falling attendance, a dearth of true new talents and with too many theatres for an unpredictable audience. This may be why seasons fold earlier and start later the last few years. Also, it gives a bit more time for rehearsal, since there is no road, and breaks the majority of the newcomers during the Auto Salon, when hoards of visitors want to drive by night, for distraction, as well as by day.

Another of the season newcomers is a reprise of August Strindberg's "La Danse De Mort" ("The Dance of Death"), at the Theatre Lutece. Some of it is melodramatic but the bite and depth are still vivid and the play gets solid support from the playing of Michel Vitold and Jany Holt as the damned couple.

Another item is Marcel Cuvilier's adaptation of Gontcharov's Russe novel, "Oblamov" at the Studio Des Champs-Elysees. Cuvilier also plays the title role of a man who is just too lazy to live. It manages to make this sated Slavic hero amusing in his attempts to avoid life.

Another entry is the perennial mounting of Alexandre Dumas' "The Lady of Camellias." The Sarah Bernhardt Theatre has a more realistic actress in the person of Loleh Bellon, but it is still mainly a weepie. It has its audiences and should have an okay specialized run.

Old pro playwright, Jacques Deval, adds the new element with his "Et L'Enfer, Isabelle?" (And Hell, Isabelle?") at the Comedie Des Champs-Elysees. It's about a woman accused of murder, and mixes too many elements and lags after a brisk beginning.

A flock of last year's entries have been brought back till new shows are ready, or to continue their successful showings of last season. At the Theatre Des Arts is a brash situation comedy about adultery, "Sur La Point Des Pieds" ("On Tip-toe"), did fairly well through the summer and then invited the critics to get clobbered for its lack of tone, invention and flair. But it may go on via word-of-mouth for out-of-towners and locals wanting oo-la-la comedy.

A reprise of Jean Genet's "Les Bonnes" ("The Maids") with an all-Negro cast is in for a limited run at the Oeuvre and a series of one-acters by the Community Theatre at the Montparnasse is also in for a few weeks. Both got okay reviews and should do adequately.

But in spite of the season's lateness there are big plans for a varied group of entries that range from more foreign plays than usual to works by oldtime regulars. Not many newcomers are slated so far. Besides the French rendition of the Yank hit tuner "How to Succeed in Business Without Really Trying," there will be a local tuner "Un Metier En Or" ("A Golden Profession"). Regulars are watching to see if these more modern musicals can break the jinx here where most are still in the operetta vein.

Britain, as it is on Broadway, will be well repped on the boards here this year. Coming up are "Rattle of a Simple Man," "Sergeant Musgrave's Dance," "The Potting Shed," Shakespeare's "The Tempest," "The Lady's Not for Burning" and Shaw's "You Never Can Tell."

The Yanks have, besides "Business," Arthur Kopit's "Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad," Jean Kerr's "Mary, Mary" and Edward Albee's "The Zoo Story." Yves Montand returns in Herb Gardner's "A Thousand Clowns."

Andre Roussin, Francois Billetdoux and Francoise Sagan will be repped by new works, with Marcell Achard sticking to an operetta from the old turn-of-the-century meladrama by Eugene Sue, "The Mysteries of Paris." Oldtimer Tino Rossi makes a singing comeback in another academic-type musical "In the Time of Guitars."

Schildkraut to Direct, Lecture at Univ. of Cal.

Joseph Schildkraut, a Regents' lecturer and guest director this semester on the Davis campus of the Univ. of California, is staging "Peer Gynt" for an Oct. 24 opening, to run nine performances. The actor, who played the title role in the Ibsen play on Broadway in 1923, will deliver a lecture at the school tomorrow (Thurs.) on "My 50 Years in the Theatre."

Schildkraut's activities on the Davis campus are in line with the university's increased emphasis on dramatic art, which recently saw the establishment of a master's degree program in that field. Theodore J. Shank, chairman of the university's department of dramatic art and speech, has announced that one of the original buildings on the campus is being converted into an Elizabethan theatre for a Dec. opening of Shakespeare's "Richard II."

A humanities complex, also to be constructed on the campus, is to include facilities for the dramatic and speech department, as well as music and art. There's to be a 500-seat theatre, an arena theatre and two laboratory theatres.

'Tender' Folds In S. F. at 125G Loss

San Francisco, Oct. 8.

"The Tender Heel," which opened Sept. 30 at the Curran Theatre for a two-week pre-Broadway tryout, closed last Saturday (5) after only one week. Plans for Broadway have been dropped. The loss on the project is figured to be over $125,000.

The play, produced and directed by Miranda d'Ancona from a script by Joel Hammil, featured Chester Morris, Signe Hasso and Kay Medford, in a story of Greek fishermen on the Florida Gulf Coast. Critics on all four major Bay Area dailies roasted it as an unfortunate blend of farce, comedy, fantasy and tragedy that failed to achieve a dramatic unity — although most were complimentary about most of the performances.

"Tender Heel" had been scheduled to open Oct. 21 at the Lyceum, N.Y.

Off-Broadway Shows

(Figures denote opening dates)

Best Foot, Stage 73 (4-2-63).
Blacks, St. Marks (5-4-61).
Boys, Syracuse, Theatre 4 (4-15-63).
Brig, Living Theatre (5-15-63).
Cages, York (6-13-63).
Colors of Darkness, Writers Stg. (9-30-63).
Corruption, Cherry Lane (10-8-63).
Cromwell Plays, East End (10-2-63).
Desire Under Elms, Circle (1-8-63).
Fantasticks, Sullivan St. (5-3-60).
Ionesco Plays, Gate (9-17-63).
Morning Sun, Phoenix (10-6-63).
Pinter Plays, Provincetown (11-26-62).
Political Party, 41st St. (4-26-63).
Premise, Premise (11-22-60).
Riverwind, Actors Playhouse (12-12-62).
Six Characters, Martinique (3-8-63).
Spoils of Kennedy, Wash. Sq. (9-24-63).

SCHEDULED OPENINGS

Ballad Sunshine, Mayfair (10-15-63).
Penny Change, Players (10-16-63).
Mr. Simian, Astor Pl. (10-21-63).
In White America, Sher. Sq. (10-25-63).
Walk in Darkness, Mews (10-28-63).
Streets of N. Y., Maidman (10-29-63).
Good Man, You Baby, Midway (10-30-63).
Theatre of Peretz, Gate (wk. 11-4-63).
Pour Me to Ashes, Jan Hus (11-5-63).
Journey to Day, de Lys (11-6-63).
Immoralist, Bouwerie Lane (11-6-63).
Thistle in Bed, Gramercy (11-18-63).
Chase Bank, Theatre East (11-25-63).
Imaginary Invalid, Phoenix (11-25-63).
Shakespeare, Carnegie Hall (12-4-63).
Mother Courage, de Lys (1-15-64).

SCHEDULED B'WAY PREEMS

Private Ear, Morosco (10-9-63).
Case of Libel, Longacre (10-10-63).
Advocate, ANTA (10-14-63).
Jennie, Majestic (10-17-63).
Marie Bell Co., Atkinson (10-20-63).
Rainy Day, Belasco (10-22-63).
Barefoot in Park, Biltmore (10-23-63).
110 in Shade, Broadhurst (10-24-63).
Ballad Sad Cafe, Beck (10-30-63).
Tambourines, Little Theatre (11-2-63).
Once For Asking, Booth (wk. 11-11-63).
Arturo Ui, Lunt-Fontanne (11-11-63).
Man and Boy, Atkinson (11-12-63).
Cuckoo's Nest, Cort (11-14-63).
Golden Age, Lyceum (11-18-63).
Marathon '33, Actors Studio (11-21-63).
Zenda, Hellinger (11-26-63).
Time of Barracudas, ANTA (12-2-63).
Girl Came to Supper, B'way (12-5-63).
Rose & Kisses, Music Box (12-10-63).
Hello, Dolly, St. James (1-16-64).
Dylan, Plymouth (1-21-64).
After Fall, ANTA-Wash. Sq. (1-23-64).
Habimah, Little Theatre (2-1-64).
What Makes Sammy, 54th St. (2-4-64).
Foxy, Ziegfeld (wk. 2-11-64).
Funny Girl, Winter Garden (3-13-64).
Marco, ANTA-Wash. Sq. (2-20-64).
Charlie, ANTA-Wash. Sq. (3-18-64).
Girl to Remember, Hellinger (5-20-64).

Sked Production Lineup For New Orleans Opera

New Orleans, Oct. 8.

The talent roster and repertory for the 1963-64 season of the New Orleans Opera House Assn., opening Thursday (10) has been schedule by Renato Cellini, general director and conductor.

The season launcher will be "Romeo and Juliet," with Gianna D'Angelo, Chester Ludgin, Nicola Moscona, Raymond Michalski, Harry Theard and Richard Verreau, Thursday and Saturday (12). Thereafter, the list offers "La Boheme," with Audrey Schuh, Mary Jennings, Herbert Beattie, Giuseppe Campora, Richard Torigi and Richard Wentworth, Oct. 24 and 26.

Dale Wasserman Meets Himself Comin' 'n' Goin' In Legit, Films and TV

By JESSE GROSS

Dale Wasserman, whose dramatization of "One Flew Over the Cuckoo's Nest" went into rehearsal last week for a Nov. 14 opening at the Cort Theatre, N. Y., doesn't care which entertainment medium he writes for as long as he's interested in what he's doing. This is evident in the multiplicity of his activities which involve another legit venture, as well as scripts for film and television.

Besides the "Nest" adaptation, Wasserman is also the author of the book for "Man of LaManche," a musical for which Michael Redgrave is being sought as star. Present plans call for the tuner to be produced next summer in London, prior to Broadway. Any arrangements, though, will depend on whether or not Redgrave agrees to headline. The tuner derives from Wasserman's 1959 television script, "I, Don Quixote."

Around the middle of this month, Wasserman is to be represented on NBC-TV's "The Richard Boone Show" as author of a play titled, "Stranger." His "The Man in the Wood" is another entry earmarked for a Boone outing later this season. In the area of films, he wrote the scenario for "The Sea and the Shadow," an art picture slated for release during the next few months by Charles Guggenheim Associates.

His involvement in pictures has expanded with his recent formation in partnership with director Delbert Mann and producer Douglas Lawrence, of a Metro unit called New Dimension Inc. The firm, which independently selects its own projects for production with Metro backing, plans as its first venture a filmization of Philip Benjamin's book, "Quick Before It Melts," to be published next February by Random House. Benjamin is a reporter for the N. Y. Times.

Wasserman is doing the "Melts" screenplay, which is due by the end of this year. The film, he says, is budgeted at $3,000,000. Another New Dimensions project is Leslie Waller's "The Banker." Metro, according to Wasserman, has first option on any New Dimensions project with the deal running to six pictures.

Wasserman is immediately involved with "Nest," which is based on a novel written by Ken Kesey. Kirk Douglas has the starring assignment in the presentation, which David Merrick and Edward Lewis are producing in association with Seven Arts. A film version of the play, capitalized at $175,000, is made by Seven Arts in conjection with Douglas' own producing company. The legit presentation, in which Joan Tetzel has the lead femme role, is scheduled to begin a pre-Broadway tryout Oct. 24 at the Shubert Theatre, New Haven.

"La Manche," to be produced as a legittuner by Music Makers, a firm which provides background music for commercials, has lyrics by W. H. Auden and Chester Kallman and music by Mitchell Leigh. Wasserman originally rewrote his "Don Quixote" tv script as a straight drama for Broadway presentation by Philip Rose, but the latter dropped his option last season.

The vehicle was then optioned by Music Makers and worked over as a tuner. At Music Makers, financial matters are supervised by the firm's president, Milton Herson, and creative policies are handled by legit stager Albert Marre.

Stratford (Ont.) Shakespeare Fest Had Best Season, $1,000,000 Gross

The Stratford (Ont.) Shakespearean Festival grossed an estimated $1,000,000 on its recently-concluded legit and music seasons. Legit accounted for approximately $817,000, while the tally on ticket sales for the musical offerings was around $183,000. The figures are subject to change, depending on the results of an audit due this month.

The legit income includes revenue for 123 performances over a 15-week period, June 17-Sept. 28, of four plays—"Troilus and Cressida," "The Comedy of Errors," "Cyrano de Bergerac" and "Timon of Athens." The six-week music season July 7-Aug. 17, included 45 performance of "The Mikado" in the Avon Theatre, as well as nine afternoon concerts and five Saturday morning Chamber music concerts in the Festival Theatre where the legit entries were also presented.

The season, the 11th for the festival, was termed by Stratford administrative director Victor C. Polley as the most successful in terms of attendance and gross revenue. Of the four plays, "Errors" was the most popular, playing to 92% capacity. "Cyrano," presented for the second consecutive year, registered 89% capacity, "Timon" 84% and "Troilus" 72%. The total attendance for the four was 236,000.

"The Mikado" ran for 45 performances and played to 87% capacity with 45,000 admission. The turnout for nine afternoon concerts was 15,650, equal to 74% capacity. Attendance for the five Saturday morning Chamber music concerts was 25% capacity.

Next season's festival schedule will be split between Shakespeare's "Richard II" and "King Lear," Moliere's "Le Bourgeois Gentilhomme" and William Wycherley's "The Country Wife." The Shakepeare and Moliere play will be performed June 15, 16 and 17 and the Wycherley comedy will join the repertory July 27. Michael Langham, the festival's artistic director, will direct "Country Wife." Jean Gascon, who staged this year's production of "Errors," will direct "Gentilhomme." Stagers haven't been set yet for the two Shakespearean plays.

Gascon, co-founder and artistic director of Montreal's Le Theatre du Nouveau Monde and executive director of Canada's National Theatre School, has been appointed associate director of the festival, with a voice in policy matters. The Moliere play, under his direction, will be presented first by the festival next April at Chichester, Eng., along with "Timon of Athens" and "Love's Labour's Lost." The three plays, representing the festival's participation in Britain in the 400th anniversary celebration of Shakespeare's birth, will be presented in Chichester, April 6-25.

Shakespeare's birthday, April 23, will be celebrated in Chichester with a performance of "Labour's," wich Langham will direct. He'll also stage "Timon." Anent, the program to be presented by the festival next summer in Ontario, the presentation of "Richard II" will mark the beginning of a five-year plan to present the full cycle of Shakespeare's histories in chronological order through the two parts of "Henry IV," "Henry V," the three parts of "Henry VI" and "Richard III."

The festival season next year will be extended from 15 to 16 weeks with the extra stanza to be devoted to student matinees, making a total of three weeks for student performances instead of the usual two.

Cleve. Biz Firms Offer Concert-Insurance Tie

Cleveland, Oct. 8.

Cleveland has been tapped to open a unique concert-insurance package program called Arts-Cross Great Entertainment Series. For a series price of $4.65 each patron receives a year's life insurance through his company, valued at $1,000 in accidental death benefits, plus a ticket to Severance Hall to see such performances as the Koutev Bulgarian National Folk Ensemble; Whittemore and Lowe, duo-pianist; New York City Opera; Doris Yarick, soprano, and the Cleveland Orchestra.

The plan, intended to spread entertainment to a wide public and give tangible support to the Cleveland Orchestra, has already been subscribed to by Ohio Bell Telephone Co., May Co., White Motor Co., Thompson Ramo Wooldridge, etc. A similar effort is planned in Washington, D.C., where the National Symphony is considering a November opening date for the insurance-culture idea.

Hartford to Get New Stock Group

Hartford, Oct. 8.

Practically dry of legit since 1954, this city is soon to get its own producing firm. Hartford Stage Co., has been organized to run a 26-week season, starting in October and ending in early May.

The company is to comprise eight Equity members, plus local non-Equity actors and about 10 in various technical fields as direction, technicians, production assistant and managerial.

HSC will operate as a stock group, with a schedule of 13 plays, each running for two weeks. The plan is spark-plugged by Jacques Chartier, Yale Drama School alumnus and recently on drama faculty of Smith College. A vacant store in downtown Hartford has been rented for use as a theatre. It will seat 225.

Others affiliated with Chartier in the venture are Jack Dollard, local architect, who will design the theatre, Robert Basine, an attorney, and Joel Oliansky, playwright-in-residence at Yale.

The last permanent legit operation here was the New Parsons, which lasted three years, folding in 1954. It operated under the banner of Philip Langner, Charles Bowden and Nancy Stern. The town has only one theatre for touring legit, the 3,000-seat accoustically faulty Bushnell Auditorium.

Touring Shows

(Figures cover Oct. 7-19)

Barefoot in the Park (tryout)—National, Wash. (Oct. 7-19).
Beyond the Fringe (2d Co.)—Studebaker, Chi (Oct. 7-19).
Black Nativity—Shubert, Boston (Oct. 14-19).
Camelot—American, St. L. (Oct. 7-19).
Camelot (bus-truck)—Palace, Danbury, Conn. (Oct. 7); Bushnell, Hartford (Oct. 8-12); Auditorium, Worcester, Mass. (Oct. 14); Community, Hershey, Pa. (Oct. 15-19).
Girl Who Came to Supper (tryout)—Colonial, Boston (Oct. 7-12); O'Keefe, Toronto (Oct. 14-19).
How to Succeed in Business Without Really Trying (2d Co.)—State Fair Music Hall, Dallas (Oct. 7-19).
How to Succeed in Business Without Really Trying (3d Co.)—Center, Norfolk (Oct. 14-19).
Man for All Seasons—Blackstone, Chi (Oct. 7-19).
Man for All Seasons (bus-truck)—Split-week stands (Oct. 7-19).
Mary, Mary (bus-truck)—Hartford, L.A. (Oct. 7-12); Split-week stands (Oct. 14-19).
My Fair Lady (bus-truck)—Shubert, Det. (Oct. 7-12); Auditorium, Flint, Mich. (Oct. 14-16); Murat, Indpls. (Oct. 17-19).
National Repertory Theatre—Univ. of North Carolina, Greensboro (Oct. 10-14); Brown, L'ville (Oct. 17-19).
Never Too Late (2d Co.)—Hanna, Cleve. (Oct. 7-19).
No Strings—Music Hall, K.C. (Oct. 7-12); Orpheum, L.A. (Oct. 15-19).
110 in the Shade (tryout)—Shubert, Philly (Oct. 7-19).
Rainy Day in Newark (tryout)—Walnut, Philly (Oct. 8-19).
Seidman and Son—Locust, Philly (Oct. 7-19).
Sound of Music—Fisher, Det. (Oct. 7-19.
Stop the World—I Want to Get Off (2d Co.)—Ford's Balto (Oct. 7-12); Shubert, Cincy (Oct. 14-19).
Thousand Clowns—Shubert, N.H. (Oct. 7-12); Forrest, Philly (Oct. 14-19).
Thousand Clowns (bus-truck)—Split-week stands (Oct. 7-19).
Who's Afraid of Virginia Woolf? (2d Co.)—Forrest, Philly (Oct. 7-12); Nixon, Pitt. (Oct. 14-19).
Zenda (tryout)—Philharmonic, L.A. (Oct. 7-19).

Australian Shows

(Week Ending Oct. 5)

ADELAIDE

Big Man Fly, Her Majesty's.

MELBOURNE

How to Succeed, Her Majesty's.
Last of the Rainbow, Emerald Hill.
Mary, Mary, Comedy.
Merry Widow, Tivoli.
Opera Season, Princess.
Private Ear, Public Eye, Union.
Touch of Poet, St. Martin's.

SYDNEY

Annie Get Gun, Her Majesty's.
Do You Mind, Phillip.
Goodnight Puffin, Royal.
King and I, Tivoli.
Oh Dad, Poor Dad, Independent.
Typist & Tiger, Ensemble.
Waiting for Godot, Union.

B'way Up; 'Here's Love' 48G, (6), 'Luther' $46,284, 'Student' $21,658, 'Chips' $21,375, 'Spoon River' $11,694

Broadway rebounded last week, with receipts climbing as much as $13,199 for "A Funny Thing Happened on the Way to the Forum." Increased business for "Never Too Late" pushed the comedy back into the capacity groove with "How to Succeed in Business Without Really Trying." Of last week's four newcomers, the only one to make a strong start was "Here's Love." Business for "Spoon River" was particularly dismal in view of the fine notices.

There was one closing last week, "Oh Dad, Poor Dad," and one layoff, "Tovarich," which resumed Monday night (7). This week's debut list includes "Semi-Detached," which opened Monday night, plus the double-bill of "The Private Ear" and "The Public Eye," bowing tonight (Wed.), and "A Case of Libel," due tomorrow night (Thurs.).

The announcement, detailed elsewhere in this issue, that the musicians' union intends striking Broadway productions starting next Monday (14) may hurt advance sales.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-aide pension and welfare fund), but grosses are net; i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Beyond the Fringe, Golden (R) (50th wk; 397 p) ($7.50; 773; $34,874). Previous week, $18,152.

Last week, $21,549.

Chips With Everything, Plymouth (D) (1st wk; 7 p) ($6.90-$7.50; 1,084; $43,865).

Opened Oct. 1 to six endorsements (Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; Nadel, World-Telegram; Taubman, Times; Watts, Post) and one qualified approval (McClain, Journal-American).

Last week, $21,375 for seven performances and one preview.

Enter Laughing, Miller's (C) (30th wk; 237 p) ($6.90-$7.50; 940; $30,200) (Sylvia Sidney, Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, $15,379.

Last week, $22,041.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (74th wk; 591 p) ($8.60-$9.40; 1,334; $65,096) (Zero Mostel). Previous week, $44,000.

Last week, $57,109.

Here's Love, Shubert (MC) (1st wk; 4 p) ($9.60; 1,453; $71,205).

Opened last Thursday night (3) to two raves (Coleman, Mirror; Nadel, World-Telegram), one affirmative notice (Chapman, News), two qualified approvals (Taubman, Times; Watts, Post), one qualified disapproval (Kerr, Herald Tribune) and one unfavorable review (McClain, Journal-American).

Last week, $47,948 for four performances and two previews.

How to Succeed in Business Without Really Trying, 46th St. (MC) (104th wk; 825 p) ($9.60; 1,342; $66,615). Previous week, $67,449.

Last week, $67,482.

Irregular Verb to Love, Barrymore (C) (3d wk; 21 p) ($6.90-$7.50; 1,607; $44,124). (Claudette Colbert, Cyril Ritchard). Previous week, $27,500.

Last week, $33,627.

Luther, St. James (D) (2d wk; 13 p) ($6.90-$7.50; 1,609; $61,095) (Albert Finney, Kenneth J. Warren, John Moffat, Peter Bull, Glyn Owen, Frank Shelley). Previous week, $32,342 for five performances and one preview.

Last week, $46,284.

Mary, Mary, Hayes (C) (135th wk; 1,076 p) ($6.90-$7.50; 1,339; $43,380) (Patricia Bosworth, Murray Hamilton, Michael Evans). Previous week, $21,309.

Last week, $28,893.

Never Too Late, Playhouse (C) (45th wk; 359 p) ($6.90-$7.50; 944; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $36,788.

Last week, $37,320.

Oliver, Imperial (MD) (39th wk; 313 p) ($9.30; 1,428; $71,977) (Clive Revill, Georgia Brown). Previous week, $46,363.

Last week, $56,128.

Rehearsal, Royale (D) (2d wk; 16 p) ($6.90-$7.50; 1,050; $43,908) (Keith Michell, Coral Browne, Alan Badel, Adrienne Cori, Jennifer Hilary). Previous week, $21,480.

Last week, $28,156.

She Loves Me, O'Neill (MC) (24th wk; 191 p) ($8.90; 1,047; $53,700) (Barbara Cook, Daniel Massey, Barbara Baxley). Previous week, $33,567.

Last week, $42,567.

Spoon River, Booth (DR) (1st wk; 8 p) ($6.90-$7.50; 766; $32,658) (Betty Garrett, Robert Elston, Joyce Van Patten, Charles Aidman).

Last week, $11,894 for first eight performances.

Stop the World—I Want to Get Off, Ambassador (MC) (53d wk; 421 p) ($8.60; 1,461; $51,795) (Anthony Newley). Previous week, $26,804.

Last week, $36,558.

Student Gypsy or The Prince of Liederkranz, 54th St. (MC) (1st wk; 8 p) ($8.80-$9.40; 1,434; $63,858).

Opened Sept. 30 to one approval (Chapman, News), one yes-no review (Taubman, Times) and five unfavorable notices (Coleman, Mirror; Kerr, Herald-Tribune; McClain, Journal-American; Nadel, World-Telegram; Watts, Post).

Last week, $21,658.

Who's Afraid of Virginia Woolf? Rose (D) (52d wk; 410 p) ($6.90-$7.50; 1,162; $46,845) (Uta Hagen, Arthur Hill, Ben Piazza) (matinee company costars Haila Stoddard, Donald Davis). Previous week, $22,914.

Last week, $29,168.

Laid Off Last Week

Tovarich, Winter Garden (MC) ($9.20; 1,494; $71,795) (Vivien Leigh, Jean Pierre Aumont). Previous week, $39,176 at Majestic Theatre.

Laid off the evening of Sept. 28 following its 224th performance at the end of its 28th week on Broadway and resumed last Monday night (7) at the Winter Garden Theatre with Joan Copeland subbing for Miss Leigh who planed Sept. 29 to London suffering from "nervous exhaustion." Miss Leigh is expected to return to the musical tomorrow night (Thurs.).

Closed Last Week

Oh Dad, Poor Dad, Morosco (C) (6th wk; 47 p) ($6.90; 999; $40,000) (Hermione Gingold). Previous week, $9,739.

Last week, $14,427. Closed Saturday (5) and moved to the Westport (Conn.) Country Playhouse for a single-stanza outing this week.

Opening This Week

Semi-Detached, Music Box (C) ($6.90-$7.50; 1,010; $40,000). David Black and Nicholas A. Strater, in association with Jerome Rosenfeld (by arrangement with Oscar Lewenstein L.O.P. Ltd. and Donald Albery), presentation of play by David Turner; opened Monday night (7).

Private Ear and Public Eye, Morosco (D) ($6.90-$7.50; 999; $40,000) (Geraldine McEwan, Barry Foster, Brian Bedford, Moray Watson). Roger L. Stevens, by arrangement with H. M. Tennent Ltd., presentation of two one-acters by Peter Shaffer; opens tonight (Wed.).

Case of Libel, Longacre (D) ($6.90-$7.50; 1,101; $40,000) (Van Heflin, Sidney Blackmer, Larry Gates). Roger L. Stevens and Joel Schenker presentation of play by Henry Denker, based on Louis Nizer's "My Life in Court"; opens tomorrow night (Thurs.).

OTHER THEATRES

ANTA, Atkinson, Beck, Belasco, Biltmore, Broadhurst, Broadway Cort, Hellinger, Hudson, Little, Longacre, Lunt-Fontanne, Lyceum, Majestic, Ziegfeld.

Canadian Opera $90,226 On 2d Week in Toronto

Toronto, Oct. 8.

The Canadian Opera Co. grossed $90,226 last week in the second of the three stanzas at the O'Keefe Centre here. Tickets at the 3,211-seater were scaled to a $6 top for a potential capacity gross of $110,059. The presentation was on Theatre Guild-American Theatre Society and O'Keefe Centre subscription.

The session comprised performances of "Rosenkavalier," "Aida" and "Don Giovanni."

Shows on B'way

Continued from page 54

Semi-Detached

trained Actors Equity approval for admission of the alien troupe under a quid pro quo arrangement involving a promised English engagement for the Assn. of Producing Artists, an American touring repertory group.

"Semi-Detached" is an unfunny concoction about a wildly greedy, busily scheming, utterly amoral, aggressively respectable middle-class family in an English midlands industrial town. The principal character, the conniving, corrosively selfish father, is at least a distant relative of Aubrey Piper, the exuberantly extrovert hero of the old George Kelly comedy, "The Show Off."

The style of writing, including caricature characters, as well as the staging and acting, are approximately the same vintage—that is, 40-odd years old. Incidentally, the director, Anthony Richardson, is not to be confused with the better-known Britisher stager of "Luther" and other plays, Tony Richardson.

A number of first-nighters, presumably not having reviews to write, felt free to leave at the first or second intermissions. Hobe.

'Barracuda' Who's Who

Victor Samrock and Lyn Austin are associate producers, Peggy Phillips is presstagent, George Oshrin company manager, Fred Hebert production stage manager and Charles Forsythe stage manager for the Frederick Brisson-Roger L. Stevens production of "The Time for the Barracuda," opening a pre-Broadway tryout Oct. 21 at the Curran Theatre, San Francisco.

Laurence Harvey and Elaine Stritch head the cast, which is being directed by Anthony Page.

LONDON SHOWS

(Figures denote opening dates)

Afternoon Men, New Arts (3-22-63).
Alfie, Duchess (7-22-63).
Angels Fear Tread, St. Martins (6-6-63).
At Drop Hat, Haymarket (10-2-63).
Bed Sitting Room, Comedy (3-20-63).
Behan Rides Again, P. Charles (9-23-63).
Beyond Fringe, Fortune (5-10-61).
Boeing-Boeing, Apollo (2-20-63).
Brecht Season, Mermaid (7-18-63).
Cambridge Circus, Lyric (9-14-63).
Double Bill, New Arts (9-18-63).
Exit the King, Royal Court (9-12-63).
Four A a Tanner, New Arts (10-9-63).
Half a Sixpence, Cambridge (3-21-63).
House of Cards, Phoenix (10-2-63).
How to Succeed, Shaftesbury (3-28-63).
Ides of March, Haymarket (8-8-63).
Lock Daughters, Her Majesty's (5-17-62).
Man and Boy, Queen's (4-9-63).
Mary, Mary, Queens (2-27-63).
Masters, Piccadilly (5-9-63).
Minstrels, Vic. Palace (5-25-62).
Mousetrap, Ambassador (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Never Too Late, Prince Wales (9-24-63).
Oh, What Lovely, Wyndham's (3-19-63).
Oliver, New (6-30-60).
One for the Pot, Whitehall (8-2-61).
Pickwick, Saville (7-4-63).
Private Lives, Duke York's (7-3-63).
Repertory, Aldwych (12-15-60).
Severed Head, Criterion (6-27-63).
Six Characters, May Fair (6-17-63).
Six of One, Adelphi (9-26-63).
So Much Remember, Vaude. (9-17-63).
Sound of Music, Palace (3-18-61).
Swing Along, Palladium (5-17-63).
Through Wall, Westminster (3-28-63).
What Goes Up, Royal E. (9-17-63).

SCHEDULED OPENINGS

Cockade, New Arts (10-16-63).
Cider With Rosie, Garnick (10-17-63).
Repertory, National Theatre (10-22-63).
Possessed, Mermaid (10-23-63).
Portrait of Murder, Savoy (10-24-63).
Out of the Crocodile, Phoenix (10-29-63).
Milk Train, Royal Court (11-6-63).
Boys Syracuse, Drury Lane (11-7-63).
Poor Bitos, New Arts (11-13-63).
Gentle Jack, Queen's (11-27-63).
D'Oyly Carte, Savoy (12-16-63).

CLOSED

Power of Persuasion, Garrick (9-19-63) closed last Saturday (5) after 30 performances.

'Supper' $58,185, 'Ear' $28,246, Bost.; 'Shade' $41,376, 'Libel' $23,001, Philly; 'Park' $25,373, D.C.; 'Day' $13,716, N.H.

The road got two new pre-Broadway tryouts last week, "The Girl Who Came to Supper" and "The Tender Heel." The latter had the distinction of being the first tryout casualty of the season, closing last Saturday (5) after playing one-week of a scheduled fortnight's engagement in San Francisco. "Supper," on the other hand, got off to a bright start in Boston.

Also added to the road list last week were bus-and-truck companies of "Camelot," "A Man for All Seasons" and "A Thousand Clowns."

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BALTIMORE

Thousand Clowns, Ford's (C-RS) ($4.80; 1,819; $51,152) (Dane Clark, Margaret O'Brien). Previous week, $36,365 with Theatre Guild-American Theatre Society subscription, National, Washington.

Last week, $22,637 with TG-ATS subscription.

BOSTON

Girl Who Came to Supper, Colonial (MC-T) (1st wk) ($7.50; 1,665; $70,562) (Jose Ferrer, Florence Henderson).

Opened here Sept. 30 to four enthusiastic notices (Hughes, Herald; Kelly, Globe; Maloney, Traveler; Norton, Record American) and one yes-no review (Guidry, Monitor).

Last week, $58,185.

Private Ear and Public Eye, Wilbur (D-T) (2d wk) ($4.95-$5.50; 1,241; $36,000) (Geraldine McEwan, Barry Foster, Brian Bedford, Moray Watson). Previous week, $21,585 with TG-ATS subscription.

Last week, $28,246 with TG-ATS subscription.

CHICAGO

Man for All Seasons, Blackstone (D-RS) (2d wk) ($5.50-$5.95; 1,447; $42,500) (William Roderick, George Rose, Bruce Gordon). Previous week, $28,364 with TG-ATS subscription.

Last week, $33,224 with TG-ATS subscription.

DES MOINES

Camelot, KRNT (MC-RS) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, $44,024, seven-performances split.

Last week, $82,625.

DETROIT

Jennie, Fisher (MC-T) (4th wk) ($6.50-$7.50; 2,061; $84,490). (Mary Martin). Previous week, $82,972 with Fisher Playgoer subscription.

Last week, $81,551 with Fisher Playgoer subscription.

My Fair Lady, Shubert (MC-BT) (3d wk) (Leland Howard, Gaylea Byrne). Previous week, $26,725.

Last week, $28,531.

LOS ANGELES

Mary, Mary, Hartford (C-RS) (4th wk) ($4.95-$6; 1,032; $32,000) (Mindy Carson, Jeffrey Lynn, Pirie MacDonald). Previous week, $14,441.

Last week, $15,259.

Zenda, Philharmonic (MC-T) (2d wk) ($6.26-$7; 2,670; $85,000) (Alfred Drake, Anne Rogers, Chita Rivera). Previous week, about $74,800 with Civic Light Opera Assn. subscription.

Last week, about $76,000 with CLO subscription.

MILWAUKEE

Beyond the Fringe, Pabst (R-RS). Previous week, $34,855 with TG-ATS subscription, Orpheum, Minneapolis.

Last week, $26,645 with TG-ATS subscription.

NEW HAVEN

Rainy Day in Newark, Shubert (C-T) ($4.80; 1,650; $39,600) (Eddie Mayehoff, Dody Goodman, Zachary Scott, Mary McCarthy). Previous week, $4,986 for seven performances, Ford's, Baltimore.

Last week, $13,716 for seven performances.

PHILADELPHIA

Case of Libel, Walnut (D-T) (2d wk) ($4.80-$5.40; 1,378; $41,000) (Van Heflin, Sidney Blackmer, Larry Gates). Previous week, $14,248 for seven performances.

Last week, $23,001.

110 in the Shade, Shubert (MC-T) (1st wk) ($6.60-$7.50; 1,878; $73,382) (Robert Horton, Inga Swenson, Stephen Douglass). Previous week, $62,212 with Show of the Month Club patronage, Shubert, Boston.

Opened here Oct. 1 to one affirmative review (Murdock, Inquirer) and two negative notices (Gaghan, News; Schier, Bulletin).

Last week, $41,376 with TG-ATS subscription.

Who's Afraid of Virginia Woolf? Forrest (D-RS) (2d wk) ($5.40-$6; 1,768; $52,000) (Nancy Kelly, Sheppard Strudwick) (matinee company costars Michaele Myers, Kendall Clark). Previous week, $35,228 with TG-ATS subscription.

Last week, $44,807 with TG-ATS subscription.

PITTSBURGH

Sound of Music, Nixon (MD-RS) ($6-$6.50; 1,760; $84,906) (Barbara Meister, John Myhers). Previous week, $45,265, Shubert, Cincinnati.

Opened here Sept. 30 to two raves (Fanning, Post-Gazette; Monahan, Press).

Last week, $28,490.

ST. LOUIS

No Strings, American (MC-RS) (2d wk) ($6.50; 1,963; $96,000) Howard Keel, Barbara McNair). Previous week, $37,754 with TG-ATS subscription.

Last week, $35,675.

SAN FRANCISCO

Tender Heel, Curran (C-T) ($5.40-$5.95; 1,758; $52,000) (Chester Morris, Signe Hasso).

Opened here Sept. 30 to unanimous pans (Eichelbaum, Examiner; Michaelson, Oakland Tribune; Speegle, News-Call-Bulletin; Estes, Chronicle).

Last week, about $7,200. Closed last Saturday (5), cutting short a scheduled two-week stand here and cancelling a booking at the Lyceum Theatre, N. Y., where it was to have opened Oct. 21.

TORONTO

Never Too Late, Royal Alexandra (C-RS) (4th wk) ($6; 1,497; $43,326) (William Bendix, Nancy Carroll, Will Hutchins). Previous week, $28,593.

Last week, $30,876.

WASHINGTON

Barefoot in the Park, National (C-T) (1st wk) ($4.50-$5.75; 1,673; $48,625) (Elizabeth Ashley, Robert Redford, Mildred Natwick, Kurt Kasznar). Previous week, $20,750 for five performances, Shubert, New Haven.

Opened here Sept. 30 to one rave (Coe, Post), one endorsement (Carmody, Star) and one yes-no review (Donnelly, News).

Last week, $25,373.

WILMINGTON

Stop the World—I Want to Get Off, Playhouse (MC-RS) ($6.50-$7.70; 1,251; $55,000 (Kenneth Nelson, Leslie Stewart). Previous week, $34,705, eight-performance split.

Last week, $40,417 with TG-ATS subscription. Nelson and Miss Stewart succed Joel Grey and Julie Newmar.

UNREPORTED

(Included below are productions with guaranteed dates on which grosses cannot be accurately figured.)

Camelot (bus-truck, Scranton, Pa.); **How to Succeed in Business Without Really Trying** (split-week); **Man for All Seasons** (bus-truck, Rochester); **Thousand Clowns** (bus-truck, split-week).

Joseph H. Salyers and his wife, **Magda Salyers**, have joined the Ruth Webb talent agency in New York.

Puppet Review

Obratsov Puppets

Sol Hurok presentation of Sergei Obratsov company of puppeteers from Moscow. Settings, Valentin Andreivich & Vera Terekhova; text for emcee, Alexander Bondi; text for acts, Zinovy Gerdt; special music, Grigory Teplitsky; orchestra conducted by Arthur Lief. Opened Oct. 2, '63, at the Broadway Theatre, N. Y.; $7.95 top ($15 opening).

Confident comment respecting Russian puppet-master Sergei Obratsov: he is far out front in his field. The show he has brought to New York (only) for eight weeks is continuously delightful, seldom lagging, surprisingly witty, always technically astonishing and never, as with a recent company here, descending to sex-leer.

Obratsov uses a technique of his own, sans exterior wires. His figures are manipulated by a crew of 11 from below, using hands, sticks and interior mechanisms. To mask in simulated theatre, stands are relatviely high and upstage. Those in the rear of the Broadway can often use opera glasses for best appreciation of some of the subtle details and byplay.

The foregoing suggests (1) that on sheer entertainment merit the engagement should be successful, but (2) there are practical difficulties in handling the considerable intricacies of the operation. For example, the balcony cannot be sold at all, since seats there would command a view of the interior workings and destroy the illusion. And this is supremely a medium of simulated effect. The whole art lies in creating a sense of delightful caricature of actual theatrical performance.

The setting is an ornate concert hall with apron, proscenium, drapes, miniature lights. The acts are introduced by an emcee who makes many a droll remark in the apparently-memorized English of Obratsov himself. The emcee has various wry exchanges with two puppet stagehands whose task is to move the grand piano on and off as required. Once he quips, "*Liquidate the piano.*"

The program notes, interestingly, credit the unseen puppeteers manipulating each turn. The satire is universal, easily comprehended, often very "knowing." There is a neck-stretching coloratura, a conductor whose mop of hair drowns his face when he takes a bow, a slinky tango dancer, an array of assorted eccentrics, including mad gypsies, a wild beast tamer, and so on.

A mere description of the components hardly suggests the marvelous coordination of puppets, costumes, sound, music and running patter. Obratsov is clearly a consummate showman with a highly "theatrical" brand of humor. There is no doubt that he established a rare rapport with the opening night audience partly by appearing, wiith a woman translator, before the show began and charming one and all.

Great and special preparation to play New York was seemingly made. How much help may have been provided by Hurok himself or the American conductor Arthur Lief (never seen) is unclear. The significant fact is that here is the first instance of a Soviet Russian entertainer personalizing himself in speech, and in quite intelligible English, directly to an audience.

Of course, he is behind scenes most of the time, speaking through the emcee puppet. But seen or unseen, Obstratsov is ingratiating indeed. He is also slyly disarming as when he makes reference deadpan to the next number celebrating better East-West relations. Whereupon the tune is our own Mamie O'Rourke's east side-west side—all around the town.

There is slapstock aplenty, but Obratsov is a million light-years beyond the sadism of Punch and Judy. He is always good-natured, however vivid his sense of the ridiculous in human nature.

The puppets are quite large, as puppets run. One scene has 60 figures singing a capella, and the illusion is created of all mouthing the words, a chant on the urgency of taking your vitamin pills regularly. Unexpected touches and tangents help vary the pace, as the dog forgetting the act and chasing a chicken, or the emcee coming back in nervous haste from the wings to investigate the sound of a magician pouring wine slowly into a pot. That was a delayed audience roar.

The opening night top of $15 and the regular top of $7.95 is a calculated decision of the Hurok management. With no balcony seats, the ground floor must pay the whole freight. And with New York the only date, the payoff may be in some doubt. But everybody is certain to feel justified pride that the booking was made and this master-showman has been made available to New Yorkers.

Land.

FRANCES SPANIER

BROADWAY and NATIONAL COMPANY

"MILK and HONEY"

Photo—Peter Basch

"Enchanting and Beguiling." *Toronto Globe*

"Frances Spanier is delightful." *Variety, Hollywood*

"Deserves Special Plaudits." *L.A. Citizen News*

"Noteworthy." *Washington Evening Star*

"Must Be Singled as Brightly Comical." *Cleveland Press*

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Thank you GERARD OSTREICHER and LAWRENCE FELDMAN

Musicians Strike

Continued from page 35

house and $213.20 in a non-contract house.

Schoenfeld, who asserted that the league would be available for further mediation sessions, summed up the managerial body's attitude, "Considered against the background of economic conditions during the period of the present contract, we feel that this new contract is an acceptable one. We have offered a fair contract and have taken into consideration the unique working times and conditions. We feel it is an acceptable contract, and we regret its non-acceptance."

According to Manuti, strike strategy is still to be decided by the union as to whether one show would be singled out at first or all musicals would be hit simultaneously. There have been indications that regardless of the number of shows struck, all presentations will close, as occurred in 1960 when action by Actors Equity against "The Tenth Man" led to Broadway blackout. However, some producers have expressed concern over the legal implications such a shutdown might involve.

Unresolved issues, Manuti says, include the basic wage increase, fringe benefits such as a major medical plan and sick leave, increased pay for rehearsal pianists and compensation for pit musicians in shows that are filmed, taped or televised.

A three-year contract between the league and the local expired last Labor Day, but was extended to Sept. 15. The league's offer at that time was presented to the membership at a meeting in New York and was rejected, with an accompanying strike recommendation, by a vote of 166-156. That 10-vote margin was subsequently raised to 20 when returns from musicians working out-of-town in Broadway-bound musicals brought the count to 184-164.

Symph Walkout in D.C.

Washington, Oct. 8.

The National Symphony Orchestra had to cancel the opening concert of its 34th season last night (Mon.) because of a musicians' strike. Members of the orchestra walked out Friday (4) for the first time, following a breakdown in negotiations for a new contract the preceding Wednesday (2).

Talks reached an impasse when the District of Columbia Federation of Musicians refused the management's offer of a $16.25 basic pay increase over the next three years. The 94 tooters failed to show up for the first rehearsal of the season Friday at Constitution Hall and the cancellation of last night's concert, which was to have been for the American Bankers Assn., necessitated the return of $5,000 to the organization.

London 'Forum'

Continued from page 55

broad back of Frankie Howerd "but the note struck loudly is not burlesque in the American sense, but rather of Christmas pantomime for the not-so-innocent." The Times review was less enthusiastic, and its critic (unnamed, as always) felt the show needs a good deal more bite than "this innocuous piece of expense-account commedia dell'arte."

The two London evenings joined in the overall chorus of praise. Milton Shulman, in the Evening Standard, called the show hilarious and described Frankie Howerd as deliciously funny while Felix Berker, in the Evening News, predicted that the musical will enjoy a Roman triumph in Londinium.

Inside Stuff—Legit

Although George Abbott is billed as director of the West End production of "Never Too Late," and was so-credited in the London reviews, he did not personally do the staging. His daughter, Judith Abbott, actually directed the British edition of the Sumner Arthur Long farce, repeating his staging of the original Broadway version. She also did the actual staging when the play was done last spring in Palm Beach, as a sort of tryout for London, with Joan Bennett and Fred Clark in the same leading roles they're doing in London, and which Maureen O'Sullivan and Paul Ford are playing on Broadway and Nancy Carroll and William Bendix are portraying on tour.

Abbott could hardly have done the actual staging of the London edition of "Never Too Late," as was occupied with the direction of the West End version of "A Funny Thing Happened on the Way to the Forum, which he also did in its original Broadway production. It was presumably advantageous for the management to bill Abbott as directing "Never Too Late" in London, since he has an international reputation as a stager, and perhaps also for contractual reasons. Moreover, Miss Abbott's direction was a copy of her father's and was subject to his supervision. But it was she who was in actual charge of rehearsals, not only in London but for the play's previous engagement in Palm Beach.

'Trio of Lyrical Treats'

Continued from page 2

with her experiences as dramatist and theatre participant, but also with her work as fictioneer and war correspondent. As might be expected, her tome is packed with anecdotes concerning the great of stage and screen, and with memories of her celebrated dramatic collaborators, George S. Kaufman and Marc Connelly. Miss Ferber is in somewhat mellower mood than when she wrote her earlier autobiographical tome, "A Peculiar Treasure," which brought her to 1939. The sting of her pen is in evidence on occasion, however, usually directed against injustice, intolerance and sloth. She writes with deep love of the American scene and the people close to the land which has figured so tellingly in her novels, stories and plays. There is a delightful passage in which the writer confesses to her long, secret desire to be an actress. Given the chance, she found it a complete bore to have to speak the same lines over and over, and happily, for readers, returned to her typewriter.

Rose Franken's recollections of her drama, "Another Language," which was also done as a film, and her "Claudia" novels, which were melded into a play and then shown upon the screen, serve as principal theatrical touchstones of her book. Of her other plays, "Outrageous Fortune" and "Soldier's Wife," are best remembered. Her views of stage and films are slickly-written, but author seems mainly concerned with reporting her financial successes. Since her greatest rewards have come from fiction rather than from entertainment media, show biz readers may grow restive when Miss Franken forsakes their field to report high living, family life and sundry incidents.

Jean Dalrymple, indefatigable impresario of the N.Y. City Center (among myriad achievements), offers the story of a career built largely upon paying actors Equity minimum salaries to appear in major attractions. That she has personally made City Center something more than "the bargain basement of the arts" is to her credit. That anyone might have opposed her, should anyone have been foolish enough to try, is not to be believed after reading the vital outraight of her prose.

An adversary would stand a better chance in a nuclear explosion.

From her familiar haunts in the old Mecca Temple, Miss Dalrymple now moves into the scene of national and international cultural relations, and this may well provide another account of service to the arts from one who is anything but the "Child" her title implies.

Rodgers & Bart

Continued from page 1

for 18 years, creating a number of hits, including "Syracuse." Upon Hart's death, Rodgers teamed with Oscar Hammerstein 2d, turning out such smashes as "Oklahoma," "Carousel," "South Pacific," "The King and I," "Flower Drum Song" and "The Sound of Music." Since Hammerstein's death he has written only one show, doing the music and for the first time the lyrics of the click "No Strings."

Bart's outstanding hit is the current Broadway-from-London musical, "Oliver," for which he provided the book (based on the Charles Dickens classic, "Oliver Twist") and the music and lyrics. He also supplied all three elements in the recent West End success, "Blitz." It's assumed that Bart will do the book and possibly the lyrics and that Rodgers will provide the score for the new show they've contemplating together.

Alan Schneider will guest-direct "The Glass Menagerie" for presentation next year at the Tyrone Guthrie Theatre, Minneapolis.

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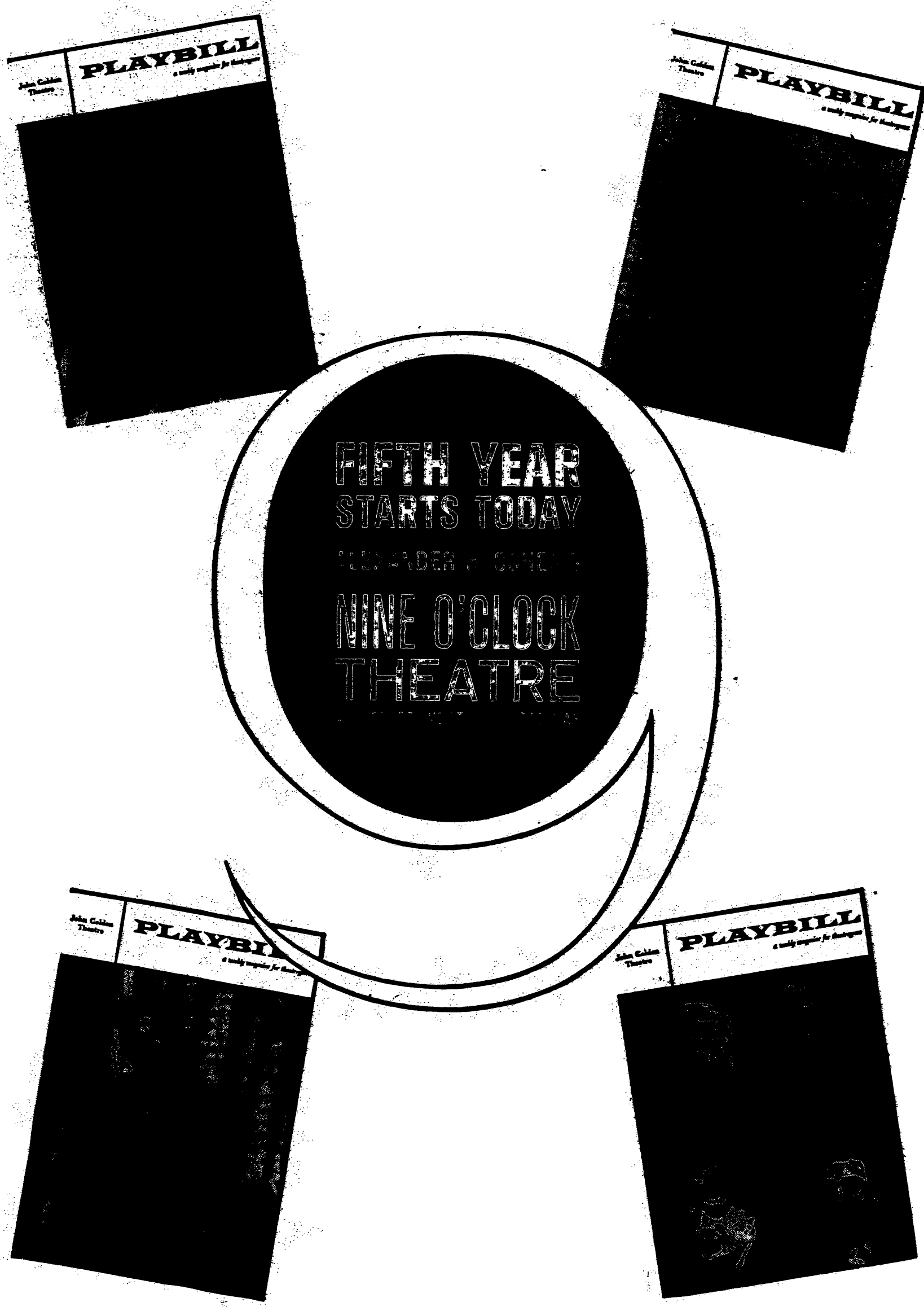
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FIFTH YEAR
STARTS TODAY
NINE O'CLOCK
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CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

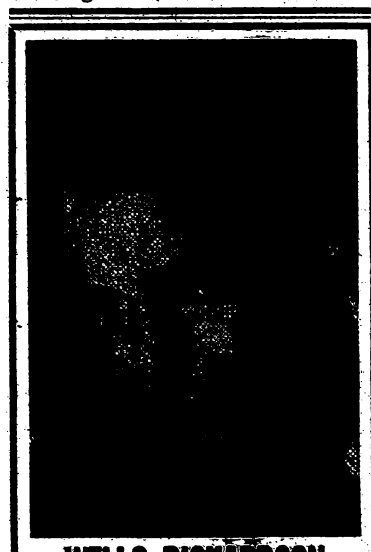
Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Any Wednesday" (C). Producers, George W. George & Frank Granat (c/o Casting Consultants, 444 Madison Ave., N.Y.). Available parts: male lead, late 40s or early 50s, attractive, charming; male, mid or late 30s, attractive raffish charm, likeable, good sense of humor; femme, late 30s or early 40s, attractive, a lady, stylish, bright. Accepting photos and resumes c/o above address. Do not phone or visit.

"Good Good Friends" (C). Producers, Robert Fryer & Lawrence Carr, in association with John Herman (234 W. 44th St., N.Y.; LA 4-8347). Available parts: femme, Hollywood musical star, Alice Faye, Betty Grable type; femme, Hollywood dramatic star, clothes horse, Joan Crawford type; male, attractive, New York legit director; male, fat, adorable; femme, tall, well built; male, young, innocent, innovuous; femme, Hollywood columnist, worldly, tough; male, zany, a Mischa Auer-Danny Kaye combination; femme, Gypsy fortune-teller; femme, secretary; girl six years old, a mass of curls; male, agent, male, publicity man. Accepting photos and resumes also from agents c/o above address.



WELLS RICHARDSON

WALTER KERR gave him co-feature billing in a Sunday article on the strength of his sensational performance in a 9-line bit.

ROBERT COLEMAN has described him as one of Broadway's most skillful performers.

And still no Special Delivery from LINCOLN CENTER REP!

"High Spirits" (MC). Producers, Lester Osterman, Robert Fletcher & Richard Horner (1650 Broadway, N. Y.). Audition for Equity dancers tomorrow (Thurs.): men at 10 a.m. and femmes at 2 p.m. Open call dancers next Tues. (15): men at 10 a.m. and femmes at 2 p.m.—all at the 46th St. Theatre (226 W. 46th St., N. Y.).

"What Makes Sammy Run" (MC). Producer, Joseph Cates (1,000 Park Ave., N. Y.).

Audition for open call singers tomorrow (Thurs): men at 10 a.m. and femmes at 12 noon—at the Belasco Theatre (111 W. 44th St., N.Y.). Available parts: male, attractive character lead, 30-40; femme, 25-30, chic, stunning, must sing; male, 25-35, shy, intelligent; male, 50ish, baritone; femme, 25-35, must dance well, latin type; male, young, smart, tough stooge; male, middle-aged shy, retiring, dignified; male, 50ish, head of bank; male, 22-28, ernest, respectable; male, leading man type must dance. Mail photos and resumes to George Thorn (119 W. 57th St., N.Y.).

"Side Show" (M). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). Available parts: Character femme, 30s-40s, strong personality, sings well; male lead 30s-40s, romantic, intelligent, must sing; femme, early 20s, sexy, sings well; male, W. C. Fields type; male, tall, gawky, chief of police, sings; male, funny little man, snoop; male, 60, bald, sings; girl, 7 or 8, sing or dance; femme, hysterical mother type. Mail photos and resumes c/o Casting Consultants (444 Madison Ave., N.Y.). Do not phone or visit.

OFF-BROADWAY

"Androcles and the Lion" (Kid Show). Producer, Stan Raiff and Explore Inc. (331 Madison Avenue, N.Y.). Available parts: male and femme romantic leads; braggin captain; miser; Androcles. Some classic acting training preferred. Mail photos and resumes to Explore, Inc., c/o above address. Do not phone or visit.

"Candida" (CD). Producer, Equity Library Theatre (226 W. 47th St., N.Y.). Available parts, Equity only: male, late 30s-early 40s, good-looking, vigorous, genial; femme, 20s-30s or 40s, pert, quick of speech; male, 20s-30s, enthusiastic, immature; male, 50s-60s, vulgar, ignorant; femme, late 20s-30s or 40s; male, late teens, 20s, strange, shy youth. Apply in person Oct. 21 through 31, on the ninth floor, c/o above address.

"Circle of Sparrows" (D). Producers, Parard Productions (24 W. 76th St., N.Y.) Available parts: Equity only. Boys, 12-16; femme, 15, attractive; male, early 30s, social worker, femme, late 20s, attractive; character male, 35-43; male, early 50s, Ed Begley type; male, early 50s, legit German accent; male, mid-20s, brotherly, energetic. Mail photos and resumes c/o above address. Do not phone or visit.

"Lady be Good" (MC). Producers, Keith Holzman, Robert Kreis, Richard Pohlers, (161 W. 54th St., N. Y.). Available parts: male, juvenile, Astaire type; male, leading man 20-30, singer; male, 30-40, comedian must sing; male, middle-aged; Adele Astaire type; femme, must sing and dance; femme, 20's, sing and dance; femme dancer-singer, chorus girls and boys, 20's. Mail resume and photos to Jack Levin c/o above address. Do not write or visit.

"The Caretaker" (D). Producers, Weems, Buccolo, Mathews Productions (667 Madison Ave., N.Y.). All roles open. Janie Lee is accepting photos and resumes through agents only c/o above address. Script available at Drama Book Shop (150 W. 52d St., N.Y.).

"You the People" (MC). Producers, S.S.A. Productions (c/o Harvey Flaxman, 498 West End Ave., N.Y.). Available parts: femme, 30, Nancy Walker type; male, early 30s, Buddy Hacket type; male, early 30s, second Banana type; femme, early 20s, soprano; male, middle 50s; successful business man; femme, about 45, contralto or Mezzo; male, early 20s; male, late 20s, comic lead; male and femme oriental types, with comic ability. Mail photos and resumes to Harvey Flaxman, c/o above address. Do not phone or visit.

TOURING

"Pleasure Cruise" (MR). Producer, Andre Villon (314 E. 78th St., N.Y.; LO 4-3250 or GR 3-5886). Auditions this Fri. (11) from 4-6 p.m. for soprano, who can sing in Spanish, French and Italian; musical trio, who play guitar and sing, latin type preferred; femme calypso singer; attractive femmes 18-24, who can do ballet, modern jazz and pantomime and are five ft, 4 inches or taller,-all at the Harlequin Studios (203 W. 46th St., N.Y.).

STOCK

Coconut Grove Playhouse (3500 Main Highway, Miami, Fla.). Accepting photos and resumes through agents only, for fall and winter season of star package productions. Mail to Kip Cohen (234 W. 44th St., N.Y.).

Ballet

Radio City Music Hall Ballet. Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.) Open call auditions for femme ballet dancers will be held Tuesdays at 2:30 p.m. at the Music Hall stage entrance (44 W. 51st St., N.Y.).

Miscellaneous

Auditions this Fri. (11) for AGVA and open call dancers: men at 10 a.m. and femmes at 12 noon; femmes, very heavy for beef trust chorus, who can dance a little or do a speciality;-all at the Harlequin Studios (203 W. 46th St., N.Y.). Ask for Elma Laun.

"An Evening With Jake La Motta." Producer, Philip Nolan (1697 Broadway, N. Y.). Available part for Equity member only: femme, sexy, voluptuous. Call Philip Nolan at JU 2-6497 for audition appointment.

Shows Abroad

Continued from page 54

Power of Persuasion

pipe through the sitting room window. The couple, at first terrified, gradually react to the criminal's thesis that a new order can only be brought about by a reign of terror, and by the time he holds out the promise that the clerk will be the next burgomaster, the transformation is complete.

Stripped of its trimmings and its farcical treatment, this is little more than a contrived apologia for the Nazi techniques and triumphs, but brings nothing new to the subject and, in any event, has been more skillfully done by other

The most rewarding feature of the production is the fine acting by the three stars. John Mills, barely recognizable, strikingly conveys the transition from timid clerk to would-be fuhrer, and the closing scene in which he dons the criminal's uniform to underline the change in personality, is a memorable piece of acting.

Anthony Quayle, in the more colorful role, makes the thug a vivid character, and Joyce Redman plays the wife with consummate skill. None of the three is a real person, however, just pawns in the hands of the playwright.

In sharing the directorial credit, the two male stars have played fair with each other, fairly sharing the acting honors. *Myro.*

The Lover and The Dwarfs

London, Sept. 19.

Michael Codron presentation of two one-act dramas by Harold Pinter, staged by the author. Assistant director, Guy Vaesen; decor and lighting, Brian Currah. Stars Vivien Merchant, Scott Forbes, John Hurt, Michael Forrest, Philip Bond. Opened Sept. 18, '63, at the Arts Theatre Club, London; $2.50 top.

THE LOVER

Sarah ..... Vivien Merchant
Richard ..... Scott Forbes
John ..... Michael Forrest

THE DWARFS

Len ..... John Hurt
Mark ..... Michael Forrest
Pete ..... Philip Bond

Harold Pinter, widely regarded as one of the more literate, but irritatingly baffling of the new school of British playwrights, has come up with a double bill of bewildering contrast. One is a sick comedy, the other a weirdly enigmatic dramatic exercise. It is doubtful whether even the author's loyal and growing band of admirers will give sufficient encouragement for this program to transfer to a regular West End situation.

Of the two one-actors, "The Lover," by Pinteresque standards particularly, is comparatively easy to follow. It starts off with the husband, bidding his wife goodbye in the morning, and casually asking, "Is your lover coming this afternoon?" As the clock chimes three, there is a knock on the front door, and in walks the lover, who turns out to be the husband dressed in less formal clothes.

This charade, which illustrates the need of some married couples for sexual titillation, is developed with crafty skill by the author in simple, telling challenge, and with the long, deliberate and pregnant pauses which have become a trademark of his work. And it is given a dramatic lift by the telling performance of Vivien Merchant (Mrs. Pinter), whose transformation from restrained housewife to uninhibited mistress, is startling. Scott Forbes also does an excellent job as husband and lover, though the role does not offer the same flamboyant opportunities.

As for "The Dwarfs," that's anybody's guess. Its style is vastly different, and the author reverts to his old trick of repetitive dialog which, this time out, only proves to be irritating. There are also long monologs in which John Hurt describes the influence on his mode of life of a gang of dwarfs (dressed in raincoats) lurking at the bottom of his garden.

The dialog between Hurt and his two companions has something of a poetic quality, though it never appears to come to a point. The three stars, Hurt, Michael Forrest and Philip Bond deliver their lines with creditable conviction.

Both pieces are staged by the author, and apart from an apparent unnecessary red herring in the first (was it necessary for the milkman to call just as the lover was expected?), displays a sensitive touch in "The Lovers," and has succeeded in creating an atmosphere of dramatic intensity in "The Dwarfs." *Myro.*

Behan Bein' Behan

London, Sept. 24.

Bruce Dunnet, by arrangement with Harold Fielding, presentation of a revue in two parts (17 scenes) by Dominic Behan, James McLean, Vic Jones, Charles Marowitz, Sidney Carter. Staged by Charles Marowitz. Features Dominic Behan, Alex Campbell, Nadia Cattous, Nigel Denver, The Haverim, Ian McCann. Opened Sept. 23, '63, at the Prince Charles Theatre, London; $3 top.

What gets by as a fringe entertainment at the Edinburgh festival won't necessarily do for the West End. That particularly applies to this presentation, self-consciously described as a "concert of contemporary irreverence," but little more than a mild attempt to cash in on the current satirical wave. It will probably be tough going for the show to sustain its limited four weeks season at this small theatre.

The quality of the production may be gauged by the fact that the slickest thing is the title. Dominic Behan's conception of satire apparently is to take swipes at religion, the Establishment and royalty. They may all be fair game, but considerably more wit and perception is demanded if the satire is to make its point and hit its target. There are mainly misses in this one.

Behan, a brother of Brendan, does not have much of a voice, but that would not have mattered overly if his material had been better. His delivery is only fair, though he shows style as a raconteur. Two Glaswegian singers, Alex Campbell and Nigel Denver, show more promise, particularly the latter's "Ghost Tigers in the Sky," which takes a pot shot at Prince Philip's recent safari.

Two Jewish folk singers, billed as The Haverim, have a pleasant line in Yiddish and Cockney songs, but the most polished performer is Nadia Cattouse, who comes from British Honduras and makes quite an impression with a number at the expense of tv commercials. *Myro.*

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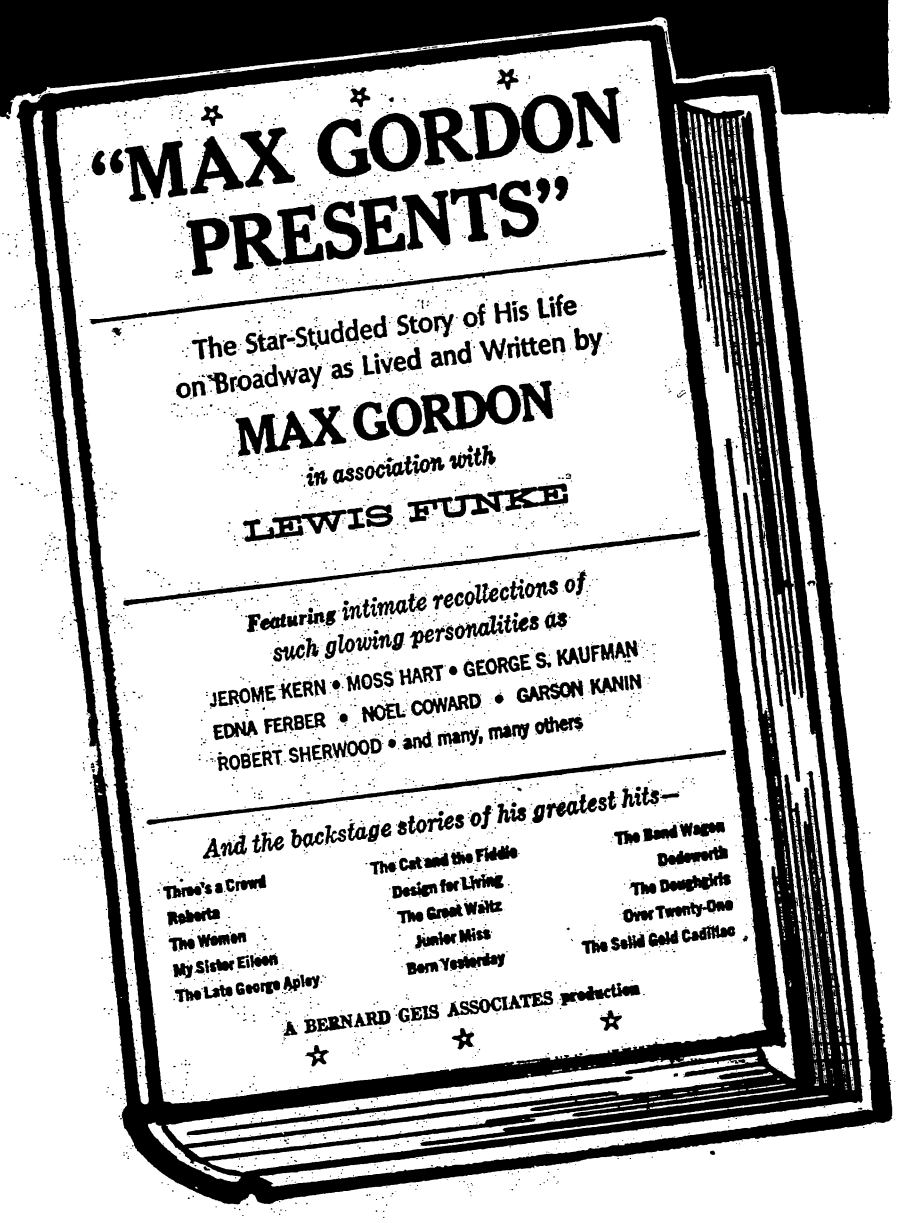

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Former Lord Mayor of Dublin

"Max has had a love affair with show business all his life, and it comes through in every page of his book. I love show business ,too, and I got so interested in the book I couldn't put it down. As a matter of fact, I sang the last two chapters to Gracie." —GEORGE BURNS

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THANKS TO ALL MY FRIENDS FOR THEIR GOOD WISHES

Max Gordon

VARIETY Wednesday, October 2, 1963

'Max Gordon Presents' a Worthy Addition to Show Biz Archives

By ABEL GREEN

The showman-autobiographer of "Max Gordon Presents" (Bernard Geis Associates; $4.95) (written in collaboration with N.Y. Times drama editor Lewis Funke) concludes with a chapter titled "They Remember Me!" •••

He has also given show biz archives a good book. •••

His show biz credits in "Max Gordon Presents" reads like a who's who of Equity, ASCAP and the Dramatists Guild out of the Rockefellers, Bernard Baruch, General Sarnoff, Bill Paley, Frank Stanton et al. •••

Gordon and Funke have written one good manuscript in "Max Gordon Presents," a panorama of glamour and worthwhile theatre, generous friends and erratic talents (but talents they were and are) which takes its place with Moss Hart's "Act I" and kindred tiptop tales of the one Main Street that really counts in the passing show of a showman's life.

*PUBLICATION DATE, October 11th

Broadway

Julie London slated for her Royal Box (Hotel Americana) debut next spring.

American News Co. prexy Henry Garfinkle's daughter, Gail, got married over the weekend to Dr. Arnold Roufa.

Honorary Commander of the Order of British Empire to George Szell, conductor of Cleveland Orchestra last week.

The UJA benefit show, "Night of Stars," will be given its 30th annual presentation Nov. 25 at Madison Square Garden.

TV-radio publicist and quipster Jack Perlis demands to know whether Mme. Ngo Dinh Nhu is here on a per diem basis.

Charlie Berns ("21" Brands) recouping in Bronx Lebanon Hospital (of which he is a director) from an emergency appendectomy op.

Stephen Fry Jr., after spending summer in U.S. and Canada flew back to resume his studies at Oxford. He's son of the exec long with BBC office in N.Y.

Actor-turned-author Sterling Hayden due in the week of Oct. 23 for some bally on the firm star's personal memoir, "Wanderer," being brought out by Knopf.

Columbia Pictures Intl. exec veepee Mo Rothman off to the Coast tonight (Wed.) en route to the Orient and a month's globetrot of semiannual biz confabs.

Something new (and charming) for the Met Opera: cash donations from two steamship lines, American Export and Isbrandtsen, to defray new scenery and costumes for the opening night (Oct. 14) production of "Aida."

Mahalia Jackson, the gospel singer, now a Doctor of Humane Letters per the honorary degree conferred upon her at Lincoln (Ill.) College "in recognition of her achievements in human dignity and greatness."

Industrialist-angel Howard S. Cullman, in a vox popoff to the Sunday Times, again pitching for bars in legit theatres, quoted (perhaps invented), "As a prominent Englishman once was quoted as saying, 'A good Scotch never hurt a bad play'."

Comedian Jack Douglas' next book, "The Adventures of Huckleberry Hashimoto," due via Dutton's next spring, is based on his son Bobby's (and his parents') experiences in the Orient. Douglas is married to Reiko, who is also his quondam nitery partner.

Felix W. Salmaggi, of the meat and spaghetti opera clan, now has three titles: general manager of the Brooklyn Opera (weekends at Academy of Music), ditto for Carter Barron Amphitheatre opera festival in Washington; ditto for the touring Wagner Opera Co.

The American Academy of Dramatic Arts' annual alumni achievment award will be presented by Adlai E. Stevenson to Jason Robards Jr. and his wife. Lauren Bacall, at a dinner-dance to be held by the academy Dec. 1 in the Trianon Ballroom of the N.Y. Hilton.

Sol Hurok had another of his post-premiere supper dances to honor Sergei Obratsov the Russian puppeteer. Celebs in attendance included Fredric March, Florence Eldredge, Basil Rathbone, Marian Anderson, Leopold Stokowski, Birgit, Nilsson, Adele Addison, Margaret Truman. At St. Regis, where Hurok has been throwing such talent bashes since 1934.

John H. Hammond, Columbia Records artists & repertoire producer, will be guest of honor at a luncheon Saturday (12) at the Trianon Ballroom of New York Hilton Hotel sponsored by the Northside Center for Child Development, a child guidance centre serving emotionally disturbed children in the Harlem area. Also to be be cited is Mrs. Charles V. Byers, longtime civic worker and volunteer at Northside Centre.

Sumner Locke Elliott and Sumner Arthur Long are both writin' fellers and both get mixed up, including in VARIETY last week, which called Elliott author of the current Broadway hit, "Never Too Late." Says he, "While this has increased my social standing no end (especially in Sardi's)," his first novel, "Careful, He Might Hear You," is just being published by Harper & Row. Elliott's past show biz credits have been strictly tv, having written teleplays for Helen Hayes, Cyril Ritchard, E. G. Marshall and Playhouse 90.

Paris

By Gene Moskowitz
(80 *Ave. Neuilly-SAB* 07-12)

"Bridge on the River Kwai" (Col) being readied for another firstrun reissue outing.

French annoyed by nationalization of three French-owned newspapers in Algeria.

Five legit theatres now going in for 8:30 p.m. curtains in a bid for more working class audiences.

Local fan mag Cinemonde reprising a long article on James Dean, on the eighth anni of his death.

S. Frederick Gronich, MPEA Continental chief, renting a house outside of city after losing his Paris apartment.

French Film Museum, the Cinematheque Francaise, getting three pre-release showings of firstrun pix for its mainly buff and student clientel.

Jane Fonda getting plenty of press space as she readies to begin her starring work in "The Love Cage," opposite Alain Delon, with Rene Clement directing.

More than 17,169 tv sets were installed in public bars and hotel lobbies so far this year. This miffs film people who feel it looms as a definite competitive danger.

Eugene Ionesco's one-act offbeat play, "The Lesson," in which a teacher ends up killing an impossible student, done as a ballet on Danish tv by Flemming Flindt.

Nicole Merouze, actress, suing state-run Comedie-Francaise for not being allowed to make her official debut while she was there from September of 1959 to July this year.

New state-run Theatre National Populaire head Georges Wilson has obtained Jean Deschamps to stage Vercors' "Zoo" in December and Roger Mollien to mount Marivaux's "False Confidences" soon after it. Wilson himself directs Maxim Gorki's "Children of Sun." TNP rep season starts at the Palais De Chaillot Dec. 5.

Mpls.-St. Paul

By Bob Rees
(2208 *Kenwood Parkway*; 374-4015)

White House nitery has thrush Virginia Wing.

National ballet of Canada plays St. Paul Auditorium Nov. 2.

Old Log Theatre held over "Take Her, She's Mine" for second fortnight.

Longrun, off-Broadway production, "Brecht on Brecht," starring Lenya, will play Guthrie Theatre Nov. 3.

St. Paul Schubert Club preems 81st public concert season Oct. 29 with recital by pianist Robert Casadesus.

Frank Seifert's Key Club is second Minneapolis nitery currently experimenting with name act floor shows. Warbler Molly Bee is in this stanza.

St. Paul Civic Opera's 1963-64 season curtainraiser will be "Barber of Seville," starring Marguerite Gignac, David Lloyd and Richard Torigi, Oct. 17 and 19.

Fine Arts Quartet, which preemed St. Paul composer Gene Gutche's "Fourth String Quartet, Opus 29" in N. Y. 18 month ago, has recorded the composition on Concertdisc lable.

Met contralto Jean Madeira opened University of Minnesota's Artist Course series with recital at Northrop Auditorium last chapter. Next entry will be Mantovani orch, playing return date on Oct. 23.

Minneapolis Auditorium had country-western music show with Hank Snow, Ernest Tubb, Skeeter Davis and Carl Smith on Saturday (5) and Ray Charles band the following night. Nat King Cole inked for Oct. 30 at this city-owned arena.

Albuquerque

By Chuck Mittlestadt
(*DIamond* 4-1596)

Roger Steiger new manager of Autoscope Circle Drive-In here.

Kirby Stone Four set for early November at Vena's Roaring Twenties.

Singer Johnny Mathis due in for one concert at Civic Auditorium on Thursday (10).

Cowboy werbler Marty Robbins headed a country-western show at Civic Auditorium last week (2).

Jayne Mansfield's "Promises, Promises" now at Don Pancho's Art Theatre across street from U. of New Mexico.

London

(*HYde Park* 4561/2/3)

Gene and Francesca back for a return season at Blue Angel club.

Al Stevens, Britain's cat-man, making his first trip to N. Y. next Monday (14).

Maggy Sarrange back as the Society's cabaret topper for a four week engagement.

Rex Carlton planing to N. Y. to set up a Broadway production of "The Rabit Habit."

Tommy Steele temporarily out of the cast of "Half a Sixpence" last-week because of a foot injury.

Charles Schneer hosted an eve-of-production party at the May Fair for "First Men in the Moon."

British Film Institute hosted a critic's luncheon yesterday (Tues.) in connection with next week's London Film Fest.

James Carreras organizing a Savoy Hotel dinner on Nov. 13 to celebrate the completion of Tony Hinds' 50th production.

Stars and execs of the recording industry were feted by the Variety Club yesterday (Tues.) at the seventh annual Golden Disc luncheon at the Savoy. Lady Dorothy Macmillan, wife of the Prime Minister, was among the guests.

Chicago

(*DElaware* 7-4984)

Lyric Opera opened season with Verdi's "Nabucco" last Friday (4).

Maurice Turet in ahead of "Never Too Late," which opens Nov. 4 at the Blackstone.

Allan Sherman, first big name to play the new Assembly Hall at the Univ. of Illinois packed the 8,000-seater.

John Hunt, a member of the Joe Eich Singers, which does lots of radio-tv commercials, opened an art gallery on La Salle St.

George Sherban took over as resident fiddler at Napoleon Room of the Lake Shore Drive Hotel. Marshall Migatz now handling adpub chores for hostelry.

Bella Itkin, dean of the Goodman Theatre's evening school, is on leave to direct the off-Broadway preem of Niko Kazantsakis' "Burn Me To Ashes," opening at the Jan Hus in New York City Nov. 5.

Le Show nitery in the Old Town area preemed its new revue "Get The Picture" last night (Tues.). Written by Judy Corrigan, if features Miss Corrigan, Haskell Gordon, Ira Rogers and Gleen Haywood.

Sheraton-Blackstone Hotel g.m. Doug Boone issued 15,000 cards to Theatre Guild-American Theatre Society subscribers assuring of his "personal guarantee" that they will be served in the Bonaparte Room in time to make the curtain at nearby theatres.

Las Vegas

By Forrest Duke
(*DUdley* 4-4141)

Claude Thornhill replaced Jerry Gray as maestro at Fremont Sky Room.

Eleanor Powell's son, Peter Ford, winged in from college for her Dunes opening.

Frances Faye pulling celebs into each of her three nightly shows in Thunderbird lounge.

Riviera will sponsor golf tourney at Paradise Valley CC in November for biz execs from N.Y.

Rip Taylor had to cancel Ed Sullivan shot so he could hold over extra four frames at Dunes.

Al Hirt heard Debbie Hayes' trumpeting at the Dunes, and signed her to join him in a January gig at Harrah's.

Australia

By Eric Gorrick
(*Film House, Sydney*)

Eartha Kitt winding up big season at Chevron-Hilton, Sydney.

Local film crix continue to slap practically every pic screened here.

"King and I" continues to pull solidly at Tivoli, Sydney, for Garnet Carroll.

Tourist agencies anticipate 500,000 American tourists will visit Down Under next year.

Nelson Eddy and Gale Sherwood smash hits on repeat run at Chequer's nightclub, Sydney.

Gendarmes have moved in to wipe out the sleazy night spots in the King's Cross, Sydney, area.

Robert Graham, Paramount chief here, said his company would go "all out" to help build oatner biz coast-to-coast.

Bob Hope due here next November to buy racehorses and play golf. May do a couple of shows during stopover.

More Japanese-made pix are due to flow in here before year's end on newly-completed trade deal with indie distribs.

Columbia launching a top flight advance campaign here for "Lawrence of Arabia" under the personal direction of Colin Jones. Pic has been set for later this year at the Barclay, Sydney, via Greater Union Theatres.

Winnipeg

By Robert Hucal
(WH 2-5435)

Nat King Cole's show set for Nov. 1 at the 10,000-seat Arena.

Advance ticket sales for Stars of the Bolshoi set for Nov. 23 at Arena going well.

Celebrity Concerts subscription series opens with the Black Watch Oct. 26 at the Arena.

Malcolm C. Craft reelected president of the Red River Exhibition Assn for the 1964 season.

Co-op Bookstores inked classical guitarist Carlos Montoya for a Nov. 6 date at 1400-seat Playhouse.

Australian Sutart Baker succeeds Peter Mannering as director of Manitoba Theatre Centre school.

Manitoba Theatre Centre's season opener "Private Lives" starring Pat Galloway and Jack Medley — in its second week.

Winnipeg Symphony booked Canadian Opera Co. touring production of Mozart's "Cosi Fan Tutti" at Playhouse, Oct. 21.

Conductor-arranger Bob McMullin conducting Enzo Stuarti's debut at Carnegie Hall, Oct. 19. McMullin also batoned Stuarti's "Enzo At the Persian Room" 1.p. for Jubilee Records.

Marlin Payne, the Billings, Mont. promoter has two shows here next week—Grand, Ole Opry at the Auditorium Mondey (14) and Roy Orbison, Skeeter Davis and Bob Luman at the Arena Friday (18).

Ireland

By Maxwell Sweeney
(Dublin 68 4506)

Kevin Flood to join BBC Drama Repertory Co.

Radio City prexy R. V. Downing planed in from N.Y. on vacation trip.

Tyrone Guthrie and thesper Peter O'Toole among visitors for Dublin Theatre Fest.

Newsreader Terry Wogan signed as quiz master for Telefis Eireann's "Jackpot" show.

Abbey Co. will stage Sean O'Casey's "Juno and the Paycock" during London season next spring.

Tom Hutchinson, 108-year-old member of Variety Tent 41, to be honored by Variety Club of Ireland at its next session.

Abbeyite Brid Lynch appointed visiting lecturer in drama and theatre studies at Ghana University: she will spend a year in Ghana.

Gloria Davy

Continued from page 1

one was then jubilant. But she never sang the "Aida" at La Scala. There was only the joint press release and nothing more said ever. She will now return to Milan in January for her new role. (Meanwhile she will sing a Monteverdi "Incoronation of Poppea" in West Berlin and an "Aida" in Trieste.)

This year the season at La Scala has no Maria Callas, Renata Tebaldi, Leontyne Price, or Joan Sutherland and no Mario del Monaco. Tenors Corelli and Raimondi Ciulietta Simionato and Mirella Freni will open the season with a Mascagni evening conducted by Gavazzeni. "Don Carlos" with the Rumanian basso Nicola Ghiaurov in the lead is second presentation. A new work will be Ildebrando Pizzetta's "Clytemnaestra."

Conductors at La Scala include Herbert von Karajan and Herrman Scherchen.

Hollywood

Phil Yordan returned from Spain.

Don DeFore returned from West Berlin.

Michael Havas, Metro topper in Britain, in for studio visit.

Audie Murphy to be grand marshal of Santa Anita Rodeo Oct. 19-20.

Richard Arlen in his 227th pic, UA's "The Best Man," covering a 42-year period.

Bill Dozier hosted five members of FCC, including chairman E. William Henry.

Lawrence Welk set for Oct. 18-21 concert at Louisiana State Fair, Shreveport.

Allen V. Martini named veepee of Theatre-Vision Color Corp., National General subsid.

Janet Lake settled her $50,000 invasion of privacy suit against Fawcett Publications for $500.

Stanley Kramer will discus "impressions of the Moscow Film Festival" at UCLA's Moore Hall.

Edward Grossman, attorney, joined Composers & Lyricists Guild of America as exec director.

George J. W. Goodman back from Vietnam research trek on his "Green Beret" script for Columbia Pictures.

T. Alan Houghton, prexy of Hollyburn Film Studios, Vancouver, in town to pitch for coproduction deals.

Rosalind Russell will be mistress of ceremonies and key speaker for Oct. 20 groundbreaking of Hollywood Museum.

Glenn Ford named national chairman of recently-formed Will Rogers Memorial Clinic and Research Foundation.

David R. Martin to create ad approaches and devise art concepts for Walters International Wax Museum at upcoming N. Y. World's Fair.

Lillian Gleicher handling special events and group for "It's a Mad (4) World" local engagement opening Nov. 7 at new Pacific's Cinerama Theatre.

Fernando Lamas closed distribution deal with American International for two pix he made in Europe: "Duel in Sila" and "D'Artagnan."

William Perlberg changed billing of Nick Adams in "Twilight of Honor" from star to costar to make him eligible for Academy supporting actor nomination.

Lawrence Welk troupe will be paid flat $20,000 to stage two performances for National Savings & Loan Companies' convention at Masonic Aud, San Francisco, Nov. 7.

Rome

By Robert F. Hawkins
(*Via Sardegna*, 43; *Tel.* 479 316)

Vic Damone reported here to see his 8-year-old Perry.

Raoul Levy here to talk "Marco Polo" lead with Horst Bucholz.

Ernest Emerling, ad-publicity topper for Loews Theatres, back to U.S. after brief stay in Rome.

Milton Bracker to head new Rome Bureau for N.Y. Times, replacing retiring Arnaldo Cortesi.

Gloria Paul to Istambul for vacation before appearing in "Goodnight, Bettina" Xmas revival at Rome's Sistina Theatre.

Vittorio DeSica's next pic, when he winds his current "Yesterday, Today, and Tomorrow" for Ponti-Levine, may be Flaubert's "A Simple Heart".

Francoise Prevost pleased at favorable U. S. comments re her "Condemned of Altona" (20th) role, heads for Paris and Munich next on pic comitments.

Eric Maria Remarque joined wife Paulette Goddard here, where she's winding "Time of Indifference" for Vides Films. They'll vacation in Naples after pic is finished.

Richard Harris in town for talks with Michelangelo Antonioni anent their up-coming "Red Desert," which director hopes to start soon after many delays. Monica Vitti also stars.

Rosanna Schiaffino off on honeymoon with Alfredo Bini, having just finished shooting "Corruption" in Milan for Bini's Arco Film. Mauro Bolognini, who directed the pic, was best man in Rome ceremony.

OBITUARIES

SIDNEY N. STROTZ

Services were held Monday (7) at Wee Kirk O. Heather, Forest Lawn, Hollywood, for Sidney N. Strotz, 65, former NBC veepee, who died Friday (4) in Ojai Valley Community Hospital of pneumonia after suffering a stroke.

Strotz joined NBC in Chicago in 1931, after aiding in establishment of stadium there, which he managed. In 1938, after Niles Trammel went to N.Y. as NBC radio prexy, Strotz became midwest veepee. In 1940 he was transferred to Hollywood as web's Coast veepee and remained in post for 15 years.

During the incumbency of Trammell and exec veepee Frank Mullen, Strotz, moving in and out of N.Y. as network program director and later in charge of color for tv network, maintained his base in Hollywood.

Strotz resigned from NBC in 1953 and, with Mullen, John Guedel and others, bought the Coca-Cola franchise in Pittsburgh and later in San Jose. Surviving are two daughters, son, stepdaughter, stepson, and sister, Mrs. Kay Strozzi, former legit actress.

In Memoriam

MANNIE GREENFIELD

Our past president and our friend.

Conference of Personal Managers East

JIM BENDER

J. RUSSEL ROBINSON

J. Russel Robinson, 71, songwriter, died of cancer Sept 30 in Palmsdale, Cal. He collaborated on such songs as "Margie" and "Aggravatin' Papa."

It was more than 40 years ago, that as a piano player for the Original Dixieland Jazz, Band, Robinson got together with lyricist Benny Davis and composer Con Conrad to turn out "Margie," a post-World War I hit.

Robinson was a composer and lyricist. He also recorded for radio, tv, records and piano rolls. His first song, "Sapho Ray," and "I Feel Religion Comin' On," were published when he was 17.

He accompanied the Dixieland band to London and played with it at the Palladium. In England he collaborated on songs for several shows including "The Bran Pie Revue," "Piccadilly Jim," "Toot Toot" and "Goodbye-ee."

He also was a vocal coach for several years, and participated in the old "Children's Hour" radio program. At the time of his death he was associated with bandleader Sammy Kaye in the J. Russel Robinson Composing Co.

Among songs credited to Robinson are "Mary Lou," "Singin' The Blues," "Memories of France," "The Girl Who Broke My Heart" and "Beale Street Mama." In the folk theme groove, he wrote "Israeli Lullaby," "Hebrew Nocturne" and "Yemenite Love Song."

His wife and daughter survive.

In Memory of

DOUGLAS GAR HUBBARD

October 12, 1958

JAMES H. RICHARDSON

James H. Richardson, 68, militant city editor of the Los Angeles Examiner from 1937 until his retirement in 1957, died of a stroke in Boulder City, Nev., Sept. 30 after having been in poor health for past three years.

A veteran of 45 years in newspaper work, 40 of them with the Hearst organization, he began his career as a cub reporter on the Winnipeg Telegram and became city editor of the L. A. Herald in the '20s. He left newspaper work to engage in publicity for a time, both at Universal City, handling various film personalities and political figures. He returned to the news room in the mid-'30s, when he joined the Examiner.

Richardson's autobiog, "For the Life of Me," was published before he retired. He had moved to the home of his son, John, in Boulder City a week before his death.

Surviving also are his wife, Margaret, former society writer for the Examiner, and another son.

EDNA LEE

Mrs. Edna Lee, 74, author of "The Queen Bee," which was adapted for the screen, died Sept. 25 in Rego Park, N.Y., Sept. 25. Mrs. Lee was woman's editor of the Atlanta Journal 20 years ago, before she began writing novels.

Her other books include "Web of Days," "The Southerners" and "All That Heaven Allows"—the latter written in collaboration with her son, Harry Lee.

Both the collaboration and "The Queen Bee" were made into films. The latter, starring Joan Crawford, was a Jerry Wald production which Columbia released in 1955.

Surviving are her husband, two sons, Harry and Walter M. Lee, a sister and a brother.

ABRAHAM (Ally) SCHREIBER

The entire staff of Basin Street East deeply mourn the passing of their beloved friend and associate, Ally on Thursday, October 3, 1963. We extend deepest sympathy. He will long be remembered.

Basin Street East

MANNIE GREENFIELD

Mannie Greenfield, 44, personal manager who headed Mannie Greenfield Associates, died of a brain hemorrhage Oct. 2 in New York. He was former president of the Conference of Personal Managers East.

Greenfield, who was in the personal management field for about 20 years, handled such talent as Don Cornell, Woody Woodbury, Margaret Whiting, Chuck McCann, Mamie Van Doren, Marilyn Maxwell, Lawrence Welk, The Lennon Sisters and Sonny Fox.

His firm is the east coast affiliate of Lutz & Loeb, Hollywood management outfit, and was American rep of the Ocean Palms Corp., Bermuda. He also was booker of the Forty Thieves Club, Hamilton, Bermuda.

Surviving are his wife, daughter, son; his brother Lloyd, who is his business associate, and his father.

M. L. SEIDMAN

Maximilian L. Seidman, 75, a cofounder with his brother Jack S. Seidman of the international CPA firm of S&S, died in his home in Los Angeles Oct. 2. He leaves his wife, a son, daughter, four brothers, four sisters and three grandchildren.

Seidman & Seidman does extensive show biz accountancy. In addition, J. S. Seidman is a prolific Broadway legit investor. He is also a regular VARIETY contributor on tax matters.

ROSA RAISA

Rosa Raisa, 70, Polish-born soprano who was one of the top stars of the Chicago Opera Co. for 25 years, died after lengthy illness Sept. 28 in Los Angeles. She had made her home there after retiring in 1937 and death of her husband, baritone Giacomo Rimini.

Miss Raisa made her operatic debut at Parma, Italy, in Verdi's "Oberto," Sept. 6, 1913, and sang in all the great European and South American opera houses. She was famous for such roles as Tosca, Aida and Norma. Arturo Toscanni chose her for the title role in Puccini's "Turandot" at world preem at La Scala, Milan, in 1926.

Daughter survives.

STANLEY HOLIDAY

Stanley Holiday, 49, WDSU-TV operations manager since 1952, died Sept. 11 in New Orleans, La. He entered broadcasting in 1930 as an announcer for N. O. radio station WJBW. In 1933, he joined the announcing staff of WDSU radio, becoming chief announcer in 1937, news editor in 1938, studio manager in 1942 and program director in 1944.

His wife, two daughters, mother and father survive.

NATE D. SLOTT

Nate David Slott, 58, longtime assistant director and fight trainer for many stars, including Ben Lyon, prior to starting his directing career in 1931, died of cancer Sept. 26 in Hollywood. He had been an amateur boxer for Los Angeles Athletic Club before turning profighter. He entered pix as an actor, which he combined with his trainer chores.

We have lost a dear friend—

ALFRED E. COHAN

"Any man's death diminishes me because I am involved in mankind. And therefore never send to know for whom the bell tolls. It tolls for thee." 1920 - 1960

Al, Charley, Herman and Jerry

He was one of the founders of the assistant director branch of the Directors Guild of America (West), with which he served in many exec posts. Slott also created the radio series, "His Honor, the Barber," starring late Barry Fitzgerald, on CBS in 1944.

His wife, two daughters, three brothers and three sisters survive.

VIVIENNE ALLEN

Mrs. Viola Williams, 42, comedienne, know professionally as Vivienne Allen, died Sept. 24 in New York after a long illness. Born in Buffalo, she started her career there when she was six, in vaudeville.

Later she played Gladys Bumps in the original production of "Pal Joey" and later appeared in "Oklahoma." From 1950-60, she was in an act with Bert Sheldon, which played niteries and hotels. She also appeared on tv in a show called "Campus Hoopla."

Her husband, mother, father, brothers and sisters survive.

GEORG BAHMANN

Georg Bahmann, 63, one of the most versatile performers under contract at the Frankfurt City Stage, died of a heart attack Sept. 23 during a rehearsal at the Grosses Haus Theatre.

The Munich-born actor spent 20 years as director with the Bavarian Folks Stage in Munich. He had been working for the last 16 years with the City Stage in Frankfurt.

JOSEPH R. PETRACCA

Joseph R. Petracca, 49, fiction and film-tv writer, died Sept. 28 in Hollywood after a long illness. He wrote for Satevepost and Atlantic Monthly, and worked on "Asphalt Jungle," "Untouchables," "Sam Benedict" series. He also wrote screenplays for "Proud Rebel," "Reluctant Saint" and "The Proud Ones."

His wife, son and daughter survive.

NONI

Noni, a celebrated musical variety clown who reached the height of his career with vaudeville throughout the world in the 1920s, died Sept. 27 in Duesseldorf, West Germany. He was 72.

The English-born artist retired a decade ago to a trailer home in Duesseldorf, but came out of retirement occasionally to appear at Harburg's Hansa Theatre with his daughters in special engagements.

JOSEPH R. RINALDI

Joseph R. Rinaldi, 55, general superintendent of the Palisades (N.J.) Amusement Park, died Sept. 24 in New York. He started at the park 40 years ago as a ring boy on the carousel. He later contributed many safety devices and construction innovations for the outdoor amusement industry.

Survived by wife, daughter, two sons and three sisters.

BILL BENNY

Bill Benny, 44, legit agent, died of a heart attack Sept. 29 in Manchester, Eng. He was a partner of Vic Lewis who, with Alan Blackburn, represents General Artists Corp. in Britain. Benny primarily booked three nightclubs in Manchester.

Survived by wife and daughter.

LEONA NOBLE

Leona Noble (Mrs. Sidney N. Epstein), 57, assistant to Henry Ginsberg and George Stevens at Paramount for several years, died of a heart ailment Oct. 2 in Burbank, Cal.

Surviving is her husband, prexy of Shine-Phillips, transportation company handling studio biz.

JOSEPH W. BUCEY

Joseph W. Bucey, 83, a motion picture projectionist in Chicago since the hand-crank days, died Sept. 20 in that city. He began work at the Charm Theatre, Chi, in 1918 and worked regularly until 1955, when he retired.

Wife, son and two daughters survive.

GEORGE G. SCHNEIDER

George G. Schneider, 72, for 28 years music librarian and music researcher for Metro prior to retirement from studio in 1956, died of cancer Sept. 26 in Hollywood. After leaving Metro he had done freelance music research.

Brother and two sisters survive.

LT. COL. RICHARD ELDER

Lt. Col. Richard L. Elder, 52, featured singer in musical pix and radio during the 1940's, died of a heart attack Oct. 4 at Fort Huachuca, Ariz.

His wife, parents and brother survive.

FREDRIC FRADKIN

Fredric Fradkin, 71, concert violinist, died Oct. 3 in New York, after a long illness. He had appeared as a soloist and concertmaster with many of the leading symphony orchestras of the world, including the Boston Symphony.

His wife, and son and two daughters survive.

Robert Hurd, 58, member of Scottish Advisory Panel of the BBC and also of the Council of the Edinburgh International Festival Society, died recently while vacationing in Zurich, Switzerland.

Harriet Behnee, 90, former opera singer and voice teacher, died Sept. 27 in New York. She sang the role of Suzuki in the first U. S. production of "Madame Butterfly" in 1906. Her daughter survives.

Peter Hadfield, 28, comedy singer, died Sept. 13 at Royston, Eng. He was electrocuted when he grasped the microphone to start his act at a club.

Joe Flora, 43, who appeared in a musical act called, "Cleon & Joe," which toured the major niteries, died Sept. 29 in Salem, Mo. His wife and two sons survive.

Peggy Stevens, film story analyst, died of cancer Sept. 22 in Hollywood.

Wife, 37, of William (Bill) Clotworthy, BBD&O agency exec, died Sept. 27 in Hollywood following heart surgery. Two sons and daughter also survive.

Wife, 55, of Donald J. Oaks, sales manager of CFAC, Calgary, Alta., and former manager of radio station CKRM, Regina, Sask., died Sept. 26 in Calgary.

Nathan Price, 54, pianist, accompanist, coach and musical director of the Seagle Music Colony, Schron Lake, New York, died recently in Burlington, Vt.

Wife of Jack Winter, film salesman over a number of years for several companies in the north of England, died recently in Southport, Eng.

William Thomas, 42, an engineer at WWSW for 20 years, died in Pittsburgh Sept. 23 after a long illness.

Leslie Holderness, 74, former manager of Paramount and then the Odeon, Birmingham, died there recently. He retired in 1949.

W. E. (Bill) Noyce, 57, managing director of the Regal, Kingsbridge, died Sept. 5 in Kingsbridge, Eng.

Wife, 61, of Ted Patrick, editor of Holiday magazine, died in her Quogue (L.I.) home Oct. 2.

Sister, 49, of Jerry Bresler, composer-conductor, died Oct. 7 in Beverly Hills, after a long illness. Her husband and two sons also survive.

Cecil Mathes, 73, an exhibitor for over 40 years, died Sept. 20 in London.

MARRIAGES

Babs Beverley to James Mitchell, Edinburgh, Scotland, Sept. 27. Bride is one of the Beverley Sisters' singing trio.

Sylvia Scarll to Hugh Birt, Great Yarmouth, Eng., Oct. 5 Bride's member of the Three Barry Sisters, harmony group.

Diana Bradney to Dennis Holloway, Epsom, Eng., Sept. 28. Bride's a singer; he's a pianist.

Rosanna Schiaffino to Alfredo Bini, Rome, Sept. 28. Bride is an actress; he's topper of Arco Film Productions in Italo capital.

Betty Baron to George Nicholaw, Chicago, Sept. 28. Bride's a secretary at KNXT, Los Angeles; he's director of information services at WBBM-TV, Chicago.

Jacqueline B. Kidder to Robert E. Lindner Jr., Keene, N. H., recently. He's an engineer at radio station WKNE in that city.

Elizabeth Martin to William Albans, Greenburgh, N.Y., Sept. 28. Bride is secretary to Mark Goodson (& Todman).

BIRTHS

Mr. and Mrs. Gilbert Breines, daughter, New York, Aug. 27. Father is a musician with show "110 in Shade."

Mr. and Mrs. Jerry Steiner, daughter, Hollywood, Oct. 2. Mother is singer Joanie Sommers; father's a GAC agent.

Mr. and Mrs. Frankie Avalon, son, Hollywood, Sept. 29. Father's the singer.

Mr. and Mrs. Carl Ballantine, daughter, Hollywood, Sept. 26. Mother is comedienne Ceil Cabot; father's an actor.

Mr. and Mrs. Arthur Hamilton, daughter, Burbank, Cal., Sept. 29. Mother, Millie, is an exec with Dancer-Fitzgerald-Sample agency; father's a composer-lyricist.

Mr. and Mrs. Joe Vito, son, Chicago, Sept. 30. Mother is Carole March, staff vocalist for WBBM Radio there; father is a musician.

Mr. and Mrs. Vito Benvegna, son, New York, Oct. 2. Father is information editor of ABC's advertising and promotion department.

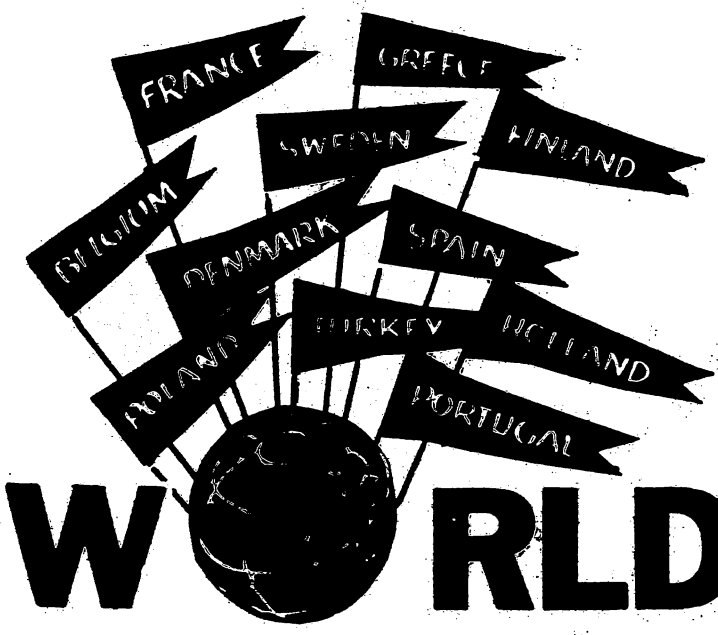
Mr. and Mrs. Bart Speziale, son, New York, recently. Father is an ABC engineer.

Mr. and Mrs. Laurie Lee, daughter, Stroud, Eng., Oct. 3. Father is the poet and novelist.

Mr. and Mrs. George Dessart, daughter, Philadelphia, Sept. 30. Father is director of public affairs for WCAU-TV.

Mr. and Mrs. Mel Kopp, son, New York, Sept. 13. Father is a legit pressagent.

Mr. and Mrs. Saul Zamost, daughter, New York, Oct. 3. Father is on the comptroller's staff of Embassy Pictures.



"WORLD FAMOUS!

Anka has the conquering power"

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PAUL ANKA

An International Institution

The New York Times, Monday, September 16, 1963.

Paul Anka Is Back in Paris Sans le Rock 'n' Roll

By PETER GROSE
Special to The New York Times

PARIS, Sept. 15 — The young man who brought American rock 'n'roll to France five years ago is back in Paris. It was a gentler and more mature Paul Anka who opened to a packed house at the Olympia Music Hall last week.

France's own new stars in the rock'n'roll firmament filled the front row as curious as the critics to see whether the Canadian singer could go from teen-age idol to enduring performer.

In 1958, his theme song was the wailful "Diana," which sold more than 5,000,000 records. Now he walks onstage to the march from the movie "The Longest Day." He composed both himself.

Some welcomed the change in Mr. Anka. The serious newspaper Le Monde called him the Mozart of rock'n'roll.

Claude Sarraute, its critic, spoke of "his composing talent, his polite sentimentality" and added: "He has settled in to tame respectability. His place now is in musical comedy and the films."

"His interest now is in singing well, far from the whimperings of his first successes," wrote Le Figaro.

Opening night Thursday was nevertheless accompanied by all the frenzy for a matinee idol. Six busloads of police were dispatched to the Olympia, on the Boulevard des Capucines, to turn away 3,000 fans without first-night invitations.

Six young people were caught on the roof of the music hall trying to sneak in. A rooftop chimney was knocked crashing into the adjoining street.

Mr. Anka was barely 16 years old when he first appeared here, bringing the singing vogue that had been known only from American records. Since then local idols have been raised, chief among them the rugged Johnny Halliday, who was mobbed by photographers and autograph seekers as he took his seat on opening night.

From the moment the short and stocky Mr. Anka strolled onto the stage it was clear that he was bringing a new singing style or reverting to a pre-Presley one.

"He demonstrated that one can sing rhythmically without having convulsions on the floor," wrote the critic for Agence France-Presse.

France-Soir commended Mr. Anka as "a good lesson for our own new stylists: ease charm, youthful friendliness, overflowing sympathy and, above all, a voice."

5 Years After His Wails Began to Echo in the Rues, Singer Is Crooning a Softer Song

Wednesday, September 18, 1963
New York Herald Tribune, Paris

Anka Tops Olympia Bill

By THOMAS QUINN CURTISS

PARIS, Sept. 17—The Parisian theatrical season has rung up its curtain with the reopening of the Olympia Music-Hall.

The occasion was—as the coming theatrical session promises to be—an international one. The program's star and main attraction is the Canadian crooner-composer Paul Anka.

Paul Anka requires no introduction. His records and his personal appearances have made him world-famous. He has been a Parisian favorite since he first sang here five years ago. He was startlingly good then—at 17—and he is even better now.

There are few performers in active practice these days who have anything approaching his stage presence. He walks on and the audience is his at once. His brash assurance works as magic, for he never seems to doubt his ability to control.

In his exuberance to perform he has something of Al Jolson who, in self-confidence, used to send the rest of the company home and entertain alone. "Sit back and enjoy yourself," shouts Anka as a greeting, a daring order from anyone. But he makes good his boast. The command is obeyed. He shatters the house with his "rocking" and then draws the audience into a resounding sing-along.

He sings with hearty appreciation of his profession and of the girls of Paris and ends with the stirring march he wrote for the film "The Longest Day," delivering it with enough parade steps and salutes to honor all the Allied generals of the war. This Anka has the conquering power. He is a show in himself.

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RE: RELUCTANT RACE REFORM

Verdi a la Katharine Dunham Offbeat Met Op Debut; $101,108 One-Nite Gross

By ROBERT J. LANDRY

Verdi's venerable "Aida" almost defies change but choreographer Katharine Dunham did what she could opening night (Mon.) at the Met. She introduced into Egypt a 'Cairo-bean' motif of fertility rite simply by turning the captured Ethiopians into Haitians. Otherwise, for the time being at least, this is still the one and only Met, dispensing grand opera at the old stand. Soon there will be a new home, a new (second) constantly touring company and, one may guess, $100 opening nights at Lincoln Center. Suffice that at the present $50 admission the Met gathered $101,108 on the 1963 premiere, again a new record one-night gross. Thus begins the 79th season. It was the 474th Met presentation of "Aida," the alltime fave work of the repertory.

Unchallenged as the dressiest of all Manhattan opening nights, the only place where critics may be viewed in tails, this was the earliest-ever (Oct. 14) Met premiere and it fell in Indian summer with Sherry's and the always-packed foyers rather warm. General manager Rudolf Bing, quick with the hot coffee on cold days, resisted

(Continued on page 60)

BBC Still Hopeful On '64 Tokyo Olympics Pickup Via Satellite

London, Oct. 15.

Simultaneous television reporting of the 1964 Olympic sports from Tokyo to Britain via satellites is still on the cards, according to Hugh Carleton Greene, director-general of the BBC.

If it could be accomplished it would have to be on a limited scale, say just a few minutes a day, Carleton Greene explained. And they would have to use at least two satellites, one on the West Coast of America taking the transmission from Japan, which, in turn, would bounce the picture to another which would then beam it to Europe.

It was just over two years ago that the BBC's d.g. indicated to VARIETY that such a project was being studied by technical experts. His statement, at the time, was made before the launching of Telstar, when simultaneous broadcasting across the Atlantic was still a tv scientist's dream. His suggestion in 1961 was pooh-poohed in many quarters, but now the breakthrough has been accomplished, it is being more seriously regarded.

It will be some months, however, before BBC technical experts will be able to say possitively whether the direct-from-Tokyo transmissions can be achieved in time for the Olympics.

Cinematic Pigmentation

Hollywood, Oct. 15.

Now it's not a matter of Negro actors trying to wangle a job on the screen, but *how dark they are!*

Actress Mittie Lawrence, appearing on Paul Coates' KTTV show last week, said with a smile: "As dark as I am, casting directors have said to me recently, 'We want someone a lot darker for the role'!"

All-Night Films At London Fest Sellout Pronto

London, Oct. 15.

Two all-night sessions during the London Film Festival were SRO just a few hours after the boxoffice opened last week. The first will be on Friday (18) and the second a week later.

The program for these all-night jamborees will include four features plus accompanying shorts. There will be a break half way through the program for refreshments, including hot soup, provided by the management for an all-inclusive admission charge.

Some of the tab buyers for the midnight-to-morning screenings have also bought tickets for the preceding afternoon and evening shows, thus facing a continuous diet of six pix in a row.

W. GERMANY'S NEWEST NOVELTY: ROBOT ORCH

Hannover, Oct. 15.

Latest musical gimmick to pop up in a night locale here is—a robot music orchestra.

Three life-sized mechanical monsters pour out every kind of music from the Twist to classics, with complete action to accompany the tune—the trumpeter or the saxophonist stand up to their solos, and the three figures have a "range" of seven instruments.

The robot orchestra, invention of a Dutch engineer, operates electrically and is entertaining the guests at the Maschsee Guesthouse here.

Cost of the musical novelty is around $20,000, with the accompanying stereo equipment to send out the sounds. Next robot orch is due to be installed shortly in a Hamburg night spot.

OZONERS, NABES STILL 'WHITE'

By ODIE ANDERSON

St. Petersburg, Fla., Oct. 15.

The six-week-old integration of film theatres along the Suncoast of Florida (Gulf of Mexico side) is continuing on a planned basis. Significantly few Negroes outside the organizations of the NAACP and CORE actually seek admission. Most theatre owners and managers involved express relief that the fledging civil rights extension program is off to a peaceful start. Even so, innovation is too new to justify statements as to its final success or failure.

As to effect on the boxoffice, opinions are sharply divided, with one standpat faction denouncing the new two-tone audiences as the straw which will break the back of theatre exhibition, already crimped by television; others notice no difference in boxoffice returns which cannot be attributed to other factors.

Whatever the eventual outcome, the racial situation as it now exists is better understood when it is recognized that the Suncoast does not constitute "deep south," despite geographical positioning. You are deeper in old Dixie in parts of Georgia, Alabama, Louisiana and the Carolinas. Often in such preserves the colored population far outnumbers the white and is denied equal education, hence tends

(Continued on page 18)

Says Egypt Not Anti-Semitic Now; Wanna Make Pix

Hollywood, Oct. 15.

Egypt, which once banned Jewish actors and refused to play certain American films, no longer is anti-Semitic, according to George Nader, just returned from Cairo, where, he reported, the Egyptian government is "eager to attract American coproduction."

"There is no objection with regard to race, creed, color or religion for filming by American companies in Egypt," he said.

Switch in attitude has come, actor asserted, because "they are vitally interested in furthering the industry there." To this degree, only requirements in coproduction deals are script approval, cast and crew to be mutually agreed upon and proceeds to be pro-rata.

Only restriction voiced to him by the government during his stay there was in cases of stories that are "anti-United Arab Republic," he noted.

Actor said he is securing deal with Egyptian General Co. for In-

(Continued on page 19)

Copyright's Costly, Crucial 'C' Could Mean Free-Riders Romp If Omitted

Washington, Oct. 15.

That little copyright symbol (a "c" in a circle) seen on the front flap of most books stirred up a hornet's nest of objections at the blue ribbon copyright revision panel meet here.

The symbol denotes notice of copyright but for a large group of publishers and authors it spelled trouble.

Under the U. S. Copyright Office proposal a deliberate omission of the notice would invalidate copyright protection of the work.

Franklin Waldheim of Walt Disney Productions led off the talk with a speech criticizing the proposal and before long a bandwagon was rolling.

Jumping on were Julian T. Abeles of the Music Publishers Protective Assn., Inc., Philip Wattenberg of the Music Publishers Assn., Leon Kelman of the American Guild of Authors and Composers, Irwin Karp of the Authors League of America, Horace Manges of the American Book Publishers Council and Alfred Wasserstrom of the Magazine Publishers Assn.

Defending mandatory notice were Robert Cahill of the National Assn. of Broadcasters, Ronald Kaiser of CBS and Harry Rosenfield of Public Affairs Press.

The anti-notice group considered it another stumbling block in gaining full copyright protection.

The authors and publishers argued that notice has been peculiar to American copyright law and suggested junking to provision to get in step with Europe.

The Copyright Office averred the opposite is true. Notice, a U. S. creation, is now slipping into the copyright law in Europe, La-

(Continued on page 19)

Bamboo Sex Curtain

Scratch the Red Chinese market for film product made in Hollywood. Latest dictum of the ideology of boys in that bastion of the happy chain gang:

"Love between man and woman is a pyschosomatic activity which consumes energy and wastes time."

6 of 12 New Shows So Far From Brit.; Equity Alarmed

The British invasion of Broadway, a growing source of irritation among members of Actors Equity during the last few seasons, is reaching explosive proportions. Of the 12 new shows which have opened on Broadway thus far this season, six were imported from England and in most cases so were the casts. Consequently, it's not surprising that members of Actors Equity voted 267 to 3 at the union's quarterly meeting last Friday (11) to ask the U.S. Attorney General to "curtail indiscriminate issuance" of work permits to British actors.

The membership resolution directs the Equity council to appoint a delegation to meet with Washington officials in an effort to remedy what is regarded as "an alarming situation." Equity contends that the Immigration & Naturalization Service generally ignores its recommendations concerning the granting of work permits to foreign actors. On the other hand, the union states that the British government closely follows recommendations made by British Equity.

Dick Moore, editor of Equity, the union's publication, and press

(Continued on page 58)

'JENNIE' B.O. POTENTIAL CAN HIT PEAK $92,792

The potential weekly capacity gross on "Jennie," the Mary Martin-starrer opening tomorrow night (Thurs.) at the Majestic, is one of the biggest in Broadway history. It's $92,792 with a maximum of 40 standees each performance. Without standees the potential weekly take at the 1,655-seater is $91,714.

The tuner is scaled to a top of $9.60 evenings, $6.25 Saturday matinees and $5.75 Wednesday matinees.

Govt. Imposing Cultural Tastes on The People? NAB Lobbyist Says Yes

Washington, Oct. 15.

National Association of Broadcasters lobbyist Paul Comstock charged the Federal Communication Commission with imposing the Government's cultural tastes on citizens.

He told the Alabama Broadcasters Assn. in Tuscaloosa, "There is a definite distinction between the role of Government and of the individual conscience in our society."

"The issue has been raised," he said, "by the Government's efforts to define the fairness doctrine, its attempts to place artificial limits upon commercial time, and its desire to change 'the vast wasteland' of entertainment into 'a verdant vineyard of culture and education.'

"How many steps do we take along this road before we abdicate our integrity as citizens?" Comstock asked.

Foreman's Crusade: (1) Govt. Subsidies, (2) School for Talent, (3) U.S. Film Fete

A powerful voice in the field of American filmmakers this week was raised in behalf of—

1. United States Government subsidization of the picture business as a means to producer and exhibitor survival;

2. The creation of a Government-sponsored postgraduate school looking to the development of new talent in all key production areas for Hollywood;

3. American film industry support of homeland film festivals, such as in San Francisco.

These are the objectives of Carl Foreman, whose past productions include "Guns of Navaronne" and who was in New York this week with a print of "The Victors," which he scripted, produced and directed for Columbia release.

Foreman has been preaching for five years about the desirability of a subsidy for Yank picture makers. He disclosed he'll embark shortly on a tour of American universities to lecture the drama departments —Yale, Northwestern, Ohio State, etc.—to make the point and enlist his own "pressure group" in it behalf.

Foreman states that competitive industries on foreign terrain have subsidies from their respective governments and thinks it only natural that the Americans should be similarly reimbursed because of their contributions on the cultural level and to the economic community.

Must Be Worked Out

The filmmaker has no specific program in mind, instead believes it ought to be worked out by American film industry leaders in consultation with the Government. Perhaps, he opines, it might be wise to consider the values of all subsidy programs around the world for possible adaptation.

Foreman, who is London-based, said British production has doubled over the past 10 years and a key factor has been the Eady Fund form of subsidization. In this instance

(Continued on page 17)

JFK AS TITLE SOURCE FOR MOON BIT MUSICAL

Boston, Oct. 15.

Michael R. Santangelo, co-producer and creator of "Black Nativity," currently playing a two-week engagement at the Shubert Theatre here, says he has set his next production, a musical comedy, "Let's Go to the Moon Together," going into rehearsal, in July.

He will co-produce the musical with Ralph Fields. It will be based on characters created by Nat Hiken, with a book by Fields and score by Milton DeLugg. "Moon" is set with an Army background and concerns principal character Conrad Kriby. Title of the musical, he said, derives from a JFK quote in a speech on moonshots. Santangelo said he's casting the show now.

Britain's $238,000,000 '62 Tourist Jackpot

London, Oct. 15.

British tourism retained its lead as Britain's biggest single American dollar earner last year. It brought in $238,000,000 which was double the gross of whisky exports to the U.S.

Out of 1,955,000 overseas visitors more than 455,000 came from America. Total tourist earnings for the year yielded $896,000,000.

WEEKEND STUDY GROUP ON MUSICAL COMEDIES

A weekend seminar on "The American Musical Comedy" is the latest academic twist. New York University stages the colloquium Nov. 9-10 at its Ardsley-on-Hudson hilltop retreat, Gould House. There will be lectures, recordings, and discussion. Musicals will be traced from Victor Herbert's "Babes In Toyland" through to Frank Loesser's-Abe Burrows' "How To Succeed In Business Without Trying."

Stanley Green is moderating the discussion. NYU fee is $35 for the weekend, including sleep and keep.

Davis Jr., Sinatra & Co.'s Coast Civil Rights Gig

Santa Monica, Cal., Oct. 15.

Sammy Davis Jr. and friends will stage a three-hour show, "Stars for Freedom," Nov. 25 at Santa Monica Civic Aud in this beach city with proceeds split equally between National Assn. for Advancement of Colored People, the Congress of Racial Equality and Southern Christian Leadership Conference.

Featured with Davis will be Frank Sinatra, Dean Martin, and the Count Basie and Nelson Riddle orchs, each of headliners skedded to do close to an hour each.

Seats in 2,700-seat house will be scaled from $10 to $500, with possible gross of $70,000. Flat rental of $1,000 is being paid for auditorium.

Charisse's Secret Payoff

Los Angeles, Oct. 15.

Cyd Charisse has settled her Superior Court demand upon 20th-Fox for $14,000 as amoount allegedly still due her for her contract for "Something's Got to Give." Terms are wrapped in secrecy.

Complaint, which also named Claude Productions Inc., as co-defendant, claimed she was to receive $50,000 for stint but had been paid only $36,000.

10/16

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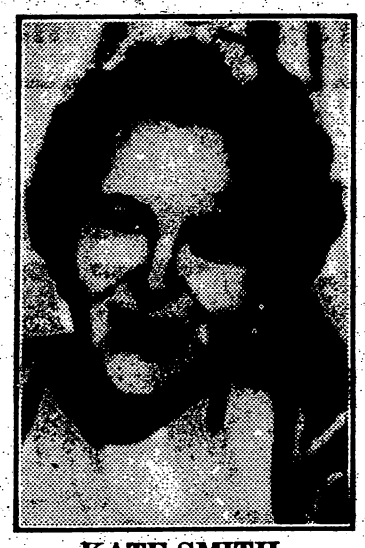

KATE SMITH

In concert at Carnegie Hall (Nov. 2) a superb singer whose judgment is respected, says: "I admire PAUL ANKA as a singer, composer and all-around performer. It is not surprising his huge International following includes teenagers, adults and senior citizens. His wide range of talent accounts for his wide appeal. PAUL ANKA, simply great!"

Vegas' $12,000,000 Tallyho No Dice With No Casino

By FORREST DUKE

Las Vegas, Oct. 15.

The Tallyho Hotel & Country Club, a $12,000,000 bet on the proposition that gambling is not essential to the Las Vegas resort trade, shut down Thursday (10) without warning—a total loser. Only 26 of its 450 rooms, and none of its French villas, were occupied when employees and tenants got the word to pull out.

Millionaire New York toymaker Edwin S. Lowe, prexy and sole listed owner of the big Tudor-style Strip spread, announced through his Las Vegas attorney that the Tallyho will reopen next May 1, with a casino and theatre-restaurant among its attractions.

Thus ended Lowe's bold experiment. The owner once said he "hopes to shake Las Vegas loose from its traditional moorings" with in a grudging, negative sort of way. Most of the Negroes, aware that they are now free to attend

(Continued on page 52)

N.Y. Mirror Suspends; News Buys Assets, To Get Some of the Features

The N.Y. Daily Mirror, Hearst-owned morning daily, is suspending publication today (16) after almost 40 years of continuous operation. Some of the Mirror features will appear in Thursday's (17) N.Y. Journal - American, Hearst's afternoon daily, and others will be in the N.Y. Daily News which is buying the tangible and intangible assets of the now defunct Mirror. An employment office for the 1,500 to 1,600 Mirror employees is being set up in the Mirror Building.

F. M. Flynn, president of the News, said it was most regrettable for the Mirror to suspend, but he went on to say that all New York dailies had suffered considerably from the printers strike of last December and that all had lost in the circulation and advertising departments. Reportedly, the Mirror was $3,500,000 in the red at the time of suspension.

The Mirror, in recent years, had run second to the News in circulation with the former having slightly more than 900,000 daily while the News averaged around 1,900,000 and almost 3,000,000 on Sundays. This still made the Mirror one of the largest selling daily papers in the country, but evidently the huge circulation was not enough to hold off the tide of ever-increasing costs.

New York is now left with six daily papers, three morning and three evening. The a.m. dailies are: the N.Y. Times, the N. Y. Herald Tribune, and the Daily News; the evening sheets include: the N.Y. Journal-American, the World-Telegram & Sun, and the N.Y. Post.

Texas Fair, Top Grid Games Score $5,000,000 Weekend for Dallas Show Biz

Dallas, Oct. 15.

A combination of the annual State Fair of Texas and the fact that this city was the football capitol of the nation last weekend brought an entertainment dollar windfall to local operators. The middle weekend of the annual expo is always a money-spending spree, but this year the Dallas Chamber of Commerce estimated more than 150,000 out-of-towners were in, spending about $5,000,000 for accommodations and entertainment.

More than 800,000 weekend visitors were expected at the fair; Friday (11), 339,914 attended, with the Southern Methodist U.-Navy game drawing 37,000 at the Cotton Bowl, and Saturday (12) the annual Texas U.-Oklahoma U. was the usual 75,504 sellout there, with the fair turnstiles clicking 324,443 visitors. The pro Dallas Cowboys and Detroit Lions invaded the Cotton Bowl Sunday (13). All hotel and motel rooms in Dallas, Fort Worth and nearby towns were jammed.

A VARIETY check found that the Adolphus Hotel's Century Room, normal 280 capacity, with the "Bottoms Up, '63" revue and Billy Williams' orch, had 315 patrons Friday (11) at $1.50 cover, and Saturday (12) jammed 400 customers into the room at $2 each.

The Statler-Hilton Hotel's Empire Room (350 capacity) opened the adjoining grill Saturday (12) to seat 500 clubgoers, at $3 per head, to see the "Danzos y Cantos" Mexican revue and dance to Don Ragon's orch. The Executive Inn's Mayfair Room (150 normal capacity), loaded the public nitery with 300 customers at a $3 cover for Clyde McCoy's orch and two floor shows by the band.

The Gaylife Club, plush privatery with 238 seats, added chairs to satisfy a Saturday turnover of 327 visitors for Henny Youngman's two shows and music by the Norman Grant Trio.

The Cabana Motel both Friday and Saturday nights opened its public Fleur de Lis Room and did hefty business by doubling its Bon Vivant Club act, Dagmar & Dick

(Continued on page 46)

Former Palladium Mgr. Gets 5-Year Sentence

London, Oct. 15.

Harry Claff, former joint general manager and boxoffice manager of the London Palladium, was sentenced to five years in prison at the Old Bailey last Friday (11). He had pleaded guilty to 18 charges of fraudulent conversion and falsification of accounts, but denied 11 charges of theft.

Prosecuting counsel said the prosecution were prepared to accept the pleas of not-guilty to larceny charges. Claff was sentenced to five years on the first count and five years, to run concurrently, on every other count to which he had pleaded guilty.

262G TAX RAP FOR SID CAESAR, SPOUSE

Sid Caesar has been tapped for a Federal tax deficiency bill of $262,694 for the years 1954-60. Caesar and his wife, both of whom are liable, have asked the U.S. Tax Court to set aside the Internal Revenue Service findings as erroneous.

IRS says that Caesar's taxable income in 1956 was $256,874 instead of the $182,211 his return showed. Undeclared dividend income and disallowed expenses accounted for much of the disparity between the Government's and Caesar's estimates of the latter's income. The Government over the years has disallowed over $64.000 in various expenses claimed Caesar.

West German Turncoat Turns Film Scripter

Wiesbaden, Oct. 15.

Latest offbeat entry to be filed with the German Film Registration Office here is a script by West German turncoat Otto John. The 54-year-old former president of the West German Federal Offise for Protection of the Constitution suddenly disappeared in East Berlin in 1954, later claiming that he had been drugged and dragged across the border.

He turned up again in 1956 and was sentenced by the Federal West German Court to four years in jail, but let off before the time expired for good conduct. He has prepared a script called "Criminal in Doctor's Apparel." Film does not deal directly with the doctor who, he claimed, drugged him and took him into the East against his will, but with the former assistant of the German surgeon, Dr. Sauerbruch, who turned Communist and then allegedly drugged a West German reporter and delivered him to the Soviet secret service.

DAM DISASTER DELAYS 'CLEO'S' ITALIAN PREEMS

Rome, Oct. 15.

Italo preem of "Cleopatra," which was due to be held Thursday (10) night at the Super Cinema here and Missori Theatre in Milan, was delayed because of the dam disaster in northeast Italy. Decision to cancel the openings followed the government's declaration of a state of national mourning after the dam break. Preems will be rescheduled later.

Film, meanwhile, had its Belgian premiere at the Ambassador Theatre in Brussels Wednesday (9) night.

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DFZ'S SIX-LANE ROADSHOWS

Who Runs Up the Overhead?

Glen Oaks, N. Y.

Editor, VARIETY:

I've been reading with interest Ely Landau's thoughts about production in the East, particularly in reference to union cooperation. A healthy industry is beneficial to all concerned, from producer to prop man, and all concerned should—of course!—work for the benefit of the industry as a whole.

But!

It seems a little ironic to ask concessions of the grips, the prop men, the electricians and the camera crews while money flows unproductively down the drain through other, wider holes. During the shooting of Landau's production of "The Fool Killers" both cast and crew spent a lot of time doing absolutely nothing on location—while his director and cameraman wandered about the countryside in search of shooting sites.

Anybody in the business knows that some time must be lost here and there in the course of shooting. There is an element of creativity, and a crew sitting idle while a director makes a couple of dozen takes on one scene can be justified on the basis of getting a "good one". But certain aspects of production are simply a matter of following a pre-set formula. Location sites can be preselected, and intelligent use of assistant directors and other production assistants can easily avoid loss of time and money.

I don't think it is my business to tell Landau how to produce his pictures. If he feels he can afford to pay salaries in return for people sitting around and drinking coffee while a director "makes up his mind" that is his privilege. It's also possibly true that he uses a director who is weak on planning but sheer genius at turning out a quality film, and that he is willing to waste a chunk of money in order to attain that quality.

The only point I'd want to make is this: Don't then turn around and ask the "little guy" (who has been observing this waste of money with his own eyes) to make sacrifices for the "good of the industry". There is a basic injustice in throwing money away with one hand, and then counting pennies with the other—particularly when the tightened purse strings are aimed at the fellows who are still, despite a fairly high wage scale, the lowest paid members of the production team.

And if it isn't injustice . . . then it sure is bad psychology.

Paul Caster

De Laurentiis on Own As to 'The Bible'

Columbia Previously Had Been Prospective Partner—Trade Thinks Huston Alone Cannot Complete Film

Columbia Pictures has withdrawn from "The Bible," upcoming production from Italian filmmaker Dino De Laurentiis. The American film company had been slated to participate both as partial financier and partial global distributor of the projected Biblical epic but is now out, at least as of now, at the apparent behest of De Laurentiis.

It's to be a big one, costing in the neighborhood of $15,000,000. According to disclosure from De Laurentiis, John Huston is to be sole director, in place of a company of four international directors, but this is taken lightly by American interpreters, who say that, for one, the Creation segment will require a special kind of cinematic treatment and must be placed in other hands.

Be that as it may, it's reported that De Laurentiis suggested that Col part from the scene and Col acquiesced. Latter may still move in, but only to the extent of taking on distribution rights for certain terriories.

De Laurentiis, who is highly regarded by Col officials, reportedly has the thought in mind to have many territorial distributors sharing in the production costs in turn for the releasing rights. This is the kind of modus operandi pursued by American producer Samuel Bronston, who mainly operates in Spain.

It's said, too, that De Laurentiis hopes to have the budget expenditures accounted for by the global distribs who would have all terrain except Italy, which would be retained by De Laurentiis.

Arvid Griffin's New MGM British Post

Arvid Griffin, who in past has held a number of exec production posts at Metro in Culver City, has been named managing director of the MGM British Studios. The post had been vacant since Matthew Raymond left the company in December, 1961.

Associated with MGM in the States since 1935, Griffin transferred to Britain last June. Lawrence P. Bachmann continues as exec producer of MGM's British productions.

CENSOR SHOUTS DOWN BID THAT HE EXPLAIN

Santiago, Oct. 15.

A censorship battle is on in Chile, due to the prohibition of "Alias Gardelito," an Argentine film directed by Chilean Lautaro Murina. It won the major award at the 1961 Santa Margarita de Ligure Festival and was chosen by Buenos Aires critics as the best Argentine film of that year.

It is artistically the most significant film axed by censors since Ingmar Bergman's "Smiles of a Summer Night," prohibited five years ago. The Critics' Circle for the first time took an official stand against the Censorship Board and there is a growing demand for reforming the legislation at present covering film censorship.

Censors, as usual, gave no reasons for their decision and when the press made enquiries as to same, the Board's president shouted insults at the top of his voice at the insolence of anybody questioning him.

TRADE WONDERS AT THIS FEAT

By VINCENT CANBY

How many roadshow releases can one company—and the nation's exhibitors—sustain at one time?

Question is raised by the statement from 20th-Fox last week that it is planning to put six hardticketers, repping a total negative investment of $42,000,000, into production during the six-month period starting in May, 1964.

The announcement stressed that the hardticketers, which will have an average budget of $7,000,000 each, will be in addition to 12 regular release films slated for 1964 production. It also dramatized 20th's upbeat thoughts re roadshows as a result of its experience with "The Longest Day" and "Cleopatra." At the same time, however, the announcement raised further questions which are as yet unanswered.

Because each of 20th's projected hardticketers should be completed within one six-month period, industryites, especially exhibs, are wondering how 20th will space out their release.

So far, no major company has had more than two roadshows in release simultaneously—and these have been the exceptions. United Artists, for example, had both "Exodus" and "Alamo" on hardticket in late 1960 and early 1961, and Metro had both the Cinerama "Brothers Grimm" and 70m "Mutiny on the Bounty" playing roadshow in late 1962 and early 1963.

It's now generally agreed among sales managers who've handled roadshows in the past that such specialized handling, with the aura of prestige which attaches to it, can add substantially to the overall gross of what might be a hit film in conventional release. This was reportedly proven earlier by figures on "Around the World in 80 days" and "South Pacific," comparing the increase in grosses on the pix in those cities where it preemed first on hardticket and then went into general release with the grosses of those cities where the film played only conventional release, sans the prestige buildup. According to one sales manager, the figures show that unless the picture is an absolute bomb, roadshowing serves ultimately to get more people, as well as more money, to the boxoffice.

Roadshowing, however, does present a fiscal problem, because the playoff is slower and thus a longer time is required to pay off bankloans on the picture's negative. Under ordinary circumstances, it

(Continued on page 13)

Nasht Winding 'Keeler' In Copenhagen; Heads Later for N. Y. On Distribution

From Copenhagen, by telephone, John Nasht, head of Topaz Film Distributors Ltd., producer of "The Keeler Affair," states that the six-week shooting schedule on the film has been completed; that his venture does not "lack funds," per the VARIETY story from Denmark in last week's issue; that he's due in New York in mid-November to negotiate North American rights, bids for which he has had from several sources.

He points to his ad in last week's VARIETY that the film will be released per schedule on Dec. 1 and that distributors, as listed in the ad, are set for France, Japan, Holland, Greece, South Africa, Italy, Denmark, Switzerland, Middle East, Israel along with Argentine, Venezuela, Uruguay (via Selecciones Gala) and Brazil, Colombia, Peru, Bolivia, Chile, Ecuador and Paraguay (via Guaranteed Pictures de la Argentina).

Nasht also can't understand the report that "two other" Keeler pictures are being shot in France and Egypt since he has exclusive rights from Christine Keeler, who has a share of the picture. He admits "anybody can make a film about Dr. Stephen Ward, now that he's dead," but he knows of no such competitive exploitation picture undertaking.

Robert Spafford, an American director who works out of Rome, is winding shooting in Copenhagen. He and Ronnie Maxwell did the script from an original by Matt White and Maxwell, both of whom are London Mirror staffers.

Yvonne Buckingham (British) plays the title role in "The Keeler Affair"; John Barrymore Jr., as Dr. Ward, has already completed his chores and returned to Rome where he resides.

Nasht admits that Danish clergy, educators and spokesmen for MRA (Moral ReArmament) have voiced heated protest to Danish Minister of Justice Hans Haekkrup but this hasn't hampered or halted production. Film costs over 75,000 pounds sterling (around $220,000).

'ALL WAY HOME' SRO IN KNOXVILLE PREEM

Knoxville, Tenn., Oct. 15.

Tickets for the offered world preem of Paramount's release of David Susskind's "All the Way Home" were a sell-out in two hours after the boxoffice opened. The performance, attended by players in the film, will be held tomorrow (Wed.). It showed earlier at New York Film Festival. It's "red carpet" for the Tennessee Theatre, a first-run Wilby-Kincey situation of 2,000 seats. Film will have a seven-day booking after the premiere.

Robert Preston, and other talent, are already in Knoxville for the showing. Paramount is making general release of the film on Oct. 17. The script is based on the novel "A Death in the Family" by James Agee. Directed by Alex Segal.

Zugsmith Says Filipino 'Intentionally' Harassed Him; Sues 3 For Libel

Los Angeles, Oct. 15.

Albert Zugsmith demanded $12,750,000 damages on charge of libel and defamation in Superior Court action against Philippine producer J. Amado Araneta, Hollywood thesps George Nader and Fay Spain and number of other defendants.

Complaint, which also named Zugsmith's Famous Players Corp. as plaintiff, stated that under a coproduction agreement between FP and Araneta, Zugsmith started direction of "The Great Space Adventure" in the Philippines in January, 1961, with Nader and Miss Spain costarred. Defendants, however, according to complaint, "intentionally began a campaign of harassment and defamation" against him, which Zugsmith said was "knowingly calculated by each and all of them to degrade the plaintiff."

Charge also was made that defendants had articles published in Philippine newspapers with defamatory statements in connection with the way he was directing pic, whose purpose was to declare him "incompetent, difficult to work with and dishonest."

Zugsmith additionally alleged he was negotiating with Pacific Television Corp. of Tokyo to coproduce a series of tv and motion pix, that an agreement had been reached but he lost the deal because of the "statements, acts and conduct of the defendants."

LEGION CAUTIONS AS TO 'TOM JONES' FILM

United Artists' "Tom Jones," Tony Richardson's film version of the classic novel which opened in New York Monday (7) to rave reviews, has been given an A-IV rating (morally unobjectionable for adults, with reservations) by Legion of Decency.

Legion calls the film "an earthy comedy-satire about morals in 18th Century England" and adds: "Although the film may appear frequently coarse, it is saved from being offensive by reason of its fast-paced and exceptional comic treatment and its honest portrayal of the period."

Legion gives the A-IV rating to those pix which "while not morally offensive in themselves, require caution and some analysis and explanation as a protection to the uninformed against wrong interpretations and false conclusions."

As a result of the unanimity of its local reviews, "Jones" looks to be a hot contender for some of the top New York Film Critics awards at the yearend.

N.Y. State Kid-Tag on Films Looms: Stronger Green Sheet in Opposition

The likelihood that the U.S. film industry faces an uphill fight against statutory film classification next year in the state of New York, plus the certainty that passage of classification in New York will prompt other states to do the same, is prompting the Motion Picture Assn. of America to seek new ways of improving the effectiveness of its Green Sheet.

The latter, comprised of pic reviews of the member groups of the Film Estimate Board of National Organizations, is regarded by the MPAA as its number one not-so-hidden persuader in arguing against the need for statutory classification. The MPAA pitch is that if parents want to know about specific films there already is plenty of information available (as via the Green Sheet), and thus state-backed film classification is unnecessary.

Early this year, largely as a result of the prodding of New York legislators, the Green Sheet expanded its coverage to include non-Code seal pictures, mostly those foreign films which are likely to get the widest Stateside playoff. At the same time, it has "rearranged" its mailing list to cover more libraries, churches, schools, civic groups, etc., which can in turn make the info available to interested parties. According to an MPAA exec, while the total Green Sheet mailing has remained about constant at 32,000, the effectiveness has been increased by eliminating from the list individuals and replacing them with organizations reaching a larger total readership.

At hearings in New York last month, conducted by the Joint Legislative Committee on Offensive and Obscene Material, it was apparent that the pro-classification legislators were not yet convinced that the Green Sheet eliminated the need for a classification bill. Thus the reason for the current pow-wows at the MPAA headquarters involving MPAA staffers and major company execs.

Because of the comparatively large expenses involved in printing, postage and keeping mailing lists up to date, it's felt that the total size of the current mailing cannot be enlarged much further. The object of the talks now is to find ways and means of obtaining an ever larger audience with the same mailing. One suggestion heard last week was to persuade newspapers to publish, as a readers service, a weekly box containing ratings on pix currently available—ratings not only contained in the Green Sheet but also from such other private "classifiers" as the Legion of Decency, and Parents' Magazine.

MPAA does not like the idea of exhibs publishing the Green Sheet rating—or any other ratings—in their ads, feeling that this implies the exhibs must live up to those ratings and, if they don't, is like asking for laws to compel them to.

Seymour Poe In Lebanon En Route Back to the U.S.

Beirut, Oct. 15.

Twentieth-Fox exec veep Seymour Poe arrived here today (Tues.) from Bombay on the next-to-the-last stop on his round-the-world biz trip of company offices. Exec will stay here three days for conferences with Michael Sursock, manager of 20th operations in Lebanon, before heading for Rome and then New York. He expects to get back to the homeoffice Oct. 20.

Before coming here, Poe had already visited Tokyo, Hong Kong and Manila, in addition to Bombay.

Ohio Exhibs' Poisonous TV Check-List

U.S. exhibition's frequent cry about the harmful effects of star-powered, recent-vintaged product on home screen's is renewed with the opening of the 1963-64 video season. "Again we are impressed by the ruthless, shortsighted policy of the motion picture distributors in releasing these pictures for prime time showing," comments exec secretary Ken Prickett in the Independent Theatre Owners of Ohio monthly bulletin.

Both Theatre Owners of America and Allied States Assn. have paid plea visits upon and contributed considerable correspondence to distribs over the matter of films providing their own competition.

Ohioians have been one of the most aggressive groups through the years. Group latest move is compilation of a list of 60 pix which Metro and 20th-Fox have leased for tv showing. The list appears with the comment about "ruthlessness" and is presented as "a guide for you in your booking," the implications of which are relatively clear. Included on the list are the names of the pix, the stars and the distributor.

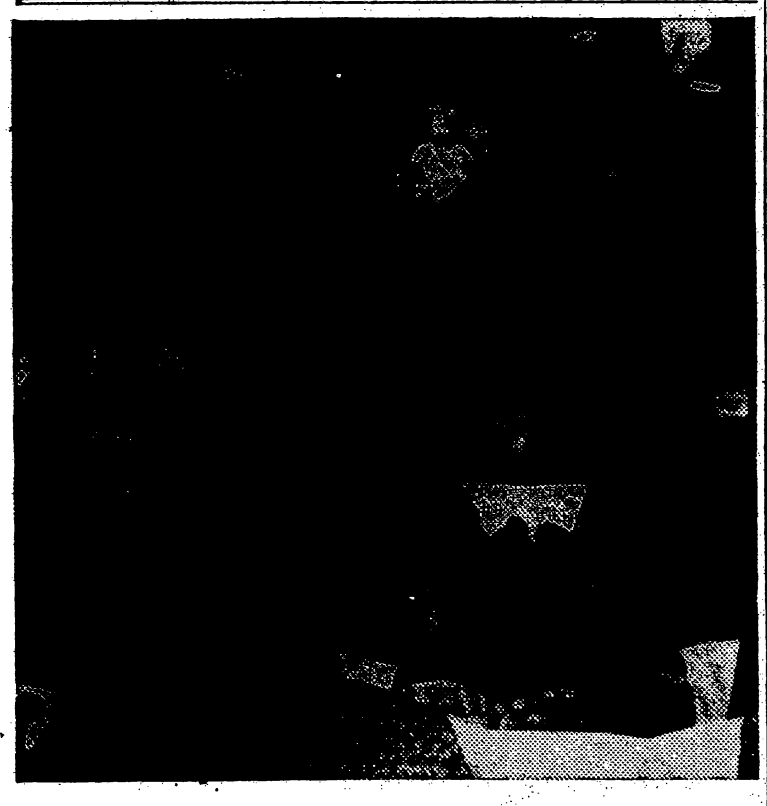
Along with the comments about the Fox and Metro move is the comment that "it can have no other result than to take money out of the motion picture theatre boxoffice." The pix are then broken down into Monday night and Saturday night releases. NBC has prime time feature film shows on these evenings, the only web to have such a program. ABC abandoned one such show it ran last season and this past summer.

MONDAY NIGHT RELEASES

"Love Is a Many Splendored Thing"—William Holden and Jennifer Jones—Fox
"David and Bathsheba"—Gregory Peck and Susan Hayward—Fox
Executive Suite"—"William Holden and June Allyson—MGM
"Wreck of the Mary Deare"—Garry Cooper and Charlton Heston—MGM
"The Mating Game"—Debbie Reynolds and Tony Randall—MGM
"Rains of Ranchipur"—Lana Turner and Richard Burton—Fox
"Good Morning, Miss Dove"—Jennifer Jones—Fox
"Father of the Bride"—Spencer Tracy, Elizabeth Taylor—MGM
"White Feather"—Robert Wagner and Debra Paget—Fox
"The Reluctant Debutante"—Rex Harrison—MGM
"Singing in the Rain" — Gene Kelly, Debbie Reynolds, Donald O'Connor and Cyd Charisse—MGM
"The Power and the Prize"—Robert Taylor—MGM
"House of Bamboo"—Robert Ryan and Robert Stack—Fox
"The Lost World"—Claude Rains—Fox
"The Deep Blue Sea"—Kenneth More and Vivien Leigh—Fox
"The Light Touch"—Stewart Granger and Pier Angeli—MGM
"Seven Cities of Gold"—Anthony Quinn and Richard Egan—Fox
"Never Let Me Go"—Clark Gable and Gene Tierney—MGM
"The Racers"—Kirk Douglas—Fox
"Treasure of the Golden Condor" — Cornel Wilde and Constance Smith—Fox
"The Merry Widow"—Lana Turner—MGM
"Man on Fire"—Bing Crosby and Inger Stevens—MGM
"Action of the Tigers"—Van Johnson—Fox
"Fourteen Hours"—Paul Douglas and Barbara Bel Geddes—Fox
"The Naked Spur"—James Stewart and Janel Leigh—MGM
"The 39 Steps"—Kenneth More—Fox
"Until They Sail"—Paul Newman and Jean Simmons—MGM
"Prince of Players"—Richard Burton and Raymond Massey—Fox
"The Safecracker"—Ray Milland—MGM
"The Virgin Queen"—Bette Davis and Joan Collins—Fox

SATURDAY NIGHT

"The Seven Year Itch"—Marilyn Monroe and Tom Ewell—Fox
"The Journey"—Yul Brynner and Deborah Kerr—MGM
"The Asphalt Jungle"—James Whitmore and Marilyn Monroe—MGM
"Ask Any Girl"—Shirley MacLaine and David Niven—MGM
"Something of Value"—Rock Hudson and Sidney Poitier—MGM
"Let's Make Love"—Marilyn Monroe and Yves Montand—Fox
"The Tall Man"—Clark Gable, Jane Russell and Robert Ryan—Fox
"The Dairy of Anne Frank"—Joseph Shildkraut and Millie Perkins—Fox
"Untamed"—Tyrone Power and Susan Hayward—Fox
"The Imitation General"—Glenn Ford and Red Buttons—MGM
"Count Your Blessings"—Deborah Kerr, Maurice Chevalier—MGM
"The Left Hand of God"—Humphrey Bogart, Lee J. Cobb and Gene Tierney—Fox
"The Opposite Sex"—June Allyson, Joan Collins—MGM
"The View From Pompey's Head"—Richard Egan and Dana Wynter—Fox
"Handle With Care"—Thomas Mitchell and Joan O'Brien—MGM
"Daddy Long Legs"—Fred Astaire—Fox
"A Man Called Peter"—Richard Burton and Jean Peters—Fox
"Pony Soldier"—Tyrone Power—Fox
"The Girl in the Red Velvet Swing"—Ray Milland—Fox
"Lust for Life"—Kirk Douglas and Anthony Quinn—MGM
"Edge of the City"—John Cassavetes and Sidney Poitier—MGM
"The Band Wagon"—Fred Astaire, Nannette Fabray, Oscar Levant and Cyd Charisse—MGM
"Rally Round the Flag, Boys"—Paul Newman and Joanne Woodward—Fox
"Violent Saturday"—Victor Mature and Sylvia Sydney—Fox
"The Story of Three Loves"—MGM
"Young Man With Ideas"—Glenn Ford—MGM
"The Wings of Eagles"—John Wayne—MGM
"It's a Dog's Life"—Dean Jagger—MGM
"Wild River"—Montgomery Clift—Fox
"How to Be Very, Very Popular"—Fox



Another TWA exclusive: movies in flight, coast to coast

A first-run movie theatre that flies six hundred miles an hour! That's your non-stop TWA jet between New York and Los Angeles or San Francisco. You've got a lightweight headset with an individual volume control; you can adjust the sound as you like it. Different movies, by Inflight Motion Pictures, Inc., are shown on eastbound and westbound flights; you'll see another picture on your return flight. Other features of TWA's Royal Ambassador First Class service include cocktails, fine wines, gourmet meals. For reservations call Trans World Airlines or your travel agent.

Nationwide Worldwide depend on TWA

Ed Schuman Exits Rugoff To Buy For Walt Reade

Edward Schuman is resigning as veep in charge of film buying for Rugoff Theatres to become head film buyer for Walter Reade-Sterling. He replaces Robert Sherman who recently left R-S to join 20th-Fox.

Schuman will headquarter at R-S's New York offices while Rose Deutsch will continue as assistant film buyer in the company's Oakhurst (N.J.) office.

Prior to moving to New York several years ago, Schuman was veep and partner in the Art Theatre Guild, operator of 17 theatres in 13 midwest cities at the time of his tenure.

N.Y. to L.A.

Dom Cerulli
Peter Coe
Archie Colby
Hillard Elkins
Frank Gorshin
George Lee
Mae Murray
Richard Zanuck

Europe to U. S.

Leslie Blair
Albert R. Broccoli
James Carreras
Frank M. Folsom
Robert Gardner
Ken Giniger
D. J. Goodlatte
C. J. Latta
Joseph E. Levine
Marty Mills
Stanley Mills
Mannie Reiner
Harry Saltzman
Stephen W. Sharmat
Don Velde

L.A. to N.Y.

Fred Amsel
Joe Barbera
Jack Barry
Bill Belasco
Louis Brandt
Herman Cohen
Arlene Dahl
Richard Eastham
Frank Ford
Ernest Gold
Shelly Gross
Lee Guber
George Litto
Meredith MacRae
Pamela Mason
Arnold Maxin
Sidney Poitier
Bob Schear
George Schlatter

U.S. to Europe

George Arnold
Pat Boone
Mike J. Frankovich
George W. George
Peter Glenville
Frank Granat
Robert Joffrey Ballet Co.
Mickey Jones
Trini Lopez
Walter Reade Jr.
Mel Stuart
Irving Wormser
Darryl F. Zanuck

John Payne To San Juan; Newest Instance of Plan For Puerto Rican Studio

San Juan, Oct. 15.

Another effort to establish a film studio here. Tranquility of a lull in U.S. tourism was shattered with the arrival of actor John Payne. He visited the island briefly at request of executives of the newly-formed Malpol Co., who are hustling to promote a film studio in the Fajardo area on the island's northeast coast. Their basic thinking is that once a studio is erected, enticing producers from all over the world to make films amid the natural scenic beauties of Puerto Rico would be a cinch.

About 10 years ago, Payne formed his own picture-making company, Window Productions, which most recently created a television series called "Restless Guns." Producer-actor Payne starred in the 78 filmed half-hour sequences.

His visit here was supposed to supply the required adrenalin stimulating tonic, to get the studio project off the ground. Payne, was flown around the island. He spied the forest areas, seascapes, mountainous terrain, foothills, caves and the emerald ocean. His conclusion: "There's no reason why a studio shouldn't be build here. And there's no reason why Puerto Rico shouldn't have a flourishing film industry."

So where do we go from here? "We continue working at it—that is, promoting the idea for a studio." say Lou Lucio and Alice Pollock, the prime catalysts of the studio project.

Meanwhile, Payne was willing to discuss all that falls into the general category of what ails the motion picture industry. A motion picture is only as good as the thought and effort that is put into the script "before a single foot of film is shot," Payne declares. What's happening in the making of far too many films, he believes, is that everyone involved is so obsessed with rising costs of production "they shoot like crazy, as fast as possible, and little attention is paid to the content of the film.

"At eleven o'clock one night about a month ago we were getting ready to go to bed when the phone rang," he relates. "It was a producer friend of mine. He asked me to take a lead role in his next picture. When was shooting to begin? The next morning—at 6 a.m. The fact that I hadn't even laid eyes on the script didn't seem to matter. Well, I turned him down. But don't you know he got someone else. And the picture was finished on schedule." Payne says he was also recently asked to take the part of a West Point infantry colonel in James Jones' "The Thin Red Line," now being filmed in Spain.

Lampmen Rue IA's Talks With Studios For a Tape Pact

Hollywood, Oct. 15.

President of International Alliance of Theatrical Stage Employee, Richard Walsh, is currently discussing a tape contract with the major film studios. Last July he flatly told a Hollywood IA local he had no intension of issuing a tape charter for the west coast. So charged A. T. Dennison, business rep of IA Lamp Operators local 728, in response to present Walsh-studio talks.

Dennison said he had written Walsh last July 17, telling him he was "very much disturbed" at reports the prexy intended issuing such a charter, and asserting his local has such jurisdiction. July 19, Walsh replied, telling him sources who had informed Dennison he (Walsh) planned issuance of such a charter "don't know what they are talking about. I never said I would issue a tape charter on the west coast."

Walsh went on to say he would review the tape situation, that it would have to be clarified so that jurisdiction would not go to others by default. No tape was being made in the studios at that time, Walsh wrote Dennison.

Dennison said he was surprised at the current Walsh-studio discussion in view of Walsh's letter disclaiming any plans to issue a separate charter. "We have a clause in our contract saying if tape comes in, we have jurisdiction. It's questionable that Walsh can make a separate deal. I don't think he can legally. I plan to take steps to prevent it if he does. I will recommend to our executive board we take the strongest steps possible to prevent it. We have never refused to sit down and negotiate with the studios," said the b.a.

Herb Aller, b.a. of IA cameraman's local 659, said his exec board has notified Walsh if the studios have any problem regarding tape and want to go to a 40 hour week, the local reps will sit down and talk to the studios to see if the problem can be resolved. Present work week averages from 43.2 to 48.6 hours.

The lensers' board is "adamant" in its contention tape work is in its jurisdiction, and is prepared to take whatever action may be necessary to protect its members, Allers reported.

MARTIN MELCHER'S MAN ABROAD: EDGAR ULMER

Hollywood, Oct. 15.

Edgar Ulmer, Austrian-born producer-director who launched his film career on UFA's "The Last Laugh," has been appointed international production veepee of the Melcher Co., headed by Martin Melcher. In post, he'll head outfit's operations in London, Paris, Rome and Madrid, with company to use foreign locations on several upcoming pix.

Ulmer's first assignment will be "The Cavern," which he'll roll in Yugoslavia Nov. 11 with John Saxon starred.

GOLDWYN'S HAPPY HABIT

Has Given Studio Charities $660,000 So Far

Hollywood, Oct. 15.

Motion Picture Permanent Charities, the film industry's all-encompassing single charity fund-raising organization now in its 22d year, launched its 1963-64 campaign with Samuel Goldwyn's usual $30,000 donation, plus corporate gifts of $10,000 apiece from Warner Bros. and 20th-Fox(for total of $50,000.

Kickoff luncheon at Beverly Hilton Hotel was attended by more than 300 execs and volunteer workers from motion picture and tv industries. Gordon Stulberg is campaign chairman.

Goldwyn, who was one of founders and MPPC's first prexy, has contributed $30,000 annually to tee off each year's campaign, and to date has gifted org with $660,000.

Approximately 22,000 industry personnel contribute to MPPC, about 18,000 making use of the so-called "Fair Plan," whereby one-half of one percent is deducted

IT'S COLUMBIA OF HOLLYWOOD

Allied Artists' 1963 Loss After '62 Throws Spot on First Quarter of 1964

Fiscal 1963 was the worst year in the history of Allied Artists, the company registering a net loss of $2,747,000 for the term ended June 29. After payment of preferred dividends, this is equivalent to $2.97 per share on the 931,608 common shares outstanding at the year's end. This compares with a net loss in 1962 of $1,580,000 or $1.73 per common share after preferred divvies.

AA management, however, is predicting a profitable first quarter of the new fiscal year. This is based mostly on the earnings of Samuel Bronston's "55 Days at Peking" which opened this past summer and, consequently, isn't reflected to any degree in the 1963 figures. Allied has a $2,900,000 investment in the picture, counting in its advertising and other expenditures connected with its distribution. The company's execs feel that this coin can be recaptured.

Also contributing to the projected happier first quarter is projected continuing strong performance from the company's tv sales program. This accounted for nearly $4,000,000 in 1963 and literally sustained the company through this troubled semester. AA is just about out of its own pix to sell to tv but has been buying outside product to bolster this division. This tv distribution operation continues to be a very healthy one for Allied and praise Allah for that say its execs.

But the major problem at AA has been its product. In the past two years the company has had about 12 films which have required considerable investment but returned disappointing income. In the course of marketing this product the company spent lotsa coin for prints and advertising, not to mention the negative costs themselves, and these investments just did not realize income sufficient to offset their costs.

The outlook for the company is not nearly so devastating as its 1963 record. Allied now has nine pictures ready or almost ready to roll, included in which are some promising pictures. Currently being looked to turn a proper trick is Blake Edwards' "Soldier In the Rain" Jackie Gleason-Steve McQueen starrer which opens for Thanksgiving and is planned to

(Continued on page 18)

Another Screen Tool: Heraclorama

Paris, Oct. 15.

A new screen process invented by a Frenchman, Heraclorama, recently tested in a Brussels theatre in Belgium using "West Side Story" (UA). Process, according to inventor Jules Hourdiaux, can be adapted to any existing regular screen type by using a special screen and a small lens for the projectors. The Belgian press reports were good.

Hourdiaux's biz rep, Jena Vogtens, says sales are pending in 45 countries if still in abeyance in France, on its own grounds. Screen has a 180 degree curve, which is concave, to the 146 degree indentation of Cinerama. Vogtens claims it is cheap and eventually the lens can be used for making pix which would even enhance the depth, size and clarity of the images.

Vogten insists it is extremely cheap to install and it gives feeling of three dimensions also attested to by the Belgian press. Screen is made up of duraluminum strips which are rounded to catch the image and reflect it sans distortion. It is also covered with a fluorescent spray. All strips catch the projected images perpendicularly which supposedly give it a finish sans any irregularities whatever from any part of the house.

The lens, it seems, has no anamorphoscopic principle whatsoever. It now remains to be seen when it will appear in other countries. Meanwhile Cinerama has two houses in Paris and is branching out in the French keys.

Columbia London Troika

Mike J. Frankovich, departing London to become production head of Columbia at the Hollywood studio, said in New York he intends to set up a troika operation at the British capital.

One exec will be a creative packager, joining people and properties; second will function as an administrator, setting the deals, and the third will be a production manager, concerning himself with costs and personnel.

Nine Upcoming, & Allied Artists Sure Winners Among 'Em

Despite the dreariest fiscal sked in its history having been registered in 1963 (See separate story) Allied Artists has been piling up inventory for release in the near future. The company presently has nine features on the firing line, with other product nearing completion or about to start, representing over $1,000,000 worth of inventory.

A picture on which the company is pinning hope is "Soldier in the Rain," recently completed and aimed for Thanksgiving release with the plan being to keep it in circulation well into the Christmas holiday season. A Blake Edwards production, it stars Steve McQueen and Jackie Gleason and costars Tuesday Weld, Tony Bill, Tom Poston and Ed Nelson and was directed by Ralph ("Lilies of the Field") Nelson.

Just entering their first release patterns are "Cry of Battle," starring Van Heflin, Rita Moreno and James MacArthur and "The Gun Hawk," with Rory Calhoun, Rod Cameron, Ruta Lee and Rod Lauren. Completed are "Gunfight at Comanche Creek," an Audie Murphy oater; "War Is Hell;" "Year of the Tiger," the first screen story of an American Marine in Viet-Nam and entirely filmed there starring Marshall Thompson; "Now It Can Be Told," an espionage pic, and "Life in Danger," a suspense drama. Currently being edited is "The Strangler," a story based on the Boston strangler murder cases, starring Victor Buono.

Upcoming and in production is another picture which Allied is sanguine about. It's the filmization of novelist James Jones' "The Thin Red Line," a production of Philip Yordan's Security Pictures, in association with Ace Films, the production arm of the American Congress of Exhibitors. Yordan is producing, Andrew Marton is directing and Keir Dullea and Jack Warden topline. AA will release in the Western Hemisphere and Japan.

Nearing completion is another pic which Allied has hopes for. This is "Never Put It In Writing," a Seven Arts production starring Pat Boone being produced and directed by Andrew Stone. This one will also be distributed by Allied in the Western Hemisphere and Japan. Slated to roll Oct. 21, after several delays, is "The Iron Kiss," scripted, produced and directed by Samuel Fuller who recently did "Shock Corridor" for AA release. It is a Leon Fromkess-Samuel Firks production as was "Corridor" and is one of five Fromkess has to make for Allied under a recent deal.

In addition to these, there are others presently on the drawing boards. More will be known about some of these projects within the next few weeks, the sum total of which would seem to indicate that although Allied is down, it is by no means out.

FRANKOVICH IN BIG REASSURANCE

By GENE ARNEEL

Mike J. Frankovich, who last week was officially appointed head of worldwide production for Columbia, after being the London-based European filmmaking head of affairs, stated flatly at the weekend that "Hollywood will be the centre of our producion."

He specifically has in mind, he said, to centralize as much production in the West Coast as possible, adding "Hollywood will have the biggest revival it ever had."

Frankovich said the obvious in noting that his thoughts on a new emphasis on Hollywood picture lensing ought to be greeted enthusiastically by the Coast unions and the community people. It's no secret that Col producers and indies aligned with Col have been for years operating at numerous global points.

Due There Jan. 1

Frankovich, who's first v.p. of Col, and his wife, actress Binnie Barnes, will shift to permanent residence on the Coast around Jan. 1 when they settle things in the British capital. Meanwhile all the decisions are his, as of now, concerning all facets of that company's production. He was on the Coast last week but didn't think of any house shopping for the reason it wasn't until Thursday that he made the final decision to take over the studio and leave London (Sol A. Schwartz, who had been studio v.p., is in process of transfer to the homeoffice as senior v.p.).

Visited at his Sherry-Netherland suite last Saturday (12), prior to his return to London on Monday, Frankovich told this interviewer he's already initiated moves looking toward more camera work in Hollywood, including projects involving Charlton Heston ("The Warlord"), which had been slated for shooting in England and Yugoslavia, and William Wyler's "The Caretaker," and Richard Brooks' "Catch 22."

Relaxed Awe

Athletic in appearance, U. of California graduate and ex-football player Frankovich, now 53, was both relaxed and in apparent

(Continued on page 7)

Godard's Vexed With Joe Levine; Balks Overaccenting Bardot's S.A.

Paris, Oct. 15.

If Embassy Pictures head Joe Levine, who owns worldwide rights (outside of France and Italy) to "Le Mepris" (Contempt), goes through with his plans to reedit the pic, director Jean-Luc Godard says he will ask to have his name removed from the credits. Film, which stars Brigitte Bardot and Jack Palance, is known as "Ghost at Noon" in English.

The film will be released here by Cocinor and will go out in Godard version. According to Godard, Levine insists on recutting the pic and even adding more scenes to play up the sex symbol status of the femme star, though the film was designed and conceived to give a new "image" to Bardot.

What irks Godard is that Levine paid no attention to the film during production, and waited until shooting was completed before raising his beefs. Director is also inclined to believe Italo coproducer Carlo Ponti misled Levine in his reports on pic during shooting.

RKO's Daddy Glen

Glen Alden Corp., holding company among the subsids of which is RKO Theatres, has posted a preliminary net income of $5,500,000, equal to approximately $1 a share on sales of $88,200,000 for the first nine months of 1963, the period ending Sept. 30.

For the similar stanza last year, the company has a net income of $3,850,000, equal to around 70c a share on sales of $81,350,000. What percentage of the overall business was attributable to RKO wasn't projected in the Glen Alden statement, as per usual policy.

United Artists Cuts In on 'Jones' Import Kudos

With the strong reception accorded "Tom Jones," United Artists decided last week that Lopert Pictures shouldn't take all the credit for its presentation in the U.S. so, for the first time, there's a picture on the market under the joint distribution auspices of both operations.

The film was originally billed as a Lopert release in the U.S., as are most foreign-made pix distributed in the States by UA. Latter was to distribute it overseas under its own banner. But after the rave notices garnered by the Tony Richardson film last week and the hefty biz drawn by it at Cinema I, a subtle change was made and the picture is now billed as a United Artists-Lopert Pictures release.

It's figured by UA execs that "Jones" may be in for some awards both locally and at Oscar time and the big company wants a piece of the action along with little Lopert. Also, the pic's quality and business image just proved too tempting for the major to overlook.

Georgia Kicks Out Atlanta 'Ratings'

Atlanta, Oct. 15.

Newest turn in the running battle over censorship and/or film ratings came Thursday (10) when Georgia Supreme Court knocked down City of Atlanta's ordinance which empowered a socalled "film reviewer" to see pictures in advance of showing and tag them with a "rating." Court's decision means, in essence, that there can be no censorship or prior rating.

In a decision written by Judge T. S. Candler, the court held that it is unconstitutional to require exhibitors to submit their films for either rating or censorship prior to the time they are presented in the theatres. Decision stated that this is a violation of free speech.

Judge Carlton Mobley dissented.

Decision, though brief, was like another issued last year and Thursday's ruling upheld one by Fulton Superior Court Judge Durwood T. Pye saying it was invalid for the city to have an individual or board with these duties or power.

In hearings held a month ago, Chief Justice W. H. Duckworth said the city should "punish the fire" out of film theatres that show obscene pictures, but that it should wait until the movies are shown before taking any action.

Judge Pye's earlier decision had not been enforced immediately when he left question of the constitutionality up to the Supreme Court.

City's attorneys argued that city has rights to protect the health and good order of the city. They said motion pictures of low moral standards come within this jurisdiction.

Attorneys for film industry insisted "you can't burn a house down to get rid of the rats" and that city should not be allowed to interfere with movies before they are shown.

Mrs. Christine Smith Gilliam, wife of Alderman Ed Gilliam, chairman of Atlanta Aldermanic Board's Police Committee, was formerly hired by City of Atlanta as film censor. When blue penciling ordinance was knocked out via an unconstitutionality decision stressing "prior" restraint, Atlanta passed a new statute calling for rating of pictures, viz: UY (unsuitable for youth; objectionable; and approved. Mrs. Gilliam then was designated as city's "reviewer."

If exhibitor or distributor took exception to any of these ratings he could appeal to Atlanta Library Board, who would see film in question and either uphold Mrs. Gilliam or overrule her.

Mrs. Gilliam has continued to function while Supreme Court was mulling city's appeal.

National Boxoffice Survey

Biz Better; 'V.I.P.s' Still No. 1, 'Cleo' 2d, 'West' 3d, 'New Love' 4th, 'Irma' 5th, 'Arabia' 6th

Some new screen fare, much of it fairly good, will help firstrun biz in key cities covered by VARIETY this stanza. Columbus Day holiday helped only slightly in most key spots, since coming on Saturday this year.

"V.I.P.s" (MGM) (4th wk) continues to pace the field with another smash total, making third consecutive week it has been No. 1. **"Cleopatra"** (20th) (17th wk) is taking second place same as a week ago.

"How West Was Won" (MGM) (44th wk) is winding up third, just as it was last round. **"New Kind of Love"** (Par) (2d wk), just getting started, is capturing fourth position, and likely will be heard from additionally.

"Irma La Douce" (UA) (19th wk) again is finishing fifth although it has been around for many weeks in some keys. **"Lawrence of Arabia"** (Col) (40th wk) is taking sixth spot, same as a week ago.

"Johnny Cool" (UA) (3d wk) is dropping from fourth position of a week ago to seventh place. "20,000 Leagues Under Sea" (BV) (reissue), which hinted some promise last week, is finishing eighth, quite strong for an oldie.

"Rampage" (WB) (2d wk) is taking ninth money though a bit uneven. It's fairly new. **"Leopard"** (20th) (9th wk) is winding up 10th.

"8½" (Embassy) (14th wk) is finishing 11th while **"Lord of Flies"** (Cont) (5th wk) rounds out the Top 12 pictures.

"Wives and Lovers" (Par) and "Sporting Life" (Cont) are runnerup films in that order, neither being especially strong.

"Any Number Can Win" (MGM) is smash in N. Y. on its preem date. "Running Man" (Col), also new, is spotty, but showing fairly well in Washington and Philly.

"Tom Jones" (UA), another new entrant, hit a new house record on initial session in N. Y. "Man With X-Ray Eyes" (AI), another newie, is brisk in K.C. and good in Cincy.

"Cry of Battle" (AA), passable in Frisco, looks thin in N. Y. "Conjugal Bed" (Embassy) continues big in N. Y. and solid in L. A.

"Stolen Hours" (UA), comparatively new, is doing better this week than last round. Pic is solid in Boston, big in Chi and good both in Detroit and Frisco. "In French Style" (Col) looms sock in Chi and solid in N. Y.

"Shock Corridor" (AA) currently is shockingly mild in L. A. and Frisco. "For Love Or Money" (U) looks neat in Washington and fast in Chi.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases.

(Complete Boxoffice Reports on Pages 8-9-10).

The Cardinal
(TECHNICOLOR)

Dramatic, fictional story of a Bostonian who becomes a Cardinal. Boxeffice prospects solid, might even become a blockbuster.

Hollywood, Oct. 15.

Columbia release of Otto Preminger production, directed by Preminger. Stars Tom Tryon, Romy Schneider, Carol Lynley; features Jill Haworth, John Huston, Burgess Meredith, Ossie Davis, John Saxon, Dorothy Gish, Maggie McNamara, Bill Hayes, Cecil Kellaway, Josef Meinard, Tullio Carminati, Robert Morse. Screenplay, Robert Dozier, from novel by Henry Morton Robinson; camera (Technicolor), Leon Shamroy; editor, Louis R. Loeffler; music, Jerome Moross; asst. directors, Gerry O'Hara, Bob Vietro, Bryan Coates, Hermann Leitner, Robert Fiz, Eric von Stroheim Jr. Reviewed at Directors Guild, Hollywood, Sept. 19, '63. Running time, 175 MINS.

Stephen Fermoyle ..... Tom Tryon
Mona Fermoyle ..... Carol Lynley
Cella Fermoyle ..... Dorothy Gish
Florrie Fermoyle .... Maggie McNamara
Frank Fermoyle ..... Bill Hayes
Dia Fermoyle ..... Cameron Prud'Homme
Monsignor Monaghan ..... Cecil Kellaway
Cornelius J. Deegan ..... Loring Smith
Benny Rampell ..... John Saxon
Cardinal Glennon ..... John Huston
Ramon Gongaro ..... Jose Duval
Father Callahan ..... Peter MacLean
Bobby & His Adora-Belles ..... Robert Morse
Father Lyons ..... James Hickman
Master of Ceremonies ..... Billy Reed
Hercule Menton ..... Pat Henning
Father Ned Halley ..... Burgess Meredith
Lalage Menton ..... Jill Haworth
Dr. Heller ..... Russ Brown
Cardinal Quarenghi ..... Raf Vallone
Cardinal Biacobbi ..... Tullio Carminati
Father Gillis ..... Ossie Davis
Regina Fermoyle ..... Carol Lynley
Father Eberling ..... Donald Hayne
Monsignor Whittle ..... Chill Wills
Sheriff Dubrow ..... Arthur Hunnicut
Woman Picket ..... Dorn Menande
Cecil Turner ..... Patrick O'Neal
Lafe ..... Murray Hamilton
Anne Marie ..... Romy Schneider
Kurt Von Hartman ..... Peter Weck
Drinking Man (at Ball) ..... Rudolph Forster
Cardinal Innitzer ..... Josef Meinard

Otto Preminger's "The Cardinal" is a long motion picture—almost three hours—but for most of the way it is superlative drama, being emotionally stirring, intellectually stimulating and scenically magnificent. It is without question the director-producer's finest work.

Aside from being an artistic achievent—there are some minor flaws, unfortunately—"The Cardinal" should be a solid boxoffice contender for Columbia. It might even enjoy what the trade calls b'ockbuster business in view of the fortituous "pre-sell," so to speak, coming out of Rome as a consequence of the Ecumenical Council and the curiosity it has engendered about the Catholic Church and its hierarchy among people of all faiths.

This picture, like the Henry Morton Robinson novel that it lives up to more in spirit than plotwise, is a skillful, fascinating blend of fact and fiction. It has the ring of authority and inside atmosphere of the Catholic Church from the parish level to the Vatican on both the material and the spiritual plane. Yet, it is not (and it would take more than a three-hour film to touch upon it) so much a story of the Church as it is the saga of a man of humble Boston Irish-American origin who becomes an ecclesiastical prince.

Robert Dozier's remarkably fine screenplay overcomes for the most part the pitfalls inherent in the flashback, episodic dramatic technique. And, with Preminger's often acutely sensitive guidance of the performers, the film succeeds admirably in humanizing the clergy, from priest to Cardinal, without tarnishing their spiritual dedication.

No synopsis—unless it moved extensively and on many levels, material and spiritual in relation to family ties; politically and philosophically in the international context, and, finally, introspectively as regards a particular individual on the pastoral and personal plane—could hope to do justice to the overall story of "The Cardinal," not to mention a multitude of nuances of characters that encompass weakness, strength and guile.

Reduced to bare fundamentals, the story concerns the development of a Rome-educated American priest who has aspirations of clerical high office. However, he experiences shattering doubt of his ability to be a good priest and, indeed, if he ever had a true "call," having from his earliest memory has been destined, according to his parents, for the priesthood.

Father Stephen Fermoyle's spiritual turmoil begins in the confessional, a sequence of intimate revelation which may disturb both Catholic and non-Catholic but which nevertheless is dramatically valid and conveys the awesome responsibility that goes with the authority (for those that submit) to bind or remit sins in the eyes of God. He is confronted by his sister, unrepentant for having slept with her Jewish fiance, in a desperate attempt to prove her love, after he was subjected at their engagement party to Irish-American religious bigotry even though he was about to embrace the "faith."

Father Fermoyle's torment—unswerving devotion to God and human agony over not having been able to ease the spiritual pain of a loved one—is further heightened when his sister hits the skids and by a party unknown is about to become an unwed mother. It's her life or the baby's, the doctor says in advising a craniotomy. This the priest has to deny on religious principles, thereby causing the death of his sister.

There are many other stages in Father Fermoyle's development as man and priest that deserve considered recounting as well. But these two incidents are his purgatory on earth, thus cannot be passed over lightly. They cause him to take a leave of absence from clerical duties for a period of two years, at a time when he is about to begin a career as a junior Vatican diplomatic functionary which would ensure the princely red hat he eventually obtains. This was the test of faith that would triumph, after much soul-searching including involvement in Austria with a girl who tries unsuccessfully to contest with the Church for his love.

At times the thought went through at least this observer's mind—how many extraordinary experiences can one man have in a life-time? However, the thought was fleeting. While it might be argued that Dozier and Preminger have come close to taxing an audience with all the unique experiences visited upon one man, it can be acknowledged that they have not taken that last fatal step into the implausible, which, of course, is the discipline of good dramatists.

As first a Vatican staffer with the title of monsignor, later Bishop, Father Fermoyle becomes involved with racism in Georgia and then the Nazi occupation of Austria, as an envoy of the Pope. In the Georgia sequence, Preminger attacks racism with brute dramatic force and in his brutalizing by the Klu Klux Klan of a Negro priest and Father Fermoyle (not officially representing the Vatican diplomatically but spiritually conveying brotherhood to a priest who had sought aid in Rome but was up against the barrier of foreign interference in United States church-state separation).

The scourging of the priest, especially Fermoyle, by the KKK, apparently is intended by Preminger to have allegorical significance and as such it serves a definite purpose. This, however, might be regarded as an arbitrary turn in the picture, depending upon what some members of an audience are willing to accept because of the volatile exposition of the sequence. The violence is deftly counterpointed by the Vatican's equation of the political and moral aspects of the situation.

The matter of nationalism and spiritual loyalty is exquisitely examined when Bishop Fermoyle is sent by the Vatican to Austria to censure Cardinal Innitzer for extending his benediction to the invading Nazis. In the delicate interplay between the junior and ranking prince of the church, excellently manifested in the dialog and acting, Preminger's direction reflects the consummate artist.

Emotionally and intellectually this interlude represents high drama in the purest form, for what greater dual purpose can a man hope to justify, as in the case of Innitzer (masterfully played by Josef Meinrad) than devotion to country and God. Circumstance, of course, completely disillusion Innitzer about uniting Austria with its Germanic heritage, but while he is honoring the letter, if not the spirit, of the message conveyed by the Vatican emissary the screen is electric.

Without faulting scenarist Dozier, "The Cardinal" is Preminger's picture for it moves on such a vast canvas—Rome, Boston and environs, New York (dockside scene only), Georgia, Vienna and back to Rome—with all the richly pictorial ritual of the ordination of a priest, the consecration of a Bishop, later a Cardinal, and the vast public excitement in St. Peter's Square for the election of a Pope. With all the vast canvas and the many individauls who appear upon it, the script might easily have been negated or lost, no matter how good, but it isn't.

Preminger also selected his cast wisely. Tom Tryon, who has the title role, plays it very well indeed, although there are shadings to the character which do not surface as might be desired. Romy Schneider is captivating as the Viennese girl who cannot disguise her feelings toward Tryon. Carol Lynley is effective as his troubled sister and also in a subsequent role as the latter's illegitimate daughter; Dorothy Gish and Cameron Prud'Homme, as the parents, Bill Hayes as a brother, Maggie McNamara as another sister, and John Saxon, as the ill-fated fiance, take care of the intimate family circle nicely indeed. They're all natural.

There are, however, two who steal the picture as far as acting goes, and Academy members should be hard put to decide between them for supporting performance honors. They are John Huston and Raf Vallone. Seldom has any film been blessed with two such towering giants, and both play the roles of Cardinals on distinctive, captivating levels.

Huston can give up directing any day—though that would be a great loss—to pursue acting. As the American Cardinal Glennon, primate of Boston, he etches a vigorous, warmly human portrait of a man who is direct, authoritarian and one feels, deep down dedicated but obviously annoyed by Roman exclusion (circa 1917) of U.S. hierarchy in Vatican affairs. Vallone, mentor of Fermoyle, is the complete opposite an outwardly gentle, but basically resolute individual; a philosopher, teacher and diplomat, who is affectionately outgoing. His is a beautifully balanced performance.

Tullio Carminati contributes importantly, too, as a Cardinal close to the Pope. Ossie Davis, as the Negro priest from Georgia, is effective as are Burgess Meredith, Cecil Kellaway, Jill Haworth, Chill Wills, Arthur Hunnicutt, Peter Weck and Murray Hamilton.

Responsible for the exquisite photography mentioned earlier is Leon Shamroy. His scenes of Rome and Vienna, not to overlook snowscapes in Stowe, are among the finest, if indeed not the finest, the screen has offered. The combination of Panavision and Technicolor makes for truly outstanding pictorial satisfaction. For its so-far limited roadshow runs "The Cardinal" will be shown in 70m, with 35m to be used for other engagements.

Also top drawer is the work of composer Jerome Moross and music editor Leon Birnbaum and such technical contributions as those of editor Louis R. Loeffler, sound effects editor Peter Thornton, and production designer Lyle Wheeler. *Pry.*

From Russia With Love
(BRITISH-TECHNICOLOR)

Big boxoffice. James Bond involved in a ripe blend of dames and disaster. Highly recommended hokum.

London, Oct. 9.

United Artists release of Eon Production by Harry Saltzman and Albert R. Broccoli. Stars Sean Connery, Pedro Armendariz, Lotte Lenya, Robert Shaw. Features Bernard Lee, Daniela Bianchi, Francis de Wolff, Eunice Gayson, Peter Bayliss, Lois Maxwell, Walter Gotell, Nadja Regin. Directed by Terence Young. Screenplay by Richard Maibaum from Ian Fleming's novel; camera, Ted Moore; editor, Peter Hunt; music, John Barry; title song, Lionel Bart, sung by Matt Munro. Reviewed at Odeon, Leicester Square, London, Oct. 8, '63. Running time, 110 MINS.

James Bond ..... Sean Connery
Tatiana Romanova ..... Daniela Bianchi
Kerim Bey ..... Pedro Armendariz
Rose Klebb ..... Lotte Lenya
Red Grant ..... Robert Shaw
"M" ..... Bernard Lee
Sylvia ..... Eunice Gayson
Morzeny ..... Walter Gotell
Vavra ..... Francis de Wolff
Train Conductor ..... George Pastell
Kerim's Girl ..... Nadja Regin
Miss Moneypenny ..... Lois Maxwell
Belly Dancer ..... Lella
Masseuse ..... Jan Williams
Rolls Chauffeur ..... Neville Jason

Ian Fleming's British Secret Service Agent No. C07—licensed to kill—better known as James Bond, cannot miss at the boxoffice in "From Russia With Love." It's a preposterous, skilful slab of hardhitting, sexy hokum. After a slowish start, it is directed by Terence Young at zingy pace. The cast perform with an amusing combo of tongue-in-cheek and seriousness and the Istanbul location is an added bonus. So, incidentally, is the peek at the Scottish Highlands where the climax is played out, and which matches up very well with the foreign locations.

Bond, the resourceful, dameloving, debeonair, cynical creation of novelist Fleming is, again played by the tall, virile Sean Connery. He makes a pretty impressive figure as a shrewd, courageous Secret Service agent. If, in fact, that's the way they have to or do behave.

This action-packed motion picture has to do with Connery being detailed to go to Istanbul and lift a top secret Russian decoding machine from the Embassy. British Intelligence senses that this may be a trap, but getting the machine is important. Connery can pull it off if he will help a young Russian cipher clerk (Daniela Bianchi) to escape to the West. She thinks she is working for her Russian Government, but actually she is a pawn of Spectre, an international crime syndicate. Complicated? You bet. The plot is just a flimsy excuse for some topnotch escapism. All very cozy, irresistible and unbelievable.

Bond has a glorious slapup fight to the death with Robert Shaw, the killer detailed to bump him off. Guess who wins? He is hounded by a helicopter as he runs across moorland clutching the decoding machine. He beats off his pursuers in a motor boat by setting fire to the sea. He referees a fight between two jealous gypsy girls just before the encampment is invaded by the crime gang. Even in the last reel, when the audience is thinking it's all over he gets held up by a chambermaid who turns out to be one of syndicate's top agents. But he is never at a loss. And, despite all his problems, he always has time to risk the hazards of the bedchamber.

With these two pix Connery has made quite a name for himself and his only problem now is to avoid not being identified entirely with James Bond, whom he has created so well. He is well served, not only actionwise, but by some crisp wisecracking dialog by Richard Maibaum. Robert Shaw is an impressive, icy, impacable killer and the late Pedro Armendariz weighs in with a formidable, yet lightly played, performance as the man who knows the sinister secrets of Istanbul. The distaff side is less well served. Newcomer Daniela Bianchi is a goodlooking Italian girl with shapely legs and promising smile. But only in one bedroom sequence is she able to give evidence that she has some thesping talent.

Lotte Lenya has been lumbered with a part that doesn't fully come off. Instead of being sinister the character may be too grotesque even for this espionage pantomime. She plays the woman who defects from the Russian Secret Service to join Spectre. Disguised with an Eaton Crop and heavy pebble spectacles, she stands out as somebody up to no good from the first glimpse. Bernard Lee, George Pastell, Lois Maxwell, Walter Gotell and Peter Bayliss play smallish routine parts with their customary flair.

Special effects boys John Stears and Frank George, the stunt specialists Peter Perkins, John W. Mitchell and C. Le Messurier, cameraman Ted Moore and editor Peter Hunt can all take a bow for a picture which is going to make exhibitors buy new automobiles to go to the bank. Lionel Bart's title song is apt. John Barry's background music is pleasantly unobtrusive. Credits are disturbingly smart, clever, jazzy and crazy—even though the audence doesn't get around to the object of the exercise—knowing who did what? *Rich.*

Julie the Redhead

"Julie the Redhead," which opened at the 55th Street Playhouse on Monday (14), was reviewed in VARIETY, issue of Sept. 9, 1959, under the French title, "Julie La Rousse," from Paris. *Mosk* reviewed this pic briefly and not enthusiastically.

"Mildly entertaining situation comedy is too pat for more chance outside of France," he wrote . . . "smoothly made and played, but the eclat is only in isolated passages. It's all been seen before, and better, in Yank comedies of this genre." Comedy stars Pascale Petit and Daniel Gelin.

The Incredible Journey
(COLOR)

Ideal picture for children from Walt Disney. Tale of two dogs and a cat who are so humanized-rendered that the humans on view are just subordinates. Even sophisticated adults ought to be impressed.

Buena Vista release of Walt Disney (James Algar) production. Directed by Fletcher Markle. Features Emile Genest, John Drainie, Tommy Tweed, Sandra Scott, Syme Jago, Marion Finlayson, Ronald Cohoon. Screenplay, Algar, based on book by Sheila Burnford; editor, Norman Palmer; camera (Technicolor), Jack Couffer and Lloyd Beebe; director of photography, Kenneth Peach; music, Oliver Wallace. Previewed at N.Y.'s Radio City Music Hall screening room Oct. 10, '63. Running time, 86 MINS.

John Longridge ..... Emile Genest
Professor Jim Hunter ..... John Drainie
The Hermit ..... Tommy Tweed
Mrs. Hunter ..... Sandra Scott
Helvi Nurmi ..... Syme Jago
Elizabeth Hunter ..... Marion Finlayson
Peter Hunter ..... Ronald Cohoon
James MacKenzie ..... Robert Christie
Nell MacKenzie ..... Beth Lockerbie
Carl Nurmi ..... Jan Rubes
Mrs. Nurmi ..... Irena Mayerna
Mrs. Oakes ..... Beth Amos
Bert Oakes ..... Eric Clavering

Sheila Burnford's book of the same title has been given a vivid translation in "The Incredible Journey." The Walt Disney presentation is an exceptionally good, colorful adventurous tale for the younger element.

And while the kids doubtless will be enraptured with this recounting of what is indeed an incredible journey for two dogs and a cat, the live actioner, exquisitely photographed in the Canadian outdoors, has its moments of excitement for adults as well.

A bull terrier, Siamese cat and Labrador retriever comprise the unlikely trio of pals who, farmed out to a friend of their owners, embark on the journey—over 200 miles of treacherous terrain. They encounter crisis after crisis in what is a remarkable, nay incredible, fight to survive all sorts of adversities in their trip all the way home.

Kenneth Peach as director of photography has on display a wide range of camera assets, most importantly the scenic values of the Canadian high country, and with photographers Jack Couffer and Lloyd Beebe, the Technicolored widescreened diary of what alledgedly actually happened is a pictorial delight.

Director Fletcher Markle, with the assist of an animal trainer, has gotten an abundance of child-appealing excitement on the screen. And he sees to it that the story is told simply and directly, what with the humans on view exchanging dialog in honest fashion and an offscreen commentary by Rex Allen.

Emile Genest, John Finlayson and Ronald Cohoon are among the cast members. They all reflect professional knowhow. But the astutely-guided animals steal the show, thanks largely to an appealing screenplay by coproducer James Algar and Markle's success in getting the thrills on the screen.

Music by Oliver Wallace takes many symphonic twists and turns and on the overall is a top-drawer contributiton. *Gene.*

Take Her, She's Mine
(C'SCOPE-COLOR)

Diverting comedy for easygoing family trade. Satisfactory b.o. looms.

Hollywood, Oct. 9.

Twentieth-Fox release of Henry Koster production. Stars James Stewart, Sandra Dee; features Audrey Meadows, Robert Morley, Philippe Forquet, John McGiver. Directed by Koster. Screenplay, Nunnally Johnson, based on play by Phoebe and Henry Ephron; camera (De Luxe), Lucien Ballard; editor, Marjorie Fowler; music, Jerry Goldsmith; asst. director, Joseph E. Rickards. Reviewed at studio, Oct. 9, '63. Running time, 98 MINS.

Frank Michaelson ..... James Stewart
Mollie ..... Sandra Dee
Anne Michaelson ..... Audrey Meadows
Pope-Jones ..... Robert Morley
Henri ..... Philippe Forquet
Mr. Ivor ..... John McGiver
Alex ..... Robert Denver
Linda ..... Monica Moran
Adele ..... Cynthia Pepper
Sarah ..... Jenny Maxwell
M. Bonnet ..... Maurice Marsac
Miss Wu ..... Irene Tsu
Liz ..... Charla Doherty
Policeman ..... Marcel Hillaire
Stanley Bowdry ..... Charles Robinson
Mme. Bonnet ..... Janine Grandel

The screen version of "Take Her She's Mine" is an improvement over the Phoebe and Henry Ephron stage play from which it springs, even though several of the revisions and additions dreamed up by scenarist Nunnaly Johnson are quite contrived and far from fresh. The visual advantages of film—its ability to divert an audience with colorful settings, glamorous people observed intimately, and action that is witnessed rather than re-

(Continued on page 16)

PULL DOWN GINGER PALACES

B&K FOLDS 3D OF OLD BIGGIES

Chicago, Oct. 15.

Balaban & Katz theatre chain is shuttering the 4,000-seat Marbro on Thursday (17), the third of its vintage neighborhood houses to go dark in the last few months. B&K closed down the south side Tivoli less than a month ago, and the Terminal shortly before. The three theatres accounted for 10,000 seats.

Marbro and Tivoli were built in the era of picture palaces and were so large as to be inefficient today. The Terminal was located within a short distance from four other B&K houses, and the company felt that it was competing with itself. A spokesman for B&K said that the closings were no indication of a cutback, but that "the economics of exhibition have changed, and in a large theatre when you finish paying the staff and the unions there's nothing left".

Coincidentally, a letter to indie exhibitors from the antitrust division of the U.S. Dept. of Justice last week revealed that B&K has proposed to "acquire" a new theatre in the suburban Oakbrook shopping center. The letter, in essence, asked the exhibs if they had any objections to another B&K house, and more specifically one in Oakbrook.

Many exhibitors take the moves to indicate that B&K is making a new move into the suburbs. Several owners, among them Oscar Brotman and Stanford Kohlberg, have had substantial success with shopping centre houses.

Jack Clark, prexy of Allied Theatres of Illinois and himself a theatre owner (the Tiffin) asserts that "the suburbs are the answer to the mystery of the disappearing picture goers". Clark points out that in recent years six houses have closed within an area two miles from the Tiffin, but that the closings have not added to the gross take from his theatre. The closed houses in his area accounted for 15,000 seats.

Columbia of H'wood

Continued from page 5

honest awe of the challenge he faces. Heartening to him was the fact that so many highly-placed citizens of Hollywood, upon hearing the news of his appointment, made with the enthusiasm.

Frankovich said he doesn't have any thoughts on a given number of new productions to be made at Col. "It may sound ridiculous but I wouldn't make any at all if I didn't have the right ingredients."

He comments that he hopes to "reestablish a production enthusiasm and a desire to make pictures in Hollywood. This may sound like a politician's statement but I sincerely mean it."

View of the Job

Frankovich sees the position of studio head as no longer the czar who dealt with salaried people and could change directors in midstream. The studio head today, he offered, is "a semi-esthete, a public relations man, a politician, a business man, one who can get along with people, and, importantly, someone who loves this business."

He provides chapter and verse on the need to review books and other story properties (potential scripts were much in evidence at the hotel) and bring them together with the right kind of people. He recalls it took a year to "convince Carl (Foreman) to make 'Guns of Navarone'."

Frankovich envisions the Hollywood studio as a "cooperative house of arts, not a factory, but with commercial ingredients" and as top man he "hopes to make it work." He recalls that it was 15 years ago that he left as a "little independent producer."

Frankovich feels it's "good for me to be moving at this time,"

'CLEO' MAKES NEW MEXICO

$2.50 Seats at Opener Go For $12.50 For Demos

Albuquerque, Oct. 15.

New Mexico premiere of 20th Fox's "Cleopatra" at the Sunshine Theatre here last Thursday (10) pulled a capacity house and grossed about $12,000. It was a buyout by the State Democratic Party, with ducats peddled at $12.50 each. Political leaders bought the whole house at regular price of $2.50.

Besides a seat at the "Cleopatra" premiere, ticket buyers were also given a box supper and a cocktail party before the theatre party.

Press preview of the film was held Wednesday (9) with about 300 in attendance. Lou Avollo, resident manager for Frontier, and Chick Evans of Kansas City, 20th rep in this area, engineered both events.

Reade Launching Films Overseas

Walter Reade-Sterling, which hit the boxoffice jackpot this year with the domestic release of two American-made indies ("David and Lisa" and "The Balcony"), is now moving into the foreign market with the two pix.

Interestingly, as some foreign producers have decided to open their pix in the States sans distrib (when distribs did not offer "reasonable" terms), chairman Walter Reade has done the same in two key European dates. Exec reported that because no French distrib had met R-S terms on "David and Lisa," the company had booked the picture directly into three Paris houses, for opening late this month. He's confident that the success of those dates will enable the company to get the terms it wants for a distrib deal subsequently.

Such has already happened with "Balcony" in a similar situation in London, although the pic does not open there until Oct. 21. According to Reade, R-S, on its own, succeeded in making such a favorable exhibition deal with the Academy Theatre there that British-Lion became interested in the film and has taken it on for United Kingdom release. British-Lion also has "David and Lisa."

DIXIE EXHIBS JOINT MEET, STATE SLATES

Atlanta, Oct. 15.

J. H. (Tommy) Thompson, of Hawkinsville, as per expectations, was reelected to serve his 17th consecutive term as president of Motion Picture-Theatre Owners & Operators of Georgia on the final day of the tristate (Alabama-Georgia - Tennessee) convention.

Reelected to serve with Thompson was his entire slate: O. C. Lam, Rome, executive vice-president; Ray Edmondson, John H. Stembler, Frederick G. Storey, Harold Spears, James H. Harrison and Mrs. M. M. Osman, vicepresidents; E. D. Martin, Columbus, treasurer; and John Thompson, Gainesville, secretary.

Tennessee Theatre Owners Assn. also reelected its whole slate:

Richard Lightman, Memphis, president; E. D. Martin, Columbus, Ga., and Juanita Foree, Maryville, vicepresidents; Morton Tune, Shelbyville, secretary; and Willis, Davis, Atlanta, treasurer.

Harry Curl, of Birmingham, was elected president of the Alabama Theatres Assn., succeeding W. W. Hammonds, of Albertville. This group also elected one new v.p., Charles Crute, of Huntsvile, to join holdovers J. A. Jackson, of Clanton, Roy Martin, of Columbus, and Tom Coleman, of Anniston. A. B. Covey was reelected secretary treasurer and R. M. Kennedy remains as representative to Theatre Owners of America.

Decision on 'Cleo' Bookings by AB-PT Seen as Vindicated

American Broadcasting-Paramount Theatres execs figure that the circuit's $2,500,000 investment via its booking of "Cleopatra" in situations around the country will be vindicated by the end of the picture's run in those houses.

As it stands now, six of the 10 theatres will have "Cleo" as their tennant through most of 1964. The remaining four will be running the opus for only a portion of the new year. On the strength of present business and projecting this into the coming year, it's figured that the circuit will bail out its investment by the end of the 10 engagements. No one is talking about profit yet, however.

Biz has been satisfactory in the 10 spots, it's reported, and 20th Century-Fox has been carrying on a renewed push to attract party and other group business in the coming season. This drive on the part of the distrib plus the circuit's own promotional efforts give AB-PT chiefs the feeling that their sizeable investment is a safe one.

Gene Kelly Takes a Walk

Hollywood, Oct. 15.

Gene Kelly and Sinatra Enterprises have parted. Kelly quit as producer of "Robin and the 7 Hoods" because of "artistic differences," but said splitup was "amicable." Sinatra Co. will make film for Warner Bros. release.

Differences centered on casting and song and story treatment. "I thought it best to withdraw before I got too deep into the production. We both were wide apart, that I felt I should leave."

Film, on which Howard W. Koch is exec producer and Gordon Douglas will direct starting early November, stars Frank Sinatra, Dean Martin, Sammy Davis Jr. and Bing Crosby.

CHINICH JOINS MAGNA

Succeeds Pantages As General Sales Manager

Jesse Chinich has been named general sales manager of Magna Pictures, succeeding the resigned Clayton Pantages.

Chinich, who most recently served as Buena Vista's western division manager for the last eight years, earlier was a film buyer for American Broadcasting-Paramount Theatres and its subsids, and film buyer and district manager for Rugoff and Becker Theatres, now known as Rugoff Theatres.

Rule at 7-Arts Is Bursting Action

The extent to which the "packaging-and-producing" Seven Arts is influencing the contemporary film scene may be gauged from the following statistics:

In the first 60 days of 1964, it will have (1) three films completed and waiting release, (2) seven more films going into initial release, (3) another six films either in production or ready to go, and (4) two legit shows playing on Broadway.

Due to be completed before January-February of 1964 are "Night of The Iguana" (Metro), "The Wild Affair" (Metro) and "Never Put It in Writing" (Allied Artists). Going into release are "Sunday in New York" (Metro, January), "Of Human Bondage" (Metro, February), "Seven Days in May" (Paramount, February), "Global Affair" (Metro, February). Additionally, Seven Arts itself will be releasing itself three arties, the French "Gentleman's Companion" and "Les Mystifies," and the British "Sammy Going South," this year's Royal Command performance film.

Scripts which will either be in production then, or ready to go, include "No Strings," "Reflections in A Golden Eye," "Settled Out of Court," "A Candle for St. Jude," "This Property Is Condemned" and "Conspiracy of Silence."

'All The New (& Remodelled) Theatres Necessitate Changed Playoff-' Marcus

Detroit, Oct. 15.

A change in film distribution and the method of selling motion pictures were urged by Ben Marcus, chairman of the executive committee, Allied States Assn. of Motion Picture Exhibitors.

Taking note of the boom in theatre construction and remodeling, especially the new shopping center theatres, Marcus said:

"If the theatres of the nation are to continue experiencing a build-up in patronage then, to keep faith with the exhibitors who are investing millions in new theatre construction and the up-dating of others, a change in the distribution pattern is an urgent necessity. This calls for a steady and orderly flow of product to the theatres the year 'round or these millions and all the effort expended in this up-dating process will, to a great extent, be wasted."

In his statement to be published in the Allied Merchandising Manual in connection with Allied's 34th annual convention at the Americana Hotel, New York, Marcus continued:

"Further, if the industry is to relieve itself of outmoded methods, a reappraisal of time-worn sales policies of distribution should be explored. A more realistic method of selling motion pictures should be devoloped and accepted by all of distribution to end all of the confusion that has been plaguing our industry for many years. A steady flow of product, together with the adoption of an intelligent sales policy, would be a pattern change that would encourage the up-dating of many more theatres throughout the country.

"As has been repeated several times, a market research program should be undertaken by the industry to develop more modern and effective means for the merchandising of motion picture entertainment."

Marcus said there is "definite evidence" that the trend is "swinging back to more lower budget pictures with good grossing potentials rather than a heavy concentration of production capital being put into road show attractions. The huge production costs involved in producing road show pictures and the inherent risk in recouping these huge production costs, has, in many instances, proved a financial headache for the industry.

With the surge in new theatre construction and the increase in theatre patronage over the past three years, the patern now should call for more product of the caliber released during this past summer such as "Irma La Douce," "Come Blow Your Horn," "Great Escape," and "Bye Bye Birdie"—to name a few."

Marcus added that "the continuing boom in the construction of shopping centre theatres, drive-ins and others, will undoubtedly bring a change in the releasing patterns of motion picture product in the larger cities. The increase in multiple first runs appears to be almost a certainty in many localities and what else may evolve from this remains to be seen.

"It has been reported that intriguing technical advances affecting motion picture equipment and changes in the methods of motion picture presentation is foreseen in the not-to-distant future."

AB-PT SWITCHES TO COMPACTS

As time goes by, American Broadcasting-Paramount Theatres will be eliminating more and more of its "big chair factories which we no longer need" in favor of the establishment of smaller, more modern houses outside the downtown areas. This per AB-PT theatre v.p. Edward L. Hyman who noted recently that there is and has been considerable re-vamping of the circuit going on for a while now.

Of course, the remodeling of a major circuit is a subtle thing since the consent decree requiring court approval for any new theatre construction but this and other circuits have been making considerable headway with their renovation plans. The biggest problem is adding to a chain and so the removal of one house and replacement with a new one is the plan most followed and the system which is easiest to effect.

Razing of older "chair factories" also makes sense in today's changing exhibition pattern, Hyman feels. The trend today is definitely to rural or suburban theatre-going and the modern, smaller theatres are the ones which are attracting more and more of the nation's movie theatre business. Accordingly, AB-PT has been gradually moving out of the downtown centres of many locations and into the shopping centres and other suburban developments.

Of course, some of the big downtown situations remain and some of them effectively. But the overhead both in terms of staff and sheer physical upkeep is prohibitive. Also, the smaller houses offer the plus of a considerably lower break-even point week to week and give a theatre a chance to hold a picture for much longer than in the older houses which have such large seating capacities.

AB-PT is also very high on drive-ins and has been building several of these around the country. The novelty aspects of this type of operation will always be a strong customer lure, Hyman feels. He notes also that this drive-in construction plan is not just limited to warm-weather areas but also involves northern localities. Ozoners are capable of turning a nice business trick and, recently, several around the country have become first-run situations in their areas.

In all, the AB-PT plan is indicative of a progressive attitude on the part of the chain. It is one that is also reflected in the plans and workings of some of the other majors, as exhibs around the country are becoming increasingly aware of the value of modernization in these changing sociological times. There is an optimism, too, about the potential in the theatre biz which is spurring the cash outlays necessary to effect such changes—along with the realization that, if such modernization is not done, the oldtimers will rapidly fall prey to the rising tide of indie chains which aren't hampered by the courts.

And as far as the courts themselves, there isn't too much strong opposition to new theatre construction, providing there's no evidence of unfair competition involved in such moves. In many cases, the application for the replacement of a razed house on a different site in the same area is just a formality. But there are still problem factors involving competition which require court review. Nonetheless, modernization is a major factor in theatre operation today and, in most instances, is occupying a lot of time among circuit execs.

Al Alweil to Glaser

Al Alweil, who recently was transferred from the General Artists Corp. Coast office to the cafe department, in New York, has resigned in order to return to the Coast where he will work for Joe Glaser's Associated Booking Corp.

Alweil had been in New York only several weeks before he exited the GAC setup.

L.A. Limps But 'Toys' Fair $21,000; 'Rampage' Light 15G, 'Desire' NG 9G, 'Shock' 16G; 'West' 21G, 34th

Los Angeles, Oct. 15.

Firstrun biz is dipping here this week, with few situations showing any strength. None of four openers is displaying much. Best of newies is "Toys in Attic," out on first general release, which looms fair $21,000 in five theatres. "Shock Corridor" is seeking a dull $16,000 in four houses.

"Rampage" looks light $15,000 or near in three spots. "Of Love and Desire" is rated poor $9,000 or less in three locations.

Of regular holdovers, "How West Was Won" is still socko with $21,000 likely in 34th week at Warner Hollywood. "V.I.P.s" is shaping to get lusty $16,000 for fifth at Hollywood Par.

"Irma La Douce" is hot $13,000 in 15th round at the Chinese. "New Kind of Love" looks handy $11,000 in second Fox Wilshire session.

Estimates for This Week

Orpheum, Pix, Baldwin, Four Star (Metropolitan-Prin-State-UATC) (2,213; 756; 1,800; 868; $1-$2)—"Shock Corridor" (AA) and "Gun Hawk" (AA). Dull $15,500 or over. Last week, Orpheum with Loyola, Village, Wiltern, Vogue, "Women of World" (Emb) (1st wk, all except Vogue, 12th wk), various second feature pix, $25,500. Pix, Baldwin, with Hillstreet, El Rey, Crest, "Ticklish Affair" (MGM), "Flipper" (MGM) (repeat), $19,100. Four Star with Los Angeles, Hollywood, "Condemned of Altona" (20th), "Stripper" (20th) (reissue), $14,600.

Hillstreet, Hollywood, Crest (Metropolitan-FWC-State) (2,752; 856; 750; $1-$2)—"Of Love and Desire" (20th) and "Marilyn" (20th). Poor $9,000 or less.

Los Angeles, El Rey, Iris (Metropolitan-FWC) (2,049; 856; 825; $1-$1.49) — "Rampage" (WB) and "Cleopatra's Daughter" (Indie). Light $15,000 or near. Last week, Iris with Warren's, "David and Lisa" (Cont), "Wrong Arm of Law" (Cont) (2d wk), $8,700.

Warren's, Wiltern, Village, Loyola, Egyptian (Metropolitan-SW-

(Continued on page 10)

Key City Grosses

Estimated Total Gross

Last Year $2,383,012
(Based on 21 cities and 247 theatres.)

This Week $2,555,200
(Based on 22 cities and 284 theatres, chiefly first runs including N.Y.)

'Money' Fast 13G, T'ronto; 'Man' 8G

Toronto, Oct. 15.

With Thanksgiving in Canada meaning a long weekend, biz is spotty, with newcomers, "Running Man," rated sad; "For Love or Money," nice; and "Heavens Above," big at small-seater Hyland.

Third frame of "V.I.P.s' shapes smash. Reissue of "20,000 Leagues Under Sea" looks nice in second week. "Cleopatra," in 16th frame, is still socko.

Estimates for This Week

Carlton (Rank) (2,318; $1.25-$2)—"Running Man" (Col). Sad $8,000. Last week, "Toys in Attic" (UA) (2d wk), $7,000.

Century, Downtown, Glendale, Kingsway, Midtown, Odeon, Prince of Wales, Scarboro, State (Taylor) (1,342; 1,059; 995; 697; 1,082; 752; 1,197; 682; 696; 50-$1)—"Stooges Go Around World in Daze" (Col) and "Siege of Saxons" (Col). Okay $27,000. Last week, "Johnny Cool" (UA) and "Incident in Alley" (UA), $26,000.

Danforth, Humber, Savoy (Rank) (1,325; 1,203; 799; $1.25-$1.50)—"Mondo Cane" (20th) (2d wk). Smash $30,000. Last week, $40,000.

Eglinton (FP) (918; $2-$3)—"How West Was Won" (MGM) (29th wk). Solid $6,000. Last week, $6,200.

Fairlawn (Rank) (1,175; $2-$3)—"Lawrence of Arabia" (Col) (37th wk). Excellent $8,000. Last week, ditto.

Hollywood (FP) (1,080; $1.25-$1.50)—"New Kind of Love" (Par) (3d wk). Good $6,000. Last week, $8,000.

Hyland (Rank) (1,165; $1.25-$1.50)—"Heavens Above" (20th). Big $14,000. Last week, "Leopard" (20th) (4th wk), $6,000.

Imperial (FP) (3,216; $1-$1.75)—"20,000 Leagues Under Sea" (BV) (reissue) (2d wk). Fine $11,000. Last week, $14,000.

Loew's Loew) (1,641; $1-$1.50)—"For Love or Money" (U). Nice $13,000 or close. Last week, "Irma La Douce" (UA) (12th wk), $8,000.

University (FP) (1,344; $2-$3.50)—"Cleopatra" (20th) (16th wk). sock $26,000. Last week, $25,000.

Uptown (Loew) (2,250; $1.50-$2)—"V.I.P.s" (MGM) (3d wk). Wham $25,000. Last week, $30,000.

'New Love' Light $7,000, Seattle; 'West' Sock 9G

Seattle, Oct. 15.

Several new films here this session but none of them is doing sizeable biz. "New Kind of Love" looms light on opener at Fifth Avenue while "Cry of Battle" is proving a dud in first stanza at Paramount. "For Love Or Money" shapes mild at Orpheum in first. "Man With X-Ray Eyes" looks fair at Coliseum. "How West Was Won" still is smash in 28th week at Martin Cinerama.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1.25-$1.50)—"V.I.P.s" (MGM) (3d wk). Good $7,000 or near. Last week, $8,800.

Coliseum (Fox-Evergreen) (1,870; $1.25-$1.50) — "Man with X-Ray Eyes" (FF) and "Terrified" (FF). Fair $6,500. Last week, "Lawrence of Arabia" (Col) (9th wk), $5,200 on popscale return run.

Martin Cinerama (Martin Theatres) (738; $1.25-$2.25) "How West Was Won" (MGM) (28th wk). Smash $9,000. Last week, $9,300.

Music Box (Hamrick) (738; $1.25-

(Continued on page 10)

'Sea' Smooth $6,000 In L'ville; 'V.I.P.s' Hep 10G

Louisville, Oct. 15.

"20,000 Leagues Under Sea" at the Ohio shapes neat on opener. "Rampage" at the Mary Anderson looks mild in first. "Wives and Lovers" in second at the Kentucky is dull. "V.I.P.s" holding a second at United Artists looms big. "Cleopatra." at Penthouse in 16th round is perky.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25)—"Wives and Lovers" (Par) (2d wk). Dull $2,000. First week, $3,000.

Mary Ann (People's) (1,100; 75-$1.25) — "Rampage" (WB). Mild $4,000. Last week, "Condemned of Altona" (20th), $3,000.

Ohio (Settos) (900; 75-$1.25)—"20,000 Leagues Under Sea" (BV) (reissue). Neat $6,000. Last week, "Great Escape" (UA) and "Diary of Mad Man" (UA), $2,500.

Penthouse (Fourth Ave.) (900; $1.50-$3)—"Cleopatra" (20th) (16th wk). Perky $10,000. Last week, $9,000.

Rialto (Fourth Ave.) (1,100; $1.25-$2.50)—"How West Was Won" (MGM) (18th wk). Hep $6,500. Last week, $7,000.

United Artists (Fourth Avenue) (1,800; 75-$1.25)—"V.I.P.s" (MGM) (2d wk). Big $10,000. First week, $15,000.

'Eyes' Bright 26G, K.C.; 'Love' Hot 9G

Kansas City, Oct. 15.

Outdoorers here keep getting near-reprises of summer biz as heat records continue to fail almost every day (97 degrees registered last Thursday). A multiple firstrun booking of "Man With the X-Ray Eyes" plus "Battle Beyond Sun" is clicking in four ozoners and two hardtops. "New Kind of Love" is very fancy at Paramount, and may hold. "Women of World" plus "Marilyn" is lively at Uptown and Granada on opener.

"Leopard" drawing class trade at Plaza after bagging rave reviews in local paper. "V.I.P.s" is tall in third at Roxy. Future Farmer of America, in town 10,000 strong, overflowing into theatres, particularly downtown.

Estimates for This Week

Brookside (Fox Midwest-Nat Gen. Corp.) (800; $1.50)—"Long Day's Journey Into Night" (Embassy) and "Desire Under Elms" (Par) (reissue) (3d wk). Slender $2,000. Last week, $2,500.

Capri (Durwood) (1,260; 75-$1.50)—"Sporting Life" (Cont) (3d wk). Draggy $2,500. Last week, $2,700.

Crest, Riverside (Commonwealth) (900 cars each), Boulevard (Rosedale) (750 cars), Hiway 40 (General) (1,000 cars); Isis and Vista (FWM) (1,390; 700) — "Man With X-Ray Eyes" (AI) and "Battle Beyond Sun" (AI). Brisk $26,000 or near. Last week, same situation plus Granada (FMW) (1,219)—"Violent Midnight" and "Frantic" (AI).

Empire (Durwood) (886; $1.25-$2.50) — "How West Was Won" (MGM) (29th wk). Sprightly $8,000. Last week, $7,000.

Kimo (Dickinson) (504; $1.50-$2.00)—"Mouse on Moon" (Lope) (3d wk). Scanty $1,000. Last week, $1,300.

Paramount (Blank-UP) (1,900; $1.25-$1.50)—"New Kind of Love" (Par), Fast $9,000. Last week, "Rampage" (WB), $7,500.

Parkway Two (Durwood) (350; 90-$1.25) — "Murder at Gallop" (MGM) (2d wk). Fancy $2,000.

Plaza (FMW) (1,630; $1.25-$1.50) "Leopard" (20th). Mild $5,000, and booked for one week only. Last week, "Wives and Lovers" (Par) (2d wk-5 days), $3,700.

Roxy (Durwood) (664; 75-$1.50)—"V.I.P.s" (MGM) (3d wk). Lofty $10,500. Last week, $9,700.

Uptown, Granada (FMW) (2,043; 1,219; $1.25-$1.50) — "Women of World" (Embassy) and "Marilyn" (20th). Fairish $8,000. Last week, reissues.

63rd St. (E&S) (1,500 cars), Heart (Noah-Wiles) (1,500 cars), Shawnee & Leawood (Dickinson) (1,100; 900 cars), Hillcrest (Heath) (750 cars), Lake Park (Fulton) (750 cars); Lakeside (Muchnick) (950 cars); Dickinson (Dickinson) (1,000; $1), Waldo (Commonwealth) (700; Currently on secondruns. Last week, "Hootenanny Hoot" (Col) $1), Granada (Becker) (950; $1)—and "Drums of Africa" (MGM), good, $43,000. Ozoners scaled at $1.

New Pix Help D.C.; 'New Love' Boff $11,000, 'Money' Smart 10G, 'Rampage' 9G, 'Man' Hep 8G; 'V.I.P.s' Sock 18G

Washington, Oct. 15.

Hep weather hasn't hurt mainstem trade this session. Seven pictures are initialing. "New Kind of Love" shapes boff at Embassy while "For Love or Money" looks big at Town. "Leopard" looms fast at Dupont. "Rampage" is solid, also on first, at Ambassador-Metropolitan.

"Fiasco in Milan" is quiet at the Apex. "Running Man" looks hep at Trans-Lux. "V.I.P.s" shapes big in third at Palace. "Johnny Cool" is trim for second sesh at Keith's.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.49) — "Rampage" (WB). Fine $9,000 or close. Last week, "Women of World" (Embassy), same.

Apex (KB) (940; $1.25-$1.40)—"Fiasco in Milan" (Indie). Quiet $4,500. Last week, "Eclipse" (Indie), $3,000.

Calvert (Mann) (900; $1.25-$1.50)—"My Name Is Ivan" (Indie). Fair $5,000 or near. Last week, "Small World of Sammy Lee" (7 Arts) (3d wk), $2,700.

Dupont (Mann) (400; 90-$1.55)—"Leopard' (20th). Big $9,000 Holds. Last week, "Thrill of It All" (U) (11th wk). Okay $2,700.

Embassy (Loew) (567; $1.25-$2)—"New Kind of Love" (Par). Boff $11,000 or over. Last week, "In French Style" (Col) (3d wk) $5,500.

Keith's (RKO) (1,838; $1-$1.49)—"Johnny Cool" (UA) (2d wk). Trim $9,000 after $12,000 opener.

MacArthur (KB) (900; $1.25-$1.40)—"Heavens Above" (Janus) (2d wk). Sturdy $8,000 after $8,700 initialer.

Ontario (KB) (1,240; $1.75-$3)—"Lawrence of Arabia" (Col) (33d wk). Oke $4,000. Last week, $4,200.

Palace (Loew) (2,360; $1.25-$1.80)—"V.I.P.s" (MGM) (3d wk). Sock $18,000 or close. Last week, $21,000.

Playhouse (TL) (450; $1.25-$1.80)—"L-Shaped Room" (Col) (16th wk). Easy $3,000. Last week, $3,200.

Plaza (TL) (278; $1.25-$1.80)—"Promises, Promises" (Indie) (2d wk). Big $9,000 or over after initialing at $9,300.

Town (King) (800; $1.25-$1.80)—"For Love or Money" (U). Neat $10,000. Last week, "Irma La Douce" UA) (16th wk), $6,000.

Trans-Lux (TL) (899; $1.49-$2)—"Running Man" (Col). Hep $8,000 or over. Last week, "Condemned of Altona" (20th) (4th wk), $4,000.

Uptown (SW) (1,300; $1.65; $2.75)—"How West Was Won" (MGM) (31st wk). Big $8,500. Last week, $7,900.

Warner (SW) (1,250; $1.50-$2.75)—"Cleopatra" (20th) (16th wk). Sock $14,000. Last week, same.

Broadway Grosses

Estimated Total Gross

This Week $531,400
(Based on 31 theatres)

Last Year $605,312
(Based on 31 theatres)

'Love' Lush $14,000, St. Loo; 'Sea' 16G

St. Louis, Oct. 15.

There are a couple of newcomers here this session which show promise. "New Kind of Love" is rated good at Fox while the reissued "20,000 Leagues Under Sea" looks big at Loew's Mid-City. "Wall of Noise," also new, looks mild on opener at the St. Louis. "8½" looms fine in first at Shady Oak.

"How West Was Won" is rated fast in 27th round at Martin Cinerama. "Cleopatra" shapes fine in 16th stanza at Ambassador. "V.I.P.s" looms big in third at State.

Estimates for This Week

Ambassador (Arthur) (2,970; $1.50-$3.50) — "Cleopatra" (20th) (16th wk). Fine $16,000 or near. Last week, $17,000.

Apollo Art (Grace) (700; 90-$1.25) — "Divorce, Italian Style" (Emb) and "Last Year at Marienbad" (Indie) (3d wk). Okay $2,000. Last week, $1,000.

Esquire (Jablonow-Komm) (1-800; 90-$1.25)—"Wives and Lovers" (Par) (2d wk). Light $5,000. Last week, $10,000.

Fox (Arthur) (5,000; 90-$1.25)—"New Kind of Love" (Par). Good $14,000 or over. Last week, "Rampage" (WB), $15,000.

Loew's Mid-City (Loew) (1,160; 60-90) — "20,000 Leagues Under Sea" (BV) (reissue). Big $16,000. Last week, "Caretakers" (UA) (3d wk), $7,000.

State (Loew) (3,600; 60-90)—"V.I.P.s" (MGM) (3d wk). Big $14,000. Last week, $16,000.

Martin Cinerama (Martin) 913; $1.25-$2.50) — "How West Was Won" (MGM) (27th wk). Fast $13,000 or over. Last week, $14,000.

Pageant (Arthur) (1,000; 90-$1.25) — "Sporting Life" (Cont). Good $3,000. Last week, "Condemned of Altona" (20th) (3d wk), $1,500.

Paris Art (Wald) (800; $1.50)—"Girl With Golden Eyes" (Union). Okay $1,500 or close. Last week, "Boccacio '70" (Emb), $1,300.

St. Louis (Arthur) (3,800; 75-90)—"Wall of Noise" (WB) and "Young Racers" (AI). Mild $8,000. Last week, "Lawrence of Arabia" (Col) (subrun) (2d wk), $7,000.

Shady Oak (Arthur) (760; 90-$1.25)—"8½" (Emb). Fine $4,000. Last week, "L-Shaped Room" (Col) (12th wk), $1,000.

'SEA' SLICK $8,000, IN PORT.; 'V.I.P.s' HOT 9G

Portland, Ore., Oct. 15.

Some new entries here this round are not helping much. But "20,000 Leagues Under Sea" shapes hefty on first at the Fox. "New Kind of Love" looks modest on opener at Music Box while "Haunted Palace" is rated mild on initial week at Orpheum. "V.I.P.s" looms hefty in third at Broadway. "Cleopatra" is okay in 16th round at Paramount.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"V.I.P.s" (MGM) (3d wk). Hefty $9,000 or over. Last week, $10,100.

Fox (Evergreen) (1,600; $1-$1.49)—"20,000 Leagues Under Sea" (BV) (reissue). Smooth $8,000. Last week, "Man With X-Ray Eyes" (AI) and "Terrified" (AI), $4,800.

Hollywood (Evergreen) (1,890; $1.49-$2)—"South Sea Island Adventure" (Cinerama) (6th wk). Steady $5,500. Last week, $6,000.

Irvington (Smith) (650; $1.50)—

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'Leopard' Lofty 12G, Balto; 'Cleo' Big 14½G, 'V.I.P.s' Tall 12G, 3d

Baltimore, Oct. 15.

"The Leopard," is adding to the firstrun trade, is shaping big in first week at Mayfair. Holdovers hold attention elsewhere and in the lead are "Cleopatra," good in 16th week at the Hipp, "V.I.P.s," stout in third at Stanton and "Women of the World," nice in third round at the New.

"L-Shaped Room" is steady in 15th week at Playhouse. "Johnny Cool" is warm in second round. "The Haunting" is fair in second at the Town. "Irma La Douce" in 14th session is still okay in two houses.

Estimates for This Week

Avalon (Freedman) (850; $1.50)—"The Law" (Embassy). Good $2,500. Last week, "Swindler" (Astor) (2d wk), $1,200.

Charles (Fruchtman) (500; 50-$1.50)—"Mouse on Moon" (Lope) (4th wk). Oke $4,000. Laast week, $3,500.

Five West (Schwaber) (435; 90-$1.50) — "Mondo Cane" (Times) (9th wk). Steady $2,000. Last week, $2,300.

Hippodrome (T-L) (2,200; $1.50-$3.50) — "Cleopatra" (20th) (16th wk). Solid $14,500. Last week, same.

Little (T-L) (300; 50-$1.65)—

(Continued on page 10)

Chi Offish But 'Hours' Swift $23,500; 'Sea' Stout $16,000, 'Terror' Big 13G, 'Money' Rousing 14G, 'West' 16G, 33d

Chicago, Oct. 15.

"Stolen Hours" is preeming to a fancy $23,500 at Oriental in a Windy City firstrun round. Monroe dualer of "Cleopatra's Daughter" and "Bomb For a Dictator" shapes snappy on opener.

Reissued "20,000 Leagues Under Sea" is posting a stout second Roosevelt session, and same frame of paired "The Terror" and "Dementia 13" shapes solid at Woods. "Condemned of Altona" is fair in second Loop lap. "Good Soldier Schweik" looks good in same Town round.

"V.I.P.s" is notching a socko third frame at the Chicago. "For Love Or Money" is hefty in United Artists third session. "In French Style" shapes snappy in third Esquire stanza while "Lord of Flies" looms fast in its Cinema third.

Longruns are beginning to taper, with "8½" pulling a fine 12th Carnegie canto as is "L-Shaped Room" in 16th week at World.

"Cleopatra" is rated firm in 16th week on hardticket at State-Lake. "How West Was Won" continues nifty in its McVickers 33d stanza.

Estimates for This Week

Carnegie (Brotman) (495; $1.25-$1.80)—"8½" (Embassy) (12th wk). Fine $5,600. Last week, $5,500.

Chicago (B&K) (3,900; 90-$1.80)—"V.I.P.s" (MGM) (3d wk). Hot $19,500. Last week, $29,000.

Cinema (Stern) (500; $1.50) — "Lord of Flies" (Cont) (3d wk). Sharp $6,000. Last week, $6,700.

Esquire (H&E Balaban) (1,236; $1.25-$1.80) — "In French Style" (Col) (3d wk). Excellent $7,500. Last week, $12,000.

Loop (Brotman (606; 90-$1.80)—"Condemned of Altona" (20th wk). Fair $4,800. Last week, $8,000.

McVickers (Beacon) (1,100; $1.75-$3.50) — "How West Was Won" (MGM) (33d wk). Nifty $16,000. Last week, $17,000.

Monroe (Jovan) (1,000; 65-90)—"Cleopatra's Daughter" (Indie) and "A Bomb For A Dictator" (Indie). Smart $5.500. Last week, "Day In Court" (Indie) "Rice Girl" (Indie) (reissues), $5,000.

Oriental (Indie) (3,400; 90-$1.80)—"Stolen Hours" (UA). Big $23,500. Last week, "Toys In Attic" (UA) (4th wk), $12,500.

Roosevelt (B&K) (1,400; 90-$1.80)

(Continued on page 10)

'Irma' Bangup $7,500 in Pitt For 8th; 'Leopard' Sad 5G; 'West' Big 8G

Pittsburgh, Oct. 15.

Biz continues offish this round at most Pitt firstruns, with newcomer "Leopard" a weakie at the Gateway. "Cleopatra" is bouncing back this round, the 16th, at Penn. "Irma La Douce" continues big in eighth at Fulton. "How West Was Won" ditto in 30th week at Warner.

"Lord of Flies," with good notices, is lofty in second at Squirrel Hill. "Heavens Above," new entry, shapes fine at arty Shadyside. "V.I.P.'s" looks okay in third at Stanley.

Estimates for This Week

Forum (Assoc.) (380; $1.75)—"Murder at Gallop" (MGM) (4th wk). Snappy $3.800. Last week, $4,200.

Fulton (Assoc.) (1,900; $1-$1.75)—"Irma La Douce" (UA) (8th wk). Big $7,500. Last week, $9,000.

Gateway (Assoc.) (1,900; $1-$1.50) — "Leopard" (20th). Drab $5,000 or less. Last week, "Haunting" (MGM), $6,000.

Penn (UATC) (2,003; $2-$3.50)—"Cleopatra" (20th) (16th wk). Running ahead of last week's $13,000 for sock $14,000.

Shadyside (MOTC) (623; $1.75)—"Heavens Above" (Janus). Hep $3,700. Last week, "Winter Light" (Janus) (2d wk-5 days), $1,900.

Squirrel Hill (SW) (832; $1.75)—"Lord of Flies" (Cont) (2d wk). Boff $4,600 and running better than last week's opening round of $4,300.

Stanley (SW) (3,700; $1-$1.50)—"V.I.P.'s" (MGM) (3d wk). Good $9.000. Last week, $11,000.

Warner (SW) (1,260; $1.50-$2.75) "How West Was Won" (MGM) (30th wk). Lofty $8,000. Last week, $7,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'V.I.P.s' Hotsy 9G, Prov.; 'Murder' 6G

Providence, Oct. 15.

"Cleopatra" in 11th session at Elmwood and "V.I.P.s" in third at State are again leaders in a fairly good town this week. Majestic's "Murder, Inc." looks fairly good. "Wives and Lovers" at Strand and "The Leopard" at Albee are okay.

Albee (RKO) (2,200; 75-$1)—"Leopard" (20th). Passable $5,000. Last week, "Shock Corridor" (AA) and "I'll Give My Life" (AA), mild $4,500.

Elmwood (Snider) (2,200; $2.50-$3)—"Cleopatra" (20th) (11th wk). Nifty $12,000. Tenth was $13,000.

Majestic (SW) (2,200; 75-$1)—"Murder, Inc." (20th). Fairly good $6,000. Last week, "Gunfight at O.I. Corral" (Par) and "Last Train From Gun Hill" (Par) (reissues), $5,000.

State (Loew) (3,200; $1-$1.50)—"V.I.P.s" (MGM) (3d wk). Still hot $9,000 after swingy $10,500 in 2d.

Strand (National Realty) (2,200; 75-$1)—"Wives and Lovers" (Par). Oke $4,800. Last week "In French Style" (Col) very slow $2,000.

'Sea' Strong $15,000 In Frisco; 'Cleo' Big 18G

San Francisco, Oct. 15.

Firstrun biz is fairly good here this week but some new entrants not so good. "20,000 Leagues Under Sea" shapes fine on opener at Warfield. "Rampage" looks fair in first at Golden Gate. "Leopard" is rated nice at Stage Door while "Cry of Battle" is passable at St. Francis. "V.I.P.s" looms great in third at Embassy.

Estimates for This Week

Alexandria (United Calif.) (1,444; $5)—"Cleopatra" (20th) (16th wk). Big $18,000. Last week, $18,500.

Coronet (United Calif.) (1,250; $2-$2.50) — "New Kind of Love" (Par) (2d wk). Flat $5,000. Last week, $5,700.

El Rancho Drive-In (Affil.) (925 cars; $1.25 person) — "Stolen Hours" (UA). Fair $4,000. Last week "Johnny Cool" (UA), $5,400.

Embassy (Dibble-McLean) (1,400; $1.75)—"V.I.P.s" (MGM) (3d wk. Great $12,000 or near. Last week, $19,000.

Esquire (No. Coast) (846; $1.25-$1.50)—"Irma La Douce" (UA) and "Hud" (Par) (subruns). Big $7,000 or better. Last week, "55 Days at Peking" (AA) (subrun) (2d wk), $6,000.

Golden Gate (RKO) (2,850; $1.25-$1.50) — "Rampage" (WB). Fair $11,000. Last week, "Flower Drum Song" (U) and "Midnight Lace" (U) (reissues), $4,500.

Metro (United Calif.) (1,000; $1.75-$2)—"Mondo Cane" (Times) (20th wk). Good $2,800. Last week, $3.000.

Music Hall (Ros) (365; $1.49)—"L-Shaped Room" (Col) (17th wk). Solid $2.500. Last week, $2.700.

Orpheum (Cinedome) (1,439; $2.75-$3.95) — "How West Was Won" (MGM) (33d wk). Smash $24.000 or better. Last week, $25,200.

Paramount (Par) (2,646; $1.50-$1.75) — "Shock Corridor" (AA). Sad $9.000 in 9 days. Last week, "Haunting" (MGM) (2d wk-5 days) $6.500.

Presidio (Art Theatre Guild) (750; $1.25-$1.50)—"Lord of Flies"

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'Sea' Sturdy $11,000 In Cleve.; 'V.I.P.s' Nice 8½G

Cleveland, Oct. 15.

Slight drop is observed this round here but exhibitors look for a quick pickup, now that kids are back to school. "20,000 Leagues Under Sea" looks good at Allen. "Leopard" at Palace shapes mild. "Cleopatra," in 16th lap for Loew's Ohio, has slowed down to $10,000 mark. "V.I.P.s" at State shows stamina in third round.

Estimates for This Week

Allen (Stanley-Warner) (2,866; $1.25-$1.85)—"20,000 Leagues Under Sea" (BV). Good $11,600 or over. Last week, "Wall of Noise" (WB) and "Ticklish Affair" (MGM), $9,500.

Colony Art (Stanley-Warner) (1,354; $1.50)—"Conjugal Bed" (Embassy). Good $3,500. Last week, "Three Fables of Love" (Janus), $2,100.

Continental Art (Art Theatre Guild) (925; $1.50) — "Balcony" (Cont) (2d wk). Average $2,200. Last week, $2,600.

Heights Art (Art Theatre Guild) (925; $1.50)—"American in Paris" (MGM) (reissue). Light $1,800. Last week, "Winter Light" (Janus), $2,100.

Hippodrome (East Hipp) (3,500; $1.25-$1.50) — "Running Man" (Col). Ordinary $9,000. Last week, "Shock Corridor" (AA), $7,500.

Ohio (Loew) (1,020; $1.80-$3.50)—"Cleopatra" (20th) (16th wk). Still satisfactory at $10,000. Last week, $10,200.

Palace (F&A Theatre) (1,254; $1.25-$1.50) — "Leopard" (20th). Mild $6,000. Last week, "Love and Desire" (20th) and "Marilyn" (20th), $7,500.

State (Loew) (3,450; $1.50)—"V.I.P.s" (MGM) (3d wk). Pleasing $8,500 after $10,000 last week.

Westwood Art (Art Theatre Guild) (955; $1.50) — "Balcony" (Cont) (2d wk). Passable $2,100. Last week, $2,500.

'Girl' Fancy 15G, Det.; 'Hours' 10G

Detroit, Oct. 15.

Only two newcomers, both good, this week but the holdovers and longtermers continue to coin the real money, with another great grossing week in prospect. "That Kind of Girl" is fast on opener at the Fox. "Stolen Hours" shapes oke at the Grand Circus in first.

"V.I.P.s" stays wham in third week at Michigan. "Cleopatra" is great in 16th session at the United Artists. "How West Was Won" stays sensational in 33d round at the Music Hall. "20,000 Leaagues Under Sea" shapes good in second at the Adams.

Estimates for This Week

Fox (Downtown Fox Corp.) (5,041; $1.25-$1.49)—"That Kind of Girl" (Indie) and "Young Go Wild" (Indie). Fast $15,000. Last week, "Playgird After Dark" (Indie) and "Playgirds and Vampire" (Indie), $7,500.

Michigan (United Detroit) (4,926; $1.25-$1.49 — "V.I.P.s" (MGM) (3d wk). Wham $22,000. Last week, same

Palms (UD) (2,995; $1.25-$1.49)—"Johnny Cool" (UA) (2d wk). Good $10,000. Last week, $14,000.

Madison (UD) (1,408; $1.25-$1.49)—"The Leopard" (20th) (2d wk). Fair $7,000. Last week, $9,000.

Grand Circus (UD) (1,400; $1.25-$1.49) — "Stolen Hours" (UA). Average $10,000. Last week, "Magnificent Sinner" (Indie) and "Love on the Riviera" (Indie), $5,000.

Adams (Community) (1,700; $1.23-$1.50)—"20,000 Leagues Under the Sea" (BV) (reissue) (2d wk). Good $7,500. Last week, $8,500.

United Artists (UA) (1,667; $1.50-$3.50) — "Cleopatra" (20th) (16th wk). Great $16,000 or near. Last week, $16,900.

Music Hall (Beacon Enterprises) (1,213; $1.25-$2.80) — "How West Was Won" (MGM) (33d wk). Wow $14,000. Last week, $14,300.

Mercury (Suburban Detroit) (1,468; $1-$1.80)—"New Kind of Love" (Par) (2d wk). Hot $8,000. Last week, $10,000.

Trans-Lux Krim (Trans-Lux) (980; $1.65)—"Sporting Life" (Indie) (2d wk). Good $6,000 or near. Last week, $7,000.

Four New Bills Boost Uneven B'way; 'Jones' Record 35½G, 'Number' Wow 22G; 'V.I.P.s'-Stage Big 150G, 4th

Preeming of four new bills in the past week is not boosting biz at Broadway deluxers as much as hoped for in the current stanza. Columbus Day last Saturday (12) neither helped nor hurt much, the parade in the afternoon sloughing trade while the boxoffice picked up that night.

Top new entrant, "Tom Jones," registered a new record opening week at the Cinema One, with a mighty $35,500. Theatre tilted its scale to $2.50 for Friday and Saturday nights, and added extra shows to handle the crowds. Pic drew rave reviews. "Sword of Lancelot" paired with 'Kiss of Vampire" was only modest $12,000 on initial week at the Palace.

"Any Number Can Win" climbed to a wow $22,000 opening session at the Sutton, one of high opening week marks at this house. "Cry of Battle" looks to hit mild $11,000 on first round at the Victoria. "Wuthering Heights" held with great $14,000 or close for second week at the Coronet.

"V.I.P.s" with stageshow likely will hold with a big $150,000 in fourth session at the Music Hall, and stays a fifth, with "Mary, Mary" coming in Oct. 24. "Johnny Cool" dropped to okay $17,000 in second round at the Astor and the Trans-Lux 85th Street, being especially weak at the latter. "Great Escape" was solid $13,500 in 10th frame at the DeMille.

"Conjugal Bed" was sock $2,500 in fourth session daydating the Forum and Fine Arts. "In the French Style" held with good $8,500 in fourth week at the Baronet. Paramount brings in "Ramage" today (Wed.).

"Cleopatra" held with great $48,000 in 18th stanza at the Rivoli. "Lawrence of Arabia," helped apparently by closing notices, picked up to big $23,000 in 43d round at the Criterion. "How West Was Won" had an extra matinee and showed sock $25,500 for 29th session at the Cinerama.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2)—"Stolen Hours" (UA). Opens today (Wed.). Last week, "Johnny Cool" (UA) (2d wk), was okay $17,000 after $27,500 for opener. Both pix daydating with Trans-Lux 85th Street.

Cinerama (Loew) (1,552; $1.50-$3.50) — "How West Was Won" (MGM) (30th wk). The 29th session ended Sunday (13) was sock $25,500 for 12 performances after $25,000 for 11 shows in 28th week. Stays on indef.

Criterion (Moss) (1,520; $1.80-$4.80) — "Lawrence of Arabia" (Col) (44th-final wk). The 43d round finished Sunday (13) was great $23,000 after $22,000 for 42d week. Ends run here Oct. 20, and moves over to the State. Crit closes down for several weeks, reopening on Nov. 13 with "Take Her, She's Mine" (20th).

DeMille (Reade) (1,463; 90-$2.50)—"Great Escape" (UA) (11th wk). The 10th session concluded yesterday (Tues.) was trim $13,500 after $14,000 for ninth week.

Embassy (Guild Enterprises) (500; $1.50-$2.50) — "8½" (Embassy) (17th wk). The 16th week finished Monday (14) was good $7,500 after $8,000 for 15th frame. Daydating with the festival.

Forum (Norel) (813; $1.25-$1.80)—"Conjugal Bed" (Embassy) (5th wk). Fourth session completed Sunday (13) was excellent $12,000 after $12,700 for third week. Daydating with Fine Arts.

Palace (RKO) (1,642; $1.25-$2)—"Sword of Lancelot" (U) and "Kiss of Vampire" (U) (2d wk). Dual bill hit okay $12,000 or near in initial week ended yesterday (Tues.). "Man With X-Ray Eyes" (AI) and "Dementia 13" (AI) dual bill opens Oct. 23.

Paramount (AB-PT) (3,665; $1-$2)—"Rampage" (WB). Opens today (Wed.). Last week, "Haunting" (MGM) (4th wk), mild $16,000 or close after $18.000 for third.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"V.I.P.s" (MGM) and stage-show (4th wk). This session ending today (Wed.) looks like big $150,000 or near after $160,000 for third. Stays for fifth week. "Mary, Mary" (WB) is due in on Oct. 24.

Rivoli (UAT) (1,545; $2.50-$5.50)—"Cleopatra" (20th) (19th wk). The 18th round completed yesterday (Tues.) was great $48,000 after $47,800 for 17th week.

State (Loew) (1,850; $1.50-$3.50) "Running Man" (Col) (3d-final wk). Second week ended yesterday (Tues.) was mild $11,000 or close after $12,200 for opener. Daydated with Trans-Lux 52d Street last week. "Lawrence of Arabia" (Col) is due to open Oct. 23 on popscale, continuous run.

Victoria (City Inv.) (1,003; $1.25-$2)—"Cry of Battle" (AA). First week ending tomorrow (Thurs.) looks like mild $11,000 or thereabouts. Holding. In ahead. "In French Style" (Col) (3d wk-9 days), $11,000.

First-Run Arties

Baronet (Reade) (430; $1.25-$2)—"In French Style" (Col) (5th wk). Fourth week ended Sunday (13) was splendid $8,500 after $9,800 in third round.

Beekman (Rugoff Th.) (590; $1.50-$2)—"The Suitor" (Atl.) (5th wk). Fourth round finished Monday (14) was fancy $7,500 after $9,500 for third.

Carnegie Hall Cinema (F&A) (330; $1.50-$2)—"Music Man" (Harrison). Opened yesterday (Tues.). In ahead, "Good Soldier Schweik"

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'Rampage' Stout $8,500, Cincy; 'Sea' Smooth 7½G; 'Irma' Nice 7G, 11th

Cincinnati, Oct. 15.

Firstrun traffic here this week is in moderate tempo with "V.I.P.s" holding the brass ring in third sturdy round at Albee. "Rampage" looks sturdy on opener at Palace. "20,000 Leagues Under Sea" repeat at Keith's rates big. Dualed "Man With X-Ray Eyes" and "Terrified" bids for a good session at Twin Drive-In, now on winter schedule. "How West Was Won," sans reserved-seat policy, remains potent in 30th frame at Capitol. "Cleopatra" shapes so-so in 16th canto at Grand. "Irma La Douce" looms pleasing in 11th week at the Valley. Lotsa juve trade to Cincinnati Gardens for six-day engagement of "Ice Follies" ended Sunday (13).

Estimates for This Week

Albee (RKO) (3,100; $1.25-$1.80)—"V.I.P.s" (MGM) (3d wk). Sturdy $10,000. Last week, $13,000.

Capitol (SW-Cinerama) (1,540; $1.25-$2.75) — "How West Was Won" (MGM) (30th wk). Potent $8,500. Hard ticket policy discontinued Thursday (10). Last week, $8,700.

Esquire Art (Cin-T-Co) (500; $1.25) — "Sporting Life" (Cont). Fair $1,500. Last week, "Murder At Gallop" (MGM), $1,800.

Grand (RKO) (1,396; $1.80-$3)—"Cleopatra" (20th) (16th wk). Moderate $8,500. Last week, $9,000.

Guild (Vance) (272; $1.25)—"My Name Is Ivan" (Indie) (2d wk). Slow $1,000 after $1,200 opener.

Hyde Park Art (Cin-T-Co) (700; $1.25) — "Sporting Life" (Cont). Fair $1,200. Last week, "Murder At Gallop" (MGM), $1,400.

Keith's (Cin-T-Co) (1,500; $1.25-$1.50) —"20,000 Leagues Under Sea" (BV) (reissue). Big $7,500 or over. Last week, "Caretakers" (UA), $6,000.

Palace (RKO) (2,600; $1-$1.25)—"Rampage" (WB). Firm $8,500. Last week, "Stolen Hours" (UA), $7,500.

Twin Drive-In (Cin-T-Co) (800 cars each side; $1)—West: "Man With X-Ray Eyes" (AI) and "Terrified" (AI). Good $7,000. Last week, "Hootennanny Hoot" (MGM) and "Tarzan's Three Challengers" (MGM), $5,000. East side operating Fri.-Sat. only on seasonal change. Last week, "Come Blow Horn" (Par) and "Donovan's Reef" (Par) (subruns), $3,500 at 85c.

Valley (Cin-T-Co) (1,275; $1.50-$1.80) — "Irma La Douce" (UA) (11th wk). Pleasing $7,000. Last week, $7,800.

'Love' OK $13,000, Philly; 'Sea' Nice 12G; '8½' Boff 13G; 'V.I.P.s' Big 16G

Philadelphia, Oct. 15.

Some new, strong entrants will help the local boxoffice setup here this stanza. "New Kind of Love" shapes okay in opening round at the Fox. "Rampage" looms good on initialer at Goldman. "Leopard" looks fair in first stanza at Randolph. "20,000 Leagues Under Sea" is rated fine on opening session at Stanton.

"Running Man" looms good at Trans-Lux in first. "8½" looks great on initial week daydating two houses. "V.I.P.s" is holding with a smash take in third week at Arcadia.

Estimates for This Week

Arcadia (S&S) (623; 95-$1.60)—"V.I.P.s" (MGM) (3d wk). Flashy $16,000. Last week, $20,000.

Boyd (SW) (1,536; $2-$2.75)—"How West Was Won" (MGM) (32d wk). Big $8,000. Last week, $7,800.

Bryn Mawr (SW) (680; $1.49)—"8½" (Emb). Big $7,000 or over. Last week, "Winter Light" (Indie), $2,700.

Fox (Milgram) (2,200; 95-$1.80)—"New Kind of Love" (Par). Okay $13,000. Last week, "Great Escape" (UA) (8th wk), $11,000.

Goldman (Goldman) (1,000; 95-$1.80) — "Rampage" (WB). Good $10,000. Last week, "Shock Corridor" (AA) (2d wk), $6,000.

Lane (SW) (1,000; $1.49)—"Mouse on Moon" (Lope) (2d wk). Quiet $3,000. Last week, $4,000.

Midtown (Goldman) (1,200; 95-$1.80)—"The Nights with Cleopatra" (Indie). Mild $7,000 or near. Last week, "Wives and Lovers" (Par) (2d wk), $8,000.

Randolph (Goldman) (2,200; 95-$1.80)—"Leopard" (20th). Fair $11,500. Last week, "Condemned of Altona" (20th) (3d wk), $6,000.

Stanley (SW) (1,450; $2.50-$3)—"Cleopatra" (20th) (16th wk). Fat $23,000 or close. Last week, $25,000.

Stanton (SW) (1,483; 95-$1.80)—"20,000 Leagues Under Sea" (BV) (reissue). Nice $12,000. Last week, "Haunting" (MGM) (2d wk), $8,000.

Studio (Goldberg) (400; 95-$1.80)—"Free, White and 21" (Indie) and "Playgirl After Dark" (Indie). Good $3,200. Last week, "Amorous Sex" (Indie) and "Love at Night" (Indie), $4,200.

Trans-Lux (T-L) (500; 95-$1.80)—"Running Man" (Col). Good $5,500. Last week, "In French Style" (Col) (2d wk), $3,500.

World (Rugoff) (500; 95-$1.80)—"8½" (Emb). Wow $6,000 or better. Last week, "Winter Light" (Indie), $3,500.

Yorktown (SW) (1,000; $1.49)—"La Dolce Vita" (Indie). Sour $2,800. Last week, "In French Style" (Col) (2d wk), $3,000.

'Wives' Fine $9,000 In Buff; 'V.I.P.s' Fat 10G

Buffalo, Oct. 15.

There are not many new entries here this round and they are not all strong. "Wives and Lovers" shapes fine in two spots opening stanza. "Haunted Palace" is only okay at Paramount. "20,000 Leagues Under Sea" is rated neat for first session at the Century. "V.I.P.s" looks fancy in third session at the Buffalo.

Estimates for This Week

Buffalo (Loew) (3,500; 90-$1.49) "V.I.Ps" (MGM) (3d wk). Fancy $10,000 or near. Last week, $11,000.

Center (AB-PT) (2,500; $1.40-$3) — "Cleopatra" (20th) (16th wk). Maybe fair $6,000. Last week, $5,500.

Century (UATC) (2,700; 90-$1.25)—"20,000 Leagues Under Sea" (BV) (reissue) and Alaskan Eskimo" (BV). Neat $10,000. Last week, "Three Stooges" (Col) and "Siege of Saxons" (Col), $3,900.

Paramount (AB-PT) (3,000; 90-$1.25) — "Haunted Palace" (AI). Okay $9,000 or over. Last week, "Shock Corridor" (AA), $7,000.

Cinema (Martina) (450; 90-$1.25)—"Wives and Lovers" (Par). Fine $4,000. Last week, "Irma La Douce" (UA) (14th wk), $3,500 at $1.49 top.

Amherst (Dipson) (1,000; 90-$1.25)—"Wives and Lovers" (Par). Good $5,000 or close. Last week, "Irma La Douce" (UA) (14th wk), $3,600 at $1.49 top.

CHICAGO

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— "20,000 Leagues Under Sea" (BV) (reissue) (2d wk). Sharp $16,000 or close. Last week, $18,500.

State-Lake (B&K) (2,400; $2-$4) — "Cleopatra" (20th) (16th wk). Firm $28,000. Last week, $29,000.

Surf (H&E Balaban) (684; $1.50-$1.80)—"Greenwich Village Story" (Ellis) (2d wk). Fair $3,000. Last week, $2,800.

Town (Teitel) (640; $1.25-$1.80) — "Good Soldier Schweik" (Lionex) (2d wk). Good $4,100. Last week, $5,000.

United Artists (B&K) (1,700; 90-$1.80)—"For Love or Money" (U) (3d wk). Smart $14,000. Last week, $17,000.

Woods (Essaness) (1,200; 90-$1.80) — "The Terror" (AI) and "Dementia 13" (AI) (2d wk). Happy $13,000. Last week, $20,000.

World (Teitel) (608; 90-$1.80)—"L-Shaped Room" (Col) (16th wk). Nice $4,200. Laast week, $4,000.

BROADWAY

(Continued from page 9)

(Lionex) (8th wk), was fair $3,300 after $3,600 in seventh week.

Cinema One (Rugoff Th.) (700; $1.50-$2.50) — "Tom Jones" (UA) (2d wk). Initial week ended Sunday (13) soared to mighty $35,500, new record for house, and topping combined mark for single pic playing both this theatre and Cinema Two. This money possibly helped by boosting night scale to $2.50 for Friday and Saturday nights, and adding extra shows for these two days.

Cinema Two (Rugoff Th.) (300; $1.50-$2)—"The Haunting" (MGM) (m.o.) (2d wk). First round completed Sunday (13) was good $6,000.

Coronet (Reade) (500; $1.50-$2)—"Wuthering Heights" (Cont) (3d wk). Second stanza finished yesterday (Tues.) was sock $14,000 or over after $15,500 for opener.

Festival (Embassy) (546; $2-$2.50)—"8½" (Embassy) (17th wk). The 16th session ended Monday (14) was big $7,500 after $7,700 for 15th week.

Fine Arts (Davis) (468; $1.80-$2)—"Conjugal Bed" (Embassy) (5th wk). The fourth round ended Sunday (13) was smash $9,500 after $11,800 for third.

Guild (Guild) (450; $1-$1.75)—"La Poupee" (Hakim) (8th-final wk). The seventh week finished yesterday (Tues.) was fair $3,800 or close after $4,000 for stanza. "Householder" (Indie) opens Oct. 21.

Little Carnegie (Landau) (520; $1.25-$2)—"Sporting Life" (Cont) (14th wk). The 13th session completed yesterday (Tues.) was good $6,000 after $6,500 for 12th week.

Murray Hill (Rugoff Th.) (565; $1.50-$2)—"Lilies of Field" (UA) (3d wk). Second stanza ended Monday (14) was sock $14,000 after $15,000 for opener.

Paris (Pathe Cinema) (568; $1.50-$2) — "My Life To Live" (Union) (4th wk). Third stanza ended Sunday (13) was okay $6,000 after $6,500 for second. House hurriedly brought in "Devil and 10 Commandments" (Union) on Monday (14).

Plaza (Lopert) (525; $1.50-$2)—"Leopard" (20th) (10th wk). The ninth round finished Monday (14) was socko $7,000 after $7,400 for eighth. Holds.

Sutton (Rugoff Th.) (561; $1.50-$2) — "Any Number Can Win" (MGM) (2d wk). First week ended Monday (14) was wham $22,000 or near, one of high opening week marks at this house.

Toho Cinema (Toho) (299; $1.50-$2) — "Chushingura" (Toho) (2d wk). This session finishing tomorrow (Thurs.) looks like smash $9,000 after $11,000 for opener, best at this house since started current policy, stays on indef.

Tower East (Loew) (588; $1.50-$2)—"Lord of Flies" (Cont) (9th wk). Eighth stanza ended Monday (14) was fine $7,000 or near after $8,000 in seventh. Stays on.

Trans-Lux East (T-L) (600; $1.25-$2) — "Gone Are the Days" (Indie) (4th wk). Third round ended Sunday (13) was big $9,000, same as in second. Stays on indef. at present gait.

Trans-Lux 52d St. (T-L) (540; $1.25-$2) — "Rampage" (WB). Opens today (Wed.). In ahead, "Running Man" (Col) (2d wk), was good $5,800 after $7,800 for initial week.

Trans-Lux 85th St. (T-L) (550; $1.25-$2) — "Stolen Hours" (UA). Opens today (Wed.). Last week, "Johnny Cool" (UA) (2d wk), was thin $3,500 after $5,000 for opener.

'Lilies' Lusty $9,000 in Hub; 'Rampage' Oke 10G; 'Cool' Torrid 13G, 2d

Boston, Oct. 15.

First full observance of Columbus Day with Hub parade brought crowds downtown and will hypo biz for this round. Shift to cold weather and tourist foilage visitors were added upbeat factors. "Lilies of Field" is lusty at the Capri. "Rampage" is just okay at Paramount.

Holdovers are sturdy with "Johnny Cool" hot in second at the Gary. "V.I.P.s" shapes slick in third round at Orpheum. "Lord of Flies" looks bright at the Cinema, Kenmore Square in fourth.

Estimates for This Week

Astor (B&Q) (1,117; 90-$1.50)—"To Catch Thief" (Par) and "Vertigo" (Par) (reissues). Oke $6,500. Last week, "Wives and Lovers" (Par) (3d wk), $4,500.

Beacon Hill (Sack) (900; $1-$1.80)—"Stolen Hours" (UA) (2d wk). Slick $11,000. Last week, $14,000.

Boston (Beacon Ent.) (1,345; $1.20-$2.95) — "How West Was Won" (MGM) (29th wk). Good $12,000. Last week, $13,000.

Capri (Sack) (850; 90-$1.50) — "Lilies of Field" (UA). Loud $9,000. Last week, "L-Shaped Room" (Col) (m.o.) (9th wk), $5,500.

Center (E. M. Loew) (1,250; 90-$1.25) — "Pagan Hellcat" (Indie) and "Violated Paradise" (Indie). Neat $5,000. Last week, "Yojimbo" (Indie) and "Tales of Paris" (Indie), $6,500.

Cinema, Kenmore Square (Indie) (320; $1.40-$1.90)—"Lord of Flies" (Cont) (4th wk). Smart $5,000. Last week, $6,000.

Exeter (Indie) (1,300; 90-$1.49) —"Murder at Gallop" (MGM) (7th wk). Okay $5,000. Last week, $6,000.

Fenway (Indie) (1,300; 90-$1.49) —"Girl in Bikini" (Indie) and "Festival Girl" (Indie). Oke $4,800. Last week, "Not Tonight, Henry" (Indie) and "Jungle Street Girl" (Indie) (reruns), $4,000.

Gary (Sack) (1,277; 75-$1.80)—"Johnny Cool" (UA) (2d wk). Hotsy $13,000. Last week, $16,000.

Mayflower (ATC) (689; 90-$1.50) —"Women of World" (Embassy) and "Madame" (Embassy) (reruns). Okay $4,000. Last week, "Caretakers" (UA) and "Mouse on Moon" (Lopert) (subruns), $3,500.

Memorial (RKO) (3,000; 90-$1.50)—"Lover Come Back" (U) and "Touch of Mink" (U) (reissues). Mild $9,500. Last week, "For Love or Money" (U) and "French Mistress" (Indie) (4th wk), $7,500.

Music Hall (Sack) (2,200; $2-$3.90)—"Cleopatra" (20th) (17th wk). The 16th week ended Monday (14) was okay $18,000. Last week, $20,000.

Orpheum (Loew) (2,900; 90-$1.65)—"V.I.P.s" (MGM) (3d wk). Fine $15,000. Last week, $18,000.

Paramount (NET) (2,357; 90-$1.65) — "Rampage" (WB) and "Paris Pickup" (Indie). Okay $10,000. Last week, "20,000 Leagues Under Sea" (BV) (reissue), $9,000.

Pilgrim (ATC) (1,909; 75-$1.25) — "Passion Holiday" (Flamingo) and "Beauty and Body" (Indie) (2d wk). Sock $14,000. Last week, $16,000.

Park Square (Indie) (300; $1.80) —"8½" (Embassy) (12th wk). Oke $3,000. Last week, same.

Saxon (Sack) (1,100; $1.50-$2.75) —"Irma La Douce" (UA) (14th wk). Perky $10,000. Last week, same.

State (Trans-Lux) (730; 75-$1.25) —"Female Animal" (Indie) and "Sun Lovers" (Indie). Hot $10,000. Last week, "Bunny Yeager's Nude Camera" (Cinema) and "Pagan Island" (Cinema) (3d wk), $7,000.

Challenge Films Files

Albany, Oct. 15.

Challenge Films Inc. has been reserved as a corporate name for a company to conduct business, with offices in New York.

Nichols-Bliss Inc., c/o Attorney Richard H. Roemer, filed the certificate with the Secretary of State at Albany.

'New Love' Big $8,500, Mpls.; 'Rampage' 5G; 'V.I.P.s' Smash 7G, 3d; 'Cleo' 9G

SAN FRANCISCO

(Continued from page 9)

(5th wk). Fine $3,000. Last week, $4,500.

Royal (Nasser) (850; $1-$1.50)—"Stolen Hours" (UA). Good $2,500. Last week, "Johnny Cool" (UA), $4,500.

St. Francis (Par) (1,400; $1.50-$1.75) — "Cry of Battle" (AA). Passable $8,500. Last week, "In French Style" (Col) (2d wk), $6,500.

Stage Door (A-R) (444; $1.50-$1.80)—"The leopard" (20th). Nice $6,500.

United Artists (No. Coast) (1,148; $3-$3.75) — "Lawrence of Arabia" (Col) (38th wk). Hep $10,000. Last week, $10,200.

Vogue (S. F. Theatres) (365; $2) —"Stranger Knocks" (T-L) (8th wk). Oke $3,900. Last week $4,000.

Warfield (FWC) (2,656; $1.25-$1.50) — "20,000 Leagues Under Sea" (BV) (reissue). Fine $15,000 or near. Last week, "Haunted Palace" (AI) and "Terrified" (AI) (2d wk), $7,500.

LOS ANGELES

(Continued from page 8)

FWC-UATC) (1,757; 2,344; 1,535; 1,298; 1,392; $1-$2)—"Toys in Attic" (UA) (1st general release) and "Elmer Gantry" (UA) (reissue). Fair $21,000. Last week, Egyptian, "The Leopard" (20th) (8th wk), $5,300.

Fine Arts (FWC) (631; $2-$2.40) —"Conjugal Bed" (Emb) (2d wk). Nice $4,500. Last week, $5,200.

Fox Wilshire (FWC) (1,990; $2-$2.40)—"New Kind of Love" (Par) (2d wk). Handy $11,000. Last week, $14,500.

Beverly (State) (1,150; $2-$2.40) —"Wives and Lovers" (Par) (3d wk). Okay $5,000. Last week, $6,000.

Hollywood Paramount (State) (1,468; $1.55 - $2.40) — "V.I.P.s" (MGM) (5th wk). Torrid $16,000. Last week, $19,000.

Lido (FWC) (876; $2)—"Sporting Life" (Ster) (5th wk). Dim $2,000. Last week, $2,200.

Chinese (FWC) (1,408; $2-$2.40) —"Irma La Douce" (UA) (15th wk). Hotsy $13,000. Last week, $12,000.

Vogue (FWC) (810; $1.25-$1.49) —"Women of World" (Emb) (13th wk) and "David and Lisa" (Con) (m.o.). Comely $5,500.

Pantages (RKO) (1,512; $2.50-$5.50) — "Cleopatra" (20th) (17th wk). Lush $37,000. Last week, $36,000.

Music Hall (Ros) (720; $2-$2.40) —"L-Shaped Room" (Col) (17th wk). Okay $3,700. Last week, $3,800.

Warner Hollywood (SW) (1,291; $1.25-$2.80) — "How West Was Won" (MGM) (34th wk). Great $21,000. Last week, $18,600.

Warner Beverly (SW) (1,316; $1.65-$3.50) — "Lawrence of Arabia" (Col) (43d wk). Sturdy $13,000. Last week, $13,200.

BALTIMORE

(Continued from page 8)

"Irma La Douce" (UA) (14th wk). Torrid $5,500. Last week, $6,000.

New (Fruchtman) (1,600; 50-$1.50)—"Women of World" (Embassy) (3d wk). Nice $8,000. Last week, $10,000.

Mayfair (Fruchtman) (1,600; 50-$1.50)—"Leopard" (20th). Big $12,000. Last week, "Lawrence of Arabia" (Col) (19th wk), $9,000.

Playhouse (Schwaber) (365; 90-$1.50) — "L-Shaped Room" (Col) (15th wk). Steady $2,000. Last week, $2,500.

Stanton (Fruchtman) (2,800; 50-$1.50)—"V.I.P.s" (MGM) (3d wk). Good $12,000. Last week, $15,000.

Senator (Durkee) (960; 90-$1.50) —"Irma La Douce" (UA) (14th wk). Down to okay $4,000. Last week, $5,000.

Town (T-L) (1,125; 50-$1.50)—"The Haunting" (MGM) (2d wk). Fair $8,000. Last week, $9,000.

Uptown (Fruchtman) (1,100; 50-$1.50)—"Johnny Cool" (UA) (2d wk). Warm $5,000. Last week, $8,000.

Rex (Freedman) (1,100; $1.50)—"Naked Witch" (Indie) (2d wk). Slow $1,500. Last week, $2,500.

Minneapolis, Oct. 15.

Loop fresh entries number only three but one of them, "A New Kind of Love," is socko at Lyric. However, the Gopher, going in for first time for an "adults only" picture, "Promises, Promises," is also shaping toward a big gross. Other newcomer, "Rampage," though well exploited, is not getting far at the large Orpheum. Absence of stars is mostly blamed.

Holdovers still are getting the top coin. "How West Was Won" is rated remarkable in 32d round at Cooper. "Cleopatra," in 16th session at Century looks big. "Irma La Douce" has gone into 14th week, and still solid at World. "V.I.P.s" shapes socko in third at State.

Estimates for This Week

Academy (Mann) (1,000; $1.25-$1.50)—"Leopard" (20th) (2d wk). Light $4,000. Laast week, $5,000.

Avalon (Frank) (800; $1) — "Troubled Girl" (Janus) and "Captain's Table" (20th) (subrun). Modest $1,400. Last week, "Traveling Light" (Indie) and "Big Time Operators" (Indie) subrun (2d wk), $1,000.

Campus (Mann) (600; $1) — "Greenwich Village Story" (Ellis). Slow $1,200. Last week, subrun.

Century (Par) (1,300; $2.10-$3.50) —"Cleopatra" (20th) (16th wk). Big $9,000. Last week, $9,500.

Cooper (CF) (805; $1.25-$2.50)—"How West Was Won" (MGM) (32d wk). Remarkable $9,000. Last week, $8,500.

Gopher (Berger) (1,000; $1-$1.25) — "Promises, Promises" (Indie). Big $7,000. Last week, "Stolen Hours" (UA), $2,500.

Lyric (Par) (1,000; $1.25-$1.50)—"New Kind of Love" (Par). Hefty $8,500. Last week, "Shock Corridor" (AA) (2d wk), $2,500 in five days at $1-$1.25 scale.

Mann (Mann) (1,000; $1.25-$1.50) —"Caretakers" (UA) (2d wk). Good $6,000, but goes out. Last week, $9,000.

Orpheum (Mann) (2,900; $1-$1.25)—"Rampage" (WB). Slow $5,000. Last week, "Hootenanny Hoot" (MGM), $3,000.

Park (Mann) (1,000; $1.50) — "Thrill of It All" (U) (12th wk). Nice $3,500. Last week, $3,500.

State (Par) (2,200; $1.25-$1.50)—"V.I.P.s" (MGM) (3d wk). Boff $7,000. Last week, $10,000.

Suburban World (Mann) (800; $1.25)—"Mouse on Moon" (Lope). Modest $2,000. Last week, "Three Fables of Love" (Janus), $1,000.

World (Mann) (400; $1.25-$1.50) —"Irma La Douce" (UA) (14th wk). Tremendous $5,000. Last week, same.

SEATTLE

(Continued from page 8)

$1.50) — "Irma La Douce" (12th wk). Big $6,000. Last week, $6,100.

Orpheum (Hamrick) (2,200; $1.25-$1.50)—"For Love or Money" (U) and "Castillians" (WB). Mild $7,000 or less. Last week, house was dark.

Paramount (Fox-Evergreen) (3,000; $1.25-$1.50)—"Cry of Battle" (AA) and "From Hell To Eternity" (AA). Bad $2,500 or close. Last week, "Around World in Daze" (Col) and "Siege of Saxons" (Col), $2,800 in 5 days.

Fifth Avenue (Fox-Evergreen) (2,500; $1.25-$1.50)—"New Kind of Love" (Par), "Gunfight at OK Corral" (Par) (reissue). Looks light $7,000 or less.

PORTLAND, ORE.

(Continued from page 8)

"Irma La Douce" (UA) (11th wk). Big $4,500. Last week, $4,400.

Music Box (Hamrick) (640; $1-$1.50)—"New Kind of Love" (Par) and "Man Who Knew Too Much" (Par) (reissue). Modest $4,000 or over. Last week, "Wives and Lovers" (Par) and "Trouble With Harry" (Par) (reissue) (2d wk), $2,300.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Haunted Palace" (AI) and "Mind Benders" (AI). Mild $5,500. Last week, "Hootenanny Hoot" (MGM) and "Young and Brave" (MGM), $4,600.

Paramount (Port-Par) (1,406; $2-$3.50)—"Cleopatra" (20th) (16th wk). Okay $8,000. Last week, $8,800.

Amusement Stock Quotations

Week Ended Tues. (15)

N. Y. Stock Exchange

1963 High	1963 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
15⅜	12⅛	ABC Vending	112	13⅝	12¼	13⅜	+ ¾
38¼	27⅞	Am Br-Par Th	606	32⅞	28	32¾	+4
21⅜	14½	Ampex	639	18⅝	17⅝	18	— ½
79¾	42½	CBS	303	78¼	75	76¾	— ⅞
18¾	12⅛	Chris Craft	74	13¾	13	13¼	— ⅛
29½	22¼	Col Pix	107	25¼	23¾	25¼	+1⅛
46	45⅛	Decca	10	45½	45½	45½	
46⅜	27¾	Disney	93	44⅞	42¾	44¾	+1¾
122⅜	106⅛	Eastman Kdk	289	112	110½	110⅝	— ⅜
6⅜	5¼	EMI	90	5¾	5½	5½	
16½	9⅝	Glen Alden	448	14¾	14¼	14¼	+ ¼
23¾	15¾	Loew's Thea.	60	17½	17⅛	17⅜	— ⅛
68¾	48	MCA Inc.	33	61½	60⅜	61	— ⅛
37¼	15	Metromedia	257	35⅜	33	34¾	+ ⅞
37¼	28	MGM	94	31	30½	30¾	+ ¼
12¾	7⅞	Nat. G'l Corp.	98	9⅞	9¼	9¾	+ ¼
24¾	20½	Outlet	†540	23	22⅛	22¾	+ ½
53⅛	35¼	Paramount	113	50⅞	46¾	50¼	+2
211½	120½	Polaroid	2139	175¼	159¼	164¼	—8½
75¼	56	RCA	2629	79⅜	75	78	+3
10¼	6¾	Republic	41	9⅝	9¼	9¼	..
16⅝	14	Rep. pfd.	7	15⅞	15⅝	15⅞	+ ⅜
25⅜	20½	Stanley War.	68	24⅞	24	24	— ⅝
45⅜	31	Storer	12	40⅜	40	40	— ¼
28¼	17⅞	Taft Bdcst.	51	24½	23½	24¼	+ ¼
37	20	20th-Fox	1326	34½	32	32	—2
32	17¾	United Artists	410	24¼	21½	23¾	+1¾
16¼	12⅞	Warner Bros.	73	14¾	13¾	14½	+ ⅜
68¾	51	Zenith	994	68¼	63¼	66⅛	+1¾

American Stock Exchange

4	2⅛	Allied Artists	30	2½	2⅜	2½	..
8¾	5	BalM'nt GAC	23	7⅛	7	7	— ⅛
12¼	6¾	Cam-P'kway	29	8⅞	8½	8½	— ⅜
24⅞	16⅞	Cap. Cit. Bdc.	74	21¼	20⅛	20¼	— ¾
17⅜	12⅞	Cin'rama Inc.	464	15⅞	15⅛	15⅞	+ ½
8⅞	6½	Desilu Prods.	35	8¼	7⅝	7⅝	— ½
7½	4¾	Filmways	168	8⅜	7¼	8⅜	+1
11⅞	9	Movielab	15	9⅝	9¼	9¼	— ½
13	5¾	MPO Vid	9	10¼	9⅝	10¼	+ ⅜
5⅛	2⅞	Reeves Bdcst.	40	3	2⅞	2⅞	— ⅛
3⅞	2⅛	Reeves Ind.	127	3⅝	3¼	3¼	— ⅜
17¾	13¼	Rollins Bdcst.	16	15⅜	14⅞	14⅞	+ ⅛
25⅜	16¾	Screen Gems	18	21⅛	19⅞	19⅞	—1¼
22	8⅝	Technicolor	491	21¼	18½	21¼	+2
6¾	4⅛	Teleprompter	16	4⅞	4⅝	4¾	+ ⅛
2¾	⅞	Tele-Indus	5	1⅛	1	1⅛	+ ⅛
13⅝	11	Trans-Lux	11	12	11¾	11¾	— ⅜

* Week Ended Mon. (14).
† Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Commonwealth Theatres of Puerto Rico	6	6⅞	
Four Star Television	9¼	10¼	— ¾
Gen. Aniline & Film	340	368	+10
General Drive-in	9¾	10⅝	— ⅛
Magna Pictures	1⅝	2	
Medallion Pictures	14¼	15⅜	+1
Pickwick International	4¼	5	+ ¼
Premier Albums	5⅞	6⅝	..
Rust Craft Greeting Cards	12¼	13⅝	— ¼
Seven Arts Productions	7⅜	8⅛	— ¼
Transcontinent Television	19⅛	20⅜	+ ¾
U. A. Theatres	10¼	11¾	
Walter Reade-Sterling Inc.	3¼	3⅞	+ ⅝
Wometco Enterprises	34¼	36⅞	—1¾
Wrather Corp.	6¾	7½	+ ⅛

(Source: National Assn. of Securities Dealers Inc.)

French State Building New Film Studios But for Its Own TV; Saddens Showmen

Paris, Oct. 15.

Dream of a French "Hollywood" on the Riviera, with its good weather and now easy plane access to Paris, has been bruited around for several years. Indications are that facilities will defintely be built. Opening is already spoken of for late in 1964. Only drawback seems to be that it will be primarily aimed at vidfilm work.

Film people here in Paris are not too happy about the television angle since money will be coming from the state which thus favors itself as operator of a network. This is little help to the harrassed theatrical cinema industry of France.

Be that as it may, new production centre is to cover 22 hectars of land in the little Riviera town of Colle-Sur-Loup not too far from Nice. The Victorine Studios at Nice, now busy, will be razed when the complex is finished.

Land was bought for a reported $400,000 by a national planning commission and has finally gotten the go-ahead after local and governmental checks. It will be run by the national video arm, Radiodiffusion-Television Francaise, and a film production, exhibition and distrib setup, also owned by the government, UGC. Cost of construction is estimated at $6,000,000 to come from state and private coffers.

It will house four vidpic stages. Product will fill the home-set hours of a new second channel due next year. A further reason for showmen in Paris to grumble. It's all anti-boxoffice to them.

Per France's quest for grandeur, statements are being issued that plant will be one of the biggest vidpic centers in the world.

Syndicates of Technical and Industrial Film Workers feel that laying out tax money, a good part of which comes from film sources, for tv studios, when private companies have plenty of space, is a danger to film workers.

Columbia Usual Pfd.

Columbia board yesterday (Tues.) declared the regular quarterly dividend of $1.06¼ on the $4.25 cumulative preferred stock.

It's payable Nov. 15 to holders of record on Nov. 1.

VIDEOIZE 'DAY' AWARD AS BEST ALIEN FILM

Paris, Oct. 15.

In ceremonies televised throughout Europe Friday (11) night, the Victoir du Cinema was awarded 20th-Fox's "Longest Day" as the best foreign film to play France in the 1962-63 season.

Producer Darryl F. Zanuck wasn't on hand for the ceremonies, but accepted via a film interview recorded earlier.

Swerdlow Succeeds To Rose's Regional U Post

Abraham Swerdlow has been promoted to the post of regional sales manager for Universal Pictures, succeeding Barney Rose who died a few weeks ago.

Swerdlow will headquarter in Los Angeles. Robert L. Carpenter, sales manager in Memphis since 1957, has been promoted to branch manager in Los Angeles, replacing Swerdlow, effective Oct. 28. Lewis Dreisbach, office manager and head booker in Dallas, has been upped to sales manager in Memphis.

Swerdlow joined Universal as a cashier in L.A. in 1941 and was branch manager in San Francisco in 1948 before being promoted to the Los Angeles job. Carpenter started with U in 1949 as a booker in Memphis and Dreisbach has been with the distrib since 1958.

North Park Goes Art

Buffalo, Oct. 15.

Brian Theatre Corp. of New York City, which operates theatres in New York, New Jersey and Ohio, has leased the North Park effective immediately.

Will change the name to the North Park Cinema presenting art films exclusively.

Roger Lewis, Publicity Chief That Was, Learns Vagaries of Major Distribs

Major film companies are a very nervous breed, according to Roger Lewis, a former vice president himself of a major distrib, United Artists, and now an indie filmmaker. "When the cards are down" he says of them, "everyone runs the other way."

Lewis, naturally, is referring to a project of his own which bounced among a couple of majors before finally landing with Ely A. Landau under whose aegis it is now in production. It's "The Pawnbroker" the filmization of Edward Lewis Wallant's novel of the same title, scripted by David Friedkin and Mort Fine and being directed by Sidney Lumet with Rod Steiger starring.

Philip Langner is coproducer of the project which has taken two years to get into work, mostly because of the antics of major companies they deali with.

"Pawnbroker" is the story of a German Jew who today lives a reclusive life as the operator of a Harlem hock shop after years in a Nazi concentration camp during the war. Lewis relates how one company liked it very much if only he would change one or two minor things like: (1) does the leading character really have to be Jewish? and (2) couldn't you maybe cut out the reference to the concentration camp.

These, to Lewis, are absolutes to the story. His conclusion after this and other sessions is that majors "think a thing is a great property but maybe someone else should do it or they want it changed in such a way that the whole thing is lost." Another technique used is they throw in heavy above the line costs which handicap the project and the next one of any substance that comes along is doomed by the example of the other.

Decisions, Decisions

So why not produce it himself? With Langner's legit background a limited partnership type of operation would be a relatively easy matter to set up. Lewis agrees but he feels that "you spend too much time trying to cover all the holes as a limited partnership independent." The whole process is too involved and ultimately takes too much of a producer's time away from the actual production because of the welter of details involved with such an operation. There are also financial risks, he says, noting that "there are more pictures in a lab with a hook on them or waiting to be edited or scored or whatever because the producers just can't get that last bit of dough up."

An operation like Landau's takes this burden off the producer and frees him to work on his property. Also, Lewis says, with Landau he enjoys as much freedom of ideas as if he were producing it strictly on his own. And there's no tangled burocracy to fight as there is with a major. It all adds up to the ideal way to produce pix, he feels, and he is currently working on other projects, maybe to be done with Landau.

"Pawnbroker" is being done with Steiger, Lumet and others taking a low salary in favor of a percentage of the picture's action. This was Landau's lure to the stars and other participants in his "Long Day's Journey Into Night," which was also directed by Lumet and photographed by Boris Kauffman who's also lensing "Pawnbroker." Lewis says that "actors, directors and the rest are much nore willing to make this type of a picture than distributors are to because the distribs are too worried about how they'll come out." Yet the distribs are the first to blame the creators for being money-hungry, he points out.

In the course of the two years spent getting "Pawnbroker" into production, Lewis began to do some writing. He will have two scripts seen on tv's "The Defenders" this season as well as teleplays on other shows. He has also developed some original plots for future pictures. But right now all that's important to him is getting his pet "Pawnbroker" on film. What comes next is still undecided.

Mastroianni's American Exposure Via Levine

Italo actor Marcello Mastroianni is operating in high gear these days, almost exclusively under aegis of Joseph E. Levine. He is currently being seen in the Gotham area in two films playing 53 theatres, is costarring with Sophia Loren in a film presently being lensed in Italy and will shortly begin two more picture projects. All of this activity is via the Levine route.

Mastroianni performance in "Divorce — Italian Style" is currently on display in 51 Loew's and other neighborhood houses in the New York area. The actor is also represented by Federico Fellini's "8½" which is in its 17th week at Levine's Festival Theatre and the New Embassy Theatre in Gotham. "Divorce," incidentally, played for over a year at the Paris Theatre, N.Y., before moving onto the multiple trail.

The performer is now before the camera in Milan costarring with Miss Loren in Levine and Carlo Ponti's coproduction "Yesterday, Today and Tomorrow," being directed by Vittorio De Sica. Following completion of this picture he will begin work in "Casanova," another Levine-Ponti effort, which will be lensed in five countries using femme costars from each nation, all under the direction of Mauro Bologini. After that assignment, Mastroianni will do his first American film, a still untitled picture to be produced by Levine from an original idea by the actor himself.

Inside Stuff—Pictures

Norman Foster, 37, U.S. baritone residing in Vienna, states that he's planning to produce a filmization of Otto Nicolai's opera, "The Merry Women of Windsor," for television. He says Anita Ekberg and Anna Magnani are to play the leads. "It doesn't matter that the two can't sing," Foster said. "The playback system can easily be utilized on Nicolai's music."

With regard to his recently completed tv production of Bela Bartok's opera, "Duke Bluebeard's Castle," he said that its budget originally amounted to 200,000 D-Marks ($50,000) but then climbed up $125,000. Michael Powell directed "Castle" which, incidentally, employes only two singers: Uruguayan-born Ana Raquel-Satre (Judith) and Foster (Duke Bluebeard) himself. Foster said that he invested all his savings in the production. British tollvision, which starts operating in October 1964, has acquired "Castle," he said.

Universal presently has a stockpile of upwards of $30,000,000 in negatives as yet unreleased. Company starts them in December with "Charade." All of the coin, spent in 1963, figures for recupment in 1964 and beyond.

Following "Charade" comes "Man's Favorite Sport?," "Captain Newman, M.D.," "The Brass Bottle," "Chalk Garden," "Bedtime Story" (nee "King of the Mountain") and "Wild and Wonderful."

As far as 1963 is concerned, "To Kill a Mockingbird" and "Thrill" were the b.o. standouts. The former has reportedly done nearly $7,000,000 in gross business domestically since its debut last fall. Overseas it has been doing soundly also. "Thrill" has taken in close to $3,000,000 on the domestic market so far and Universal is projecting it to be a $6,000,000 candidate by the time it's through. Some of the company's other pix didn't turn out as well but U execs claim that 1963 year-end figures will show a good year in 1963.

But the big year looks like 1964 with that $30,000,000 of inventory.

Neil Simon's current legit comedy, "Barefoot In The Park," which opened to good out-of-town reviews, wound up as a Paramount preproduction buy after agent Irving Paul Lazar virtually set the deal with Warner Bros. However, when Par disclosed it had a preproduction option with Simon (Par filmed his "Come Blow Your Horn," starring Frank Sinatra), Lazar effected the WB release. Par matched the $150,000 terms against a $400,000 ceiling. The escalation comes via 10% of the gross of every successful week the show runs on Broadway.

A new British fan magazine is to be launched on December 15 by Circuits Management Association Ltd., the theatrical arm of the Rank Organization. It will be produced by Interspan Press Services Ltd. The new monthly, to be called Showtime, will have an initial circulation of more than 200,000 and will sell at 10c a copy, using more than 500 Rank outlets, including 350 Odeon and Gaumont cinemas, 100 theatre restaurants, and bingo, social clubs and dance studios. Peter Tipthorp, former editor of Photoplay, has been named as editor of Showtime. The magazine, which will run 36 pages per issue, including 10 in color, will be printed in Holland.

Elias Alfred McQuaid, former journalist, who began his professional career as a newsman in Manchester, N.H. is America's new consul-general in Edinburgh, Scotland. As such, he will take an active part in the 1964 Edinburgh International Festival. A native of Canadia, N.H., McQuaid was a scribe in Boston, and later joined the staff of the N.Y. Herald Tribune, Paris edition From 1946 to 1948 he was editor of a New Hampshire Sunday sheet. He entered the U.S. Consular Service in 1948. From 1949 to 1952 he was Press Attache at the U.S. Embassy in Paris.

Whispers are heard in New York that the proposed studio at Malibu supposedly to be jointly owned and operated by 20th-Fox, Metro and Columbia has run into second thoughts of Darryl F. Zanuck that space be made available on a rental basis to Col and MGM. Latter two companies just don't like that revision of proposition. They were going along on the thought of sharing facilities for filmmaking coowners and cotenants.

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Waiting For the 'Jury'

Post-premiere party Thursday night (10), given by Algonquin Hotel owners Mary and Ben B. Bodne for old friend Louis Nizer and his friends, followed the opening of "A Case of Libel." There were offbeat connotations. Unusually namey, gamey, savvy show biz, legalistic, literati et al. were invitees. It was a case of author Nizer, playwright Henry Denker (who adapted the Westbrook Pegler-Quentin Reynolds chapter from Nizer's bestseller, "My Life In Court") and their 300 or so friends waiting for another kind of "jury" to bring in the verdict. Meaning the four drama critics on the morning papers.

The uncertainty—despite the obviously highly enthusiastic reaction to a taut courtroom drama—was heightened by Barry Gray's (WMCA) pan on the play, the lone dissenter, because the NBC post-preem opinion was contradictorily enthusiastic. Still, the convincer, even to such old pros as Nizer, his law partner Arthur B. Krim (now prez of United Artists), Darryl F. Zanuck, et al., among those present, was what will those four guys on the aisle say?

Dramatized version had changed the Pegler, Reynolds, Hearst et al. names. After the tensions were off, with the good quartet of bulldog editions' notices, humorist Harry Hershfield got extra laughs by sidling up to pals and whispering, "I think this play is something to do with Pegler."

This raised a footnote wonder how would the Journal-American handle it? Critic John McClain's notice was perhaps the top rave.

Nizer was skeptic throughout. The unanimous raves were "too much for me," he said the following day, "I'm going to get out of town for a few days and digest it."

The Bodnes, incidentally, had a sampling of the Broadway grapevine on post-premiere parties—50% of the 300 guests were crashers. Or, more strictly, people asked by invitees "come along am sure it'll be all right," with result that the crush was abnormal. They didn't care—it was all for old friend Nizer anyway.

What Now for 'Gone Are the Days'?

Exploiteers Show Interest If No Curbs on Their Sell—Hammer Thinks Overseas Prospects Good

Interest on the part of Walter Reade-Sterling and 20th Century-Fox is reported in domestic distribution of "Gone Are the Days," the civil rights satire which opened recently to a curious lack of response despite favorable reviews. Actually, by the end of the first week, the pic was performing quite well at the Trans-Lux East Theatre, N.Y. There has been considerable interest of overseas where the subject matter may have special interest. Despite generally unexciting business, Trans-Lux prez Richard Brandt is holding film at his house.

After last week's splash in the press about the plight of the racial farce, many individuals and groups rallied to the support of the film buying blocks of tickets and otherwise demonstrating their partisanship. Interestingly, however, although the ofay press jumped on the story and gave it considerable play, the Negro press virtually ignored both the film and the public reaction to it.

The plan is now to try and get the film into distribution. The Hammer Bros., producers of the pic, which is an adaptation by Ossie Davis of his Broadway comedy "Purlie Victorious," are particularly interested in getting it shown in the south. Milton Hammer said last week that he had inquiries from exhibs in Charlotte, Memphis, New Orleans and Atlanta about booking the film. Importantly, it is the Hammers plan not to play the picture in segregated houses.

Hammer states that film appeals to "exploiteers" who offer to take the picture on and give it a big exploitation drive, not necessarily with the taste and style the Hammers initially intended. Hammers' reaction has been a definite nix of such offers.

Hammers hope to screen film for President Kennedy to get his views on the advisability of its release abroad. Milt Hammer knew JFK as a junior senator some years ago and was, in fact the first one to put him on tv on his "Washington Spotlight" show which he long since gave up. In any case, since "Gone Are the Days" is a debatable pic as far as the U.S. Image is concerned, Hammer wants to get some kind of official opinion on the film.

Fairbairn's 20th Post

London, Oct. 15.

John Fairbairn has been named 20th-Fox ad-pub director in the United Kingdom, replacing Rowland Hill, who resigned last week. Ronald Shinn continues as assistant ad-pub director.

Fairbairn joined the industry in 1932 and since 1948 has been with the Rank Organization, most recently as publicity liaison to the Samuel Bronston Co. in Madrid during production of "55 Days at Peking" and "Fall of the Roman Empire."

New Detroit Twin

Detroit, Oct. 15.

Construction is under way on the 2,000,000-seat, twin auditorium Carousel Theatre, located in an eastside suburban shopping centre. Theatre is the first new hardtop in the suburb of Warren in more than 25 years.

Theatre will be operated by General Drive-In Corp. which plans to play either two different films at the same time or the same movie with a new starting time in the twin auditoriums.

To Pow Censors, 200 Exhibs Back 'Bill of Rights'

Over 200 exhibs across the country have joined the Council of Motion Picture Organizations' Bill of Rights campaign. Nearly all 50 states are included in the exhib list.

The COMPO campaign is aimed at promoting greater public awareness of the Bill of Rights. Asked to serve on the state committees were exhibs who had previously served in COMPO drives of the past. These committeemen will now enlist the support of other exhibs in their areas.

The organization is conducting its Bill of Rights drive in connection with its continuing effort against censorship. In the course of the latter campaign, the group found that public indifference to the Bill makes it possible for agitators for pix censorship to find public support, which in turn, the organization claims, encourages legislators to promote censorship legislation.

In discussing the developments in the Bill of Rights campaign, COMPO exec v.p. Charles E. McCarthy commented that "the hearings now being conducted by the Marano legislative committee in New York are an example of legislator's readiness to ignore Constitutional freedoms guaranteed in the Bill of Rights." He said that, although most of the committee is composed of lawyers who are fully aware of Supreme Court rulings on censorship, they are ignoring such factors in their testimony.

"Were the public at large more keenly aware of the Bill of Rights and the necessity of preserving it intact, there would be more public opposition to censorship agitation with a consequent caution among legislators." Hence the COMPO campaigns.

Retitle 'Gang Murders' Into 'La Cosa Nostra'

Chicago, Oct. 15.

A documentary theatrical titled "True Gang Murders," from which Teitel Films got a very mild response when it was released two years ago, is stirring some fresh interest as a result of Joe Valachi's confessional to the Senate Crime Investigating subcommittee. Through still photos, the picture traces notable gang killings from Jesse James to Roger Touhy.

Kenneth L. Dickinson, who owns the Homewood Theatre in Homewood, Ill., and the Town, in Highland, Ind., has booked the film for both his houses as a topical entry. He's gotten permission to change the title to "La Cosa Nostra, et. al."

Six-Lane Road

Continued from page 3

would seem that 20th would be tying up an unprecedented amount of money (don't mention the "Cleopatra" negative) by having $42,000,000 wrapped up in six "slow-release" roadshows.

It may be, however, that the company has had such good fortune in its cash advance guarantee policy on "Cleopatra," that it figures it can do the same on these six new roadshows. The selling of the six for cash-guarantees-in-advance would allow the company to maintain a healthy cash position, while still getting all the benefits which can accrue the successful roadshow.

It would also, in effect, make the exhibs share a certain amount of risk and financial burden which heretofore have been shouldered exclusively by the producer-distrib. It's a risk, because a cash-paid-in-advance is a *fait accompli*, and not subject to the kind of "adjustments" as are ordinary minimum guarantees. Also, because exhibs, who pay in advance, must go to the bank for their money, they are paying interest on loans which, once in the distrib's hands, allow the distrib to reduce his indebtedness.

Of additional interest in 20th's roadshow announcement is that all but one of the properties—Robert Wise's production of "The Sand Pebbles" which originally was on the Mirisch-UA slate—are projects initiated by the studio under production veep Richard Zanuck. Also, though each of the films will require extensive location work, all but one will apparently make use of the studio facilities for some portion of its filming.

"The Day Custer Fell," based on a book by David Humphries Miller, using the hour-by-hour narrative technique, plus cameo casting, employed in "The Longest Day." Will be filmed in 70m, color, on location at the Little Big Horn in Wyoming. David Weisbart produces from a screenplay by Elliot Arnold. Starts early next summer.

"Those Magnificent Men in Their Flying Machines," based on a story by Jack Davis about the 1910 English Channel air race. Ken Annakin, who worked with 20th prez Darryl F. Zanuck on "Longest Day," will direct a cast headed by seven international stars. To be photographed in England and France. Starts early May, 1964.

"The Sound of Music" William Wyler's production of Rodgers & Hammerstein's musical. To be photographed in 70m, color, exteriors in Austria and interiors at the studio. Starts May 15, 1964.

"The Sand Pebbles," to be produced and directed by Robert Wise from Robert Anderson script based on Richard McKenna's novel. Exteriors to be shot in Orient, interiors at the studio. Starts October, 1964.

"The Agony and The Ecstacy" by Irving Stone, with screenplay by Philip Dunne. To be shot in 70m, color, in Italy and at the studio. Starts June, 1964.

"Justine," based on Laurence Durrell's four Alexandrian novels, with script by Ben Barzman (who did screenplays for "The Visit" and "The Fall of The Roman Empire"). To be photographed in 70m, color, on locations in the Near East, with interiors at the studio. Starts late next summer. (This is the property which 20th originally acquired for producer Walter Wanger and which writer-director Joseph Mankiewicz was adapting at the time he was called to "to do some work" on "Cleopatra.")

A New Resistive Race Stereotype: Fixed Idea Negro Films Not B.O. Hits Wiseman With Recent Letdown

The recent, well-publicized box-office problems of "Gone Are The Days," Negro star Ossie Davis' film version of his own legit comedy, "Purlie Victorious," isn't helping producer Fred Wiseman in his current negotiations with local distribs re "The Cool World," drama dealing with juvenile gang life in Harlem.

In New York last week, Wiseman reported that at least one major distrib said he wasn't interested in looking at the film after he heard what it was about. There are other interested distribs, says the producer, but he feels they are using the "Gone Are The Days" argument as "a club to beat down the price."

Reaction of overseas distribs is another matter. Following the pic's successful showing at the recent Venice film fest, Wiseman tentatively set distrib deals on the pic for France, Belgium, Italy and Germany. He has held off consumating those deals for the time being in hopes of setting one major distrib to handle the pic worldwide. If he doesn't, he'll go ahead and sell it market by market.

Producer remains somewhat baffled by the local reaction. Acknowledging that few features with Negro protagonists in the past have been hefty b.o. earners, he still feels it's a mistake—or at least extremely p r e m a t u r e—to label "Cool World" a non-grosser. One distrib told him he loved the picture, but couldn't take it on "because I couldn't play it in the South." A couple of days later, a southern drive-in operator contacted him, eager to book the picture.

In Wiseman's admittedly biased opinion, the film is a rough and legitimately violent tale which can "play both sides of the street," effective as drama and as social comment. He also definitely feels that there is a "Negro market" which would find the film enormously interesting and he will, if he has his way, preem the pic in midtown Manhattan and Harlem, day-date.

The film, which was shot here last year entirely on Harlem locations by director Shirley Clarke, was brought in for $300,000, including about $100,000 in deferments. Financing was private, principally from investors in Boston (Wiseman's hometown), and Canada, where Mrs. Wiseman hails from.

At the moment, Wiseman is prepping his second film, "The Revlations of Dr. Modesto," a comedy-satire based on the novel by Alan Harrington. This is budgeted at $250,000 and, unlike "Cool," will go with a completely union crew. There's a chance that a distrib deal on "Cool" would include participation in the new film, tentatively skedded to get underway next May.

Film Traffic In Atlanta

Atlanta, Oct. 15.

Metro's "How the West Was Won" bowed out Thursday (10) at Martin's Cinerama and "The Best of Cinerama" moved in for a roadshow engagement Friday to fill the gap until Stanley Kramer's "It's a Mad, Mad, Mad, Mad World" moves in this winter. "West" had a ninth-month run.

At present Atlanta has one other hardticket operation, Wilby-Kincey chain's Roxy Theatre, where "Cleopatra's" barge is tied up.

Noteworthy openings last week were 20th Century-Fox's Southern premiere of "The Leopard" at Storey's Rhodes Theatre. It's a grind run at $1.25 top.

Back for the first time is "Lawrence," showing at Meiselman's Cherokee Theatre at popular prices.

Metro's "V.I.P.'s" is in its third week at Loew's Grand Theatre and "Irma La Douce" is going strong in its 14th week at 960-seat Capri Cinema.

Fine Art Cinema, owned and operated by Ruth and John Carter (they also o&o Capri) has gone dark for complete remodeling and refurbishing.

Spanish Cash Helps Spur In More Tot Fodder

Madrid, Oct. 15.

Determined to initiate the distribution and exhibition of films for children this season, government authorities have sidestepped political, economic and bureaucratic obstacles to encourage Spanish distribs to import sufficient product assuring partial success at least of a program that will eventually loom larger on Spanish screens.

On the economic level, film authorities have slashed import and dubbing charges to symbolic minimums. Whereas a full-length feature in color and scope is tabbed for import and dubbing anywhere from $18,000 to $5,000, tot product will get by for the mere pittance of around $450. Importers of subtitled pix will pay a maximum of $65, and completely original language celluloid will enter Spain for the modest sum of $17.50.

As a political sop, Franco is prepared to import what Spanish filmites consider a bountiful and artistically balanced supply of children's films from such eastern European countries as Czechoslovakia, Hungary, Bulgaria and Yugoslavia. The government went so far as to favor contact with Iron Curtain producers of this specialized product at the Dijon Children's Film Festival this past summer. However, film authorities will keep a weather eye out and ban anything that resembles propaganda.

Although it has been decreed that one Spanish pic must be distributed and exhibited for every four foreign films imported for low ages, film toppers realize that local production is just getting under way and they are prepared to waive the 4-to-1 decree indefinitely so that the program principally based on foreign imports, is not delayed. Five Spanish film projects for children have been cleared by government authorities, but none have entered production. However, several major companies, including the powerful animated and live action screen commercial and tv commercial producer, Movierecord (in close cooperation with its associate company, Moro Studios), are readying long-range plans in this specialized field.

Mark Robson, currently prepping film version of French novelist Jean Larteguy's "The Centurions," bought rights to author's "The Praetorians," which has same cast of characters. Film is planned as sequel.

U.S. Commerce Dept. Confirms Austria's Slump In Theatre Attendance

Washington, Oct. 15.

Austrian film production and attendance continued sliding last year, the U.S. Commerce Dept. disclosed.

Attendance plummetted to 90,500,000 in 1962 from the 100,500,000 mark in 1961. The trend has continued through the first half of this year.

The domestic industry produced 17 films last year compared to 20 in 1961 and 25 in 1958.

The declines were attributed to the rapid growth of television and private automobile ownership.

In the last two and one-half years 71 houses have closed and exhibitors are asking for reductions on the high house taxes. Prospects for tax relief, however, are not bright.

Another problem facing producers is a capital shortage. One source of supply—West German distributors—has diminished considerably because of the film industry's problems there.

The Austrian export condition has been boosted slightly with the signing of bilateral film exchange agreements with West Germany, France, and Italy.

Socialist Party Protests Vs. Film Censoring by German Trade Office

By HAZEL GUILD

Bonn, Oct. 8.

The outspoken, left-leaning Socialists in the West German Federal Parliament are demanding an investigation into allegedly unfair film censorship under the German government.

The group (second major political party in Germany) is protesting about recent films, mainly from East Germany and the Commie countries, that are not gaining entry into West Germany, with blocking from various federal ministries.

In May 1961, the West German Parliament decided to set up "rules for supervision" to more stringently investigate all the files from the Eastern Block lands at the Federal Office for Trade and Industry in Frankfurt so as to see whether these films meet with German censorship.

Now, it's claimed, this office, which as no actual connection with the German Film Censorship Board, gets the first look at these East films, and has the opportunity to reject them or demand cuts. The Socialists maintain this censorship is illegal and unfair.

For instance, last year at the Mannheim Documentary Film Fest, the Polish film, "Under the Same Heaven," was scheduled to be shown. But the German Ministry of the Interior turned down the film for general release, urging that it not be shown to crix at Mannheim. The rejection served to get the film withdrawn from general release to German cinemas.

Similarly, the Bonn government refused to allow two East German pix made by Commie-controlled DEFA Film Production Company. One was a film version of Berthold Brecht's "Mother Courage." Brecht, of course, was known for his Communistic feelings, but innumerable dramas of the late great German playwright (including "Mother Courage") have been performed in the last few years on the West German stages.

Screened But No Reviews

This pair of pictures was permitted to be shown at Mannheim, but only with the assurance that the crix would not be allowed to review them.

At Frankfurt's Asiatic Film Week held earlier this year (with films from Russia, Red China, India and Japan), three entries from North Vietnam were turned down on the advice of the South Vietnamese Cultural Attache in Bonn, it was reported. But a South Vietnamese hate and propaganda film was permitted to be shown..

The Bonn government demanded so many cuts in the 25-year-old Eisenstein film, "Alexander Nevski," that the final version was a third shorter, the Socialists claimed. The German government also rejected three internationally known films, the Russian pic, "The Silent Don River," plus "Mother Joan of the Angels" and "The Higher Principle."

The Socialists are demanding that the Federal Office for Trade and Industry lose its privilege to pre-screen and pre-censor films, and that the control be given only to the West German Film Censorship Board.

Strange Switch on 'Altona'

Meanwhile, there's been a strange switch regarding one of the films that stirred up much of the fuss here.

There have been many protests in the German press about the unfair censorship of the Vittoria De Sica pic, "The Condemned of Altona," which 20th-Fox made. It's objected that the West German Film Censorship Board cut out all the unfriendly reference to the Germans during the last World War and all the sting against the Nazis that were included in the Sartre play.

But now, the censored version apparently meets with the approval of the powerful Protestant Church here. The Protestant Film Guild has selected the pic as "the best film of the month," citing it as "a true portrayal of the past and bringing a solution to the problems closer to us."

Scot Chain Acquires Assoc. British House

Dundee, Scotland, Oct. 8.

The influential J. B. Milne chain of theatres is acquiring the Palace Cinema, in the East Scotland town of Arbroath, from the powerful Associated British Cinemas.

The Milne circuit of 30 houses already extends from Lerwick, in the Shetland Islands of the north, to Galashiels, in the border country of the south.

Mystery 3-Dimensional Process Given Airing In Belgian Capital

Brussels, Oct. 8.

The big draw as the new season starts is not, in spite of brisk business, "55 Days in Peking" (AA) or "The Birds" (U). Even "Cleopatra" (20th) evicting the very successful "Longest Day" (20th) is overshadowed here currently by "Super-Heraclorama." This is not a new film but a so-called new process that seems to bring 3-D to all films.

Its inventor French scientist M. Bourdiaux, has for a number of months perfected something that caused a real sensation at its gala preem in a suburb cinema, specially equipped with a giant curved screen. M. Bourdiaux still seems a little dazed but is keeping to himself the secret of his process. He has brought to the cinema a feeling of depth, without the use of glasses, or so it seemed to viewers here.

There was plenty of cheering when extracts of several films suddenly came to life within three dimensions. These included extracts of Lamorisse's "Voyage en Ballon" and "West Side Story" (UA) which currently is showing at the same cinema.

M. Bourdiaux so far appears in no mood at this stage to give away any secrets of his invention. All that is known here is that a Cinemascope lens is used as well as the curved screen, made of a variety of lamellae. This screen very precisely follows the shape of the retina establishing a symmetry rather reminiscing of an electronic eye. Projectionists will have to be more careful than ever because the slightest carelessness would create havoc or, at least, Bourdiaux took pleasure in pointing this out.

Beaconsfield Studios Seen Shuttering Soon

London, Oct. 15.

Widespread reports in the past week or two that Beaconsfield studios is going dark were followed last weekend by the issuance of redundancy notices to many studio employees. About 100 workers will be losing their jobs within the next week or two.

It is generally believed that the main reason for the redundancy notices is the backlog of features awaiting release in Britain. The acting chief shop steward at the studios said he believed this was "the end of the road for Beaconsfield."

Athens Theatre Sets Deal for Cinerama

Athens, Oct. 8.

Andreas S. Haliotis, manager of the Radio City Theatre here and of his own film distribution company, signed a pact with the company Orbit of Paris, finalizing an exclusive contract on for Cinerama, for all of Greece. This is the first deal ever concluded to present this screen process here.

Radio City, a 1,000-seater, was the only first run in Athens equipped to present "Around the World." It will be equipped with the conventional three Cinerama projectors. It likely will be ready by the end of October or early in November. Preem film will be "How West Was Won." Admission price will be twice as much of the usual Athens firstrun scale of $2.

German Cinema Biz Off 45% in Six Years

Wiesbaden, Oct. 8.

Latest statistics of the West German film industry organization here, the SPIO, is a sad one. Number of cinema patrons in West Germany has dropped 45% in the last six years, from a postwar high of 818,000,000 in 1956 to only 453,000,000 last year.

In the last three years, 754 houses have closed. And since 1955, the German film production has also been taking steps backward.

In 1955, there were 128 German films produced, and in 1962 there were only 63 (that was a reduction of 19 less than the year before). And of the "pure" German films the count was only 45, with the other 18 being co-productions with foreign interests.

Children's films and fairy tales, once a good business here, are almost non-existent, with only one picture made in this category last year.

The Americans, according to the SPIO study, came in with 36.5% of the boxoffice receipts last year, with the Germans placing second via their own productions.

Set Barcelona's Film Fair Fare

Barcelona, Oct. 15.

Barcelona's Fifth International Film Congress, which this year incorporates a trade fair of product and equipment related to the motion picture, television and optical industries, has disclosed its program of film features and shorts. In addition to 21 noncompetitive full-length pix, the Congress will screen an elaborate Charlie Chaplin retrospective series and a less extensive group of films directed by Roberto Rossellini.

While the 21 entries in the Week of Color Films would alone assemble Congress audiences three times a day in the new Auditorium of Nations, organizers have this year come up with a contest for color shorts and documentaries that will send 67 entries into competition from 18 countries.

With the exception of "Donovan's Reef" and "Come Fly With Me," American features to be screened during the Week of Color Films go back to include Nick Ray's old "Rebel Without Cause," "Breakfast at Tiffany's" and "Flower Drum Song." Spain is represented with a brace of outstanding pix—"Weep for a Bandit" and "History of the Tarantos."

Congress will this year close out a five-week period of entertainment, social, sports and varied activities, elaborately programmed by the Catalan city fathers for Barcelona's annual Virgin of Mercy Fiesta.

U.S. Major Distribs Not Very Upset by Algeria's Takeover of Cinemas

Paris, Oct. 8.

American major film company reps are not unduly alarmed at the rash of nationalizations of theatres recently in Algeria. However, they are keeping an eye on events since Algeria is a key North African market. But, so far the major offices there are calmly carrying on their work.

The Ben Bella government, besides estates and French newspapers, has taken over abandoned French hardtops, and also is cracking down on properties that were bought by locals just before and after independence. Basis for this is that some of these cannot prove the origin of the funds used for purchases.

It is not excluded that Yanks could have some trouble later with their distrib setup here, but there seems no indication of expropriation in the near future. It is probably felt these offices are needed to help run a complicated business. The government has indicated it wants its theatres open and needs screen product.

But is is known there is a faction that would like to see these company outfits taken over by the government. It is now a watch-and-wait attitude with business as usual as long as the setup remains status quo.

International Sound Track

London

A new Brigitte Bardot film goes on location in London, starting next Monday (21). It's "Une Ravissante Idiote," in which she costars with **Anthony Perkins**, with **Edouard Molinaro** directing . . . **Carl Foreman** has lined up three royal premieres for "The Victors," starting with the opening in London on Nov. 18, which will be attended by **Prince Philip** and the **Duke and Duchess of Gloucester. King and Queen of Sweden** will attend the Stockholm launching on Dec. 12 and five days later the **King and Queen of Denmark** will be attending their first royal preem at Copenhagen. Both the Stockholm and Copenhagen galas are in aid of the Red Cross . . . "Divorce—Italian Style," still on West End prerelease, starts its general release in the London area on Oct. 28. **Joseph E. Levine** film is distributed in Britain through 20th-Fox . . . **Charles H. Schneer** started filming at Shepperton last week on "The First Men in the Moon," which **Nathan Juran** is directing. **Martha Hyer, Lionel Jeffries** and **Edward Judd** in it. **Ray Harryhausen** is again doing special effects and the script is by **Nigel Kneale** and **Jan Read** . . . 107 out of a possible 109 Rank theatre managers were winners in the incentive showmanship contest organized jointly by Rank, Columbia and BLC to launch **Charles H. Schneer's** "Jason and the Argonauts" and "Siege of the Saxons." More than $2,800 was paid out in prize money.

Paris

New posh arty firstrun house opening in Saint-Germain-Des-Pres district. Le Dragon tees off with the French prizewinner at the recent Venice Film Fest, **Louis Malle's** "Le Feu Follet" (The Will-'o-The-Wisp) . . . Riviera town of Saint-Raphael covets a studio and other filmmaking facilities as Victorine Studios in Nice face razing in near future . . . Calls still come to VARIETY here, for **Deanna Durban's** address. She is completely retired and prefers strict privacy. She is even called Jeanne. Married to a local film producer . . . "The V.I.P.'s" (MG) getting generally okay reviews if film is termed stereotyped and familiar.

miliar . . . Film started well at the boxoffice . . . **Paul Heller**, producer of Yank indie "David and Lisa," in to confab with writer **James Jones** on doing an oater script for him. Heller heads back to London where he is prepping a pic to be directed by Argentine director **Leopoldo Torre Nilsson** . . . What's-it-mean playwrights **Eugene Ionesco, Harold Pinter** and **Samuel Beckett** working on scripts for episode pic to be made here next year . . . "The Great Escape" (UA) already has over 200,000 admissions in its first-run . . . Multiple-sketch features now prepping are "Success," (in love, politics, biz), "How to Get A Girl," (art of seduction), "The Kiss," (speaks for itself), "Chance" (Luck), and "les Jeux" (gambling) . . . An Italo-French pic called "Cleopatra, A Queen for Caesar" has opened at four houses. But it is not making much headway. Opening of the Fox's "Cleopatra" is being awaited (Oct. 25).

Rome

Ingrid Bergman, here for "The Visit" (20th) does a tv guest appearance for RAI weekly "Cinema d'Oggi," back this week after summer hiatus . . . **Vittorio DeSica** thinking of bringing Flaubert's "A simple heart" to the screen . . . **Nagamasa Kawakita** in town for pic negotiations . . . **Vinod Pathak** setting up Devon Enterprises here in Rome to produce "Giants of Fire," which he calls a "prehistoric science-fiction" item.

Lex Barker, Guy Madison, Daliah Lavi and others, in "The Apache's Last Battle," lensing in Sebenico under direction of **Hugo Fregonese** . . . "Cleopatra" Rome bow a sellout, with $15 benefit tix going for $50 on black market, say local reports . . . **Sophia Loren** started shooting third episode in "Yesterday, Today and Tomorrow" for **Carlo Ponti** and Embassy Pictures in Bergamo, near Milan; episode, scripted by **Cesare Zavattini** and **Billa Zanuso**, is based on **Alberto Moravia** story, "Troppo Ricca" (Too Rich).

Franca Film has cast **Anouk Aimee, Sandra Milo, Jacqueline Sassard, Jeanne Valerie**, and Czech actress **Carla Kadimova** for its second pic, "Le Voci Bianche" (The White Voices), which **P. F. Campanile** and **Massimo Franciosa** co-direct starting this month . . . **George Bornyek** signed with Luxardo Films here for "Berenice, Queen of the Caesars" to follow his current "Bonanza" video stint, may do second pic here too . . **Walter Chiari** stars in "Il Giovedi" (Thursday) for DDL-Centerfilm, Rome, with **Dino Risi** directing.

Technicolor film-saving process has resulted in spurt in company business; Rome plant working overtime to fill commitments, also handling overflow from British Techni operation, an official reports. . . . The Oct. 11 Rome opening of "Cleopatra" got live pickup over Italy's RAI-TV network; Milan opening follows day later . . . **Federico Fellini** still not divulging thread of script he's currently writing, but title will probably be "Giulietta dei Spiriti" (Giulietta of the Spirits), and it should get started this fall . . . Three Yank pix currently leading the key-city b.o. race: "How the West Was Won" (Metro-C'Rama), "The Great Escape" (UA-Dear), and "Hud" (Par), according to early seasonal returns . . . But Italo-mades are ahead percentage-wise, with some 50% of market vs. only 30% for Yank items.

Madrid

Mel Ferrer has stepped out of Eurofilm's religious biopic, "Price of Hope," and is now concentrating on playing the stellar role in "El Greco," which he will coproduce with Impala Films . . . **Ted Taylor** is back for another half-hour Lufthansa telefilm after getting the sponsor's blessing last year with "Six Pair of Red Shoes" . . . **Mariella de Sarzana** returned to William Morris Agency in Hollywood after a 15-month stint holding down the percentery's Madrid desk, but leaves behind her husband **Ray Daley** to wind a major role in "Thin Red Line" . . . **Henry Hathaway** was at Barajas Airport when **Rita Hayworth** arrived for her starring role in **Samuel Bronston's** "Circus World" and supplied some fancy interception to clear his star through an unusually heavy press and fotog gang-up . . . Ex-Bway producer **Ethel Linder Reiner** made her debut film, "Bomb on High Street," in London for Rank (starring **Leslie Howard's** son, **Ronald**) and is now setting up a base in Spain for at least one, and possibly more film productions . . . **Lester Welch** left for London with associate Sam Abarnanel to score and mix his Spanish-made Western, "Gunfighters of Casa Grande." In Madrid, Welch sewed up an untitled coproduction deal with **Dimitri Tiomkin** who may score "Gunfighters" if he meets his music deadline for "Fall of the Roman Empire" . . . Tiomkin is also expecting a legit script he commissioned from French playwright **Gabriel Arrout**, which the composer will ultimately bring to Bway as a musical after it gets an English adaptation . . . Banned under the old censor regime, the **Alberto Sordi** starrer, "Tutti a casa," was cleared for release in another indication ("The Desert Fox" was first) that politically-loaded pix critical of World War II Germans and Italians are now getting a belated green light . . . Box office power of Spain's "From Pink to Yellow" and the Spanish-French coproduction, "Game of Truth," directed by Forque, is netting both pix a solid-to-smash six-week showcase run on the Gran Via . . . Circuit distrib topper **Pedro Balana** rolled up the curtain with "Carmen Jones" in Barcelona to inaugurate the Urgel Cinema, a 3,000-seater, now the biggest in Spain . . . Paris store, Galeries Lafayette, reported taking over leading midtown Madrid hardtop Cine Callao as a future consumer mecca . . . Alumni of the official film faculty have formed the Asociacion de Titulados en Cinematografia (A.T.C.), coinciding with heavy spurt of activity involving postgraduate filmites.

Italo Film World Up in Arms Over New Censorship Hassle Re 'Earth'

Rome, Oct. 8.

The Italian film world is up in arms over another censorship hassle the definitive censor nix recently handed to "In Capo al Mondo" (To the Ends of the Earth), pic directed for producer Moris Ergas by Tinto Bras, and shown this year at the Venice Film Fest.

Motivation of appeals board which turned down second petition by producer on the film specifically singles out the production as being "particularly offensive to common (sexual) decency" as well as "offensive to common decency in a moral and social (sense) as contemplated by the Constitution, and is also destructive of all moral and spiritiual values, anti-social, scurrilous in its language."

Local pundits are particularly incensed by the fact that pic was apparently banned not so much for its moral content but for the theme and ideas it propounds. Censorship of ideas has long been a local bugaboo fought by cultural as well as industry sectors as a remnant of Fascist times.

It was felt that recent assurances from Italo authorities that films would only be judged on moral grounds had now been definitely broken, and another rough period is predicted by producers who have formally protested edict to the Entertainment Ministry.

Large Par Contingent In London to Preview Roughcut of 'Becket'

London, Oct. 15.

A big Paramount contingent from New York, the Philippines, the Far East and Europe was in London last week as guests of Hal Wallis and his partner, Joseph Hazen, to view the first roughcut screening of "Becket," which was recently completed at Shepperton studios.

Heading the contingent was James E. Perkins, president of Paramount International; Charles Boasberg, Paramount distribution topper, and Martin Davis, ad-pub veepee.

Also on hand for the screening were Henri Michaud, manager for Europe, North Africa and the Middle East; Russell W. Hadley, Jr., U.K. managing director; Hugo Stramer, sales manager for Continental Europe; Guenter Schack, European ad-publicity director; Pilade Levi, manager in Italy; Howard Harrison, managing director of Paramount British; Peter Reed, general sales manager U.K.; Jack Upfold, U.K. publicity director; Roy McAree, manager in Malaya; J. Gendre, director of Star Films, Switzerland; and A. S. Velasquez, manager in the Philippines.

Columbia Deal Off, Goyanes Goes Indie

Madrid, Oct. 8.

Producer Manuel Goyanes and Columbia Pictures have called off a deal signed last June for a comedy musical starring the filmmaker's exclusive teenage singing-dancing star, Marisol. Difficulty in lining up a Hollywood costar crooner was reported to be one of the reasons after attempts were made to cast Fabian, James Darren and Paul Anka.

Going it independently, Goyanes has secured Warner Bros. contractee Bob Conrad and will hold back on distribution commitments until George Sherman has finished directing. Conrad recently wound "Palm Springs Weekend."

In addition to Conrad and Marisol, "Pension Madrid" (temporary title) will also topbill Antonio and his Spanish Ballet Co. Sherman starts shooting Oct. 14 at CEA Studios. Augusto Alguero will write the tunes, lyrics and music track.

Antonio is creating a special ballet for "Pension," which he will later incorporate in his repertory for a Hurok-sponsored ballet concert tour of the U.S.A.—timed to end in New York for his dates at the World's Fair.

J. Lee Thompson Forms British Production Co.

London, Oct. 15.

J. Lee Thompson, now directing "What a Way to Go" in Hollywood, has formed a British production company which will make low-budget, arty type of pix costing between $100,000 and $170,000. The British producer-director will function strictly as a producer on this venture, providing the finance and giving opportunities to young directors.

The new outfit, Bowhall Productions Ltd., already has optioned Arnold Wesker's "Chips With Everything" and Clifford Box's "Rose Without a Thorn." It also has acquired an untitled original, which is to be filmed in Spain. John Dexter, who staged the London and Broadway versions of "Chips," has been signed to direct the film.

Thompson aims to produce four films a year under the Bowhall banner, though he admits that most are unlikely to make a profit. He regards them as films which he deeply wishes to make, nevertheless.

Greek Film Fest Lauds Native Pix

Athens, Oct. 8.

During the Salonica Fair, which is held every September in the capital of northern Greece, a Greek Film Fest is being held to attract more visitors to this show. It was presented at first as a Greek Film Week four years ago but soon after was a film festival, with the participation of foreign films. Foreign films, however, are not taking part in the competition. Prizes are awarded only to local pix.

This year only five Greek films were entered because local producers were not satisfied with the members of the committee.

Films presented were: "Little Venuses," with Helen Prokopiou; "Brother Anna," with Peter Fissoun, Manos Katrakis and Xania Kalogeropoulou; "Absence," with Chryssi Koziri; "The Rascal," with Marq Kontou and George Foundas; and "A Delicanis," with Ilya Livikou.

Foreign films presented include "A Night With The Royal Ballet," with Margot Fonteyn and Rudolph Nureyeff (British); "Freud," directed by John Huston, with Montgomery Clift (American); "A Sentimental Story," (Roumanian); "Therese Desqueroux" (French), "The Underground Melody" (French), with Jean Gabin and Alain Delon; and "The Passage" (Italian), with Vittorio Gassman.

The prizes awarded were: Best Director, Nicos Koundouros for "Little Venuses"; Best Actor, P. Fyssoun for "Brother Anna" and Best Actress, Ilya Livikou for "A Delicanis."

Hakims Plan Another 'La Ronde' in France

Paris, Oct. 8.

Another film version of Arthur Schmitzler's Viennese play "La Ronde" (The Round) is to get another round via producers Robert and Raymond Hakim who made it once before in 1950. The Hakims also won a round against a German producer who is also making a pic version, but this one updated from the turn-of-the-century original.

Hakims judgment was that they had first call on this public domain work and the German film must change tittle from "The Round" to "Great Round of Love." German production is being directed by Alfred Wiedenman with Lili Palmer, Anouk Aimée, Peter Van Eyck and others.

The French "Round" will have an Austrian-German director Rolf Thiele if made here in French from a script by playwright Jean Anouilh.

Local pic will have a group of young thesps. The previous Hakim "Round" was done by the late Max Ophuls and was a solid international moneymaker.

Two Named To Rank Board

London, Oct. 15.

Appointment of Sol M. Linowitz and C. R. P. Hamilton to the board of the Rank Organization was announced last week by chairman John Davis.

Linowitz is chairman of the Xerox Corp., which is already represented on the Rank board by Xerox prexy Joseph C. Wilson. The two companies jointly own Rank Xerox while Davis is a director of the American company. Hamilton recently retired from the Bank of England to become deputy chairman of the Standard Bank.

Yank Pix Help Hike Italo B.O. In September

Rome, Oct. 8.

Key city Italian firstrun grosses for September show a biz upbeat this year compared with 1962 totals for the same month, with Yank pix sharing strongly in the higher figures racked up this year.

According to figures just revealed, the U. S. share of the $1,948,800 month's total (vs. only $1,630,400 for September last year) was nearly 40% as against the 32% of last year. Italian films dropped in same period, from 51% to 38.6% for September this year. Italo decline is lower if Franco-Italian pix are included.

Film totals for this season see "Hud" (Par) in the No. 1 slot nationally, followed by "Great Escape" (UA-Dear), "How West Was Won" (MGM) and "The Leopard" (Titanus). But the last two are naturally higher if their previous season's figures are included.

Universal has fifth place with "To Kill a Mockingbird," followed by "Il Delitto Dupre" (Variety) and three other French-Italian pix.

Other pix showing early strength are Dino DeLaurentiis' "The Boom" and Fairfilm's "Il Successo," both Italian.

Scotland Church Head Hits BBC TV Humor

Glasgow, Oct. 8.

The head of the Church of Scotland, Rev. Prof. J. S. Stewart, who is Moderator of the Church's General Assembly, hit out here at the "dingy, dreary and squalid" humor of the BBC satirical tv program, "That Was The Week That Was." He said that, on its opening program he turned off the show after a quarter of an hour.

Topper criticized the sub-Christian standard of culture and the false sophistication of sex. Britain in recent months, he said, had been losing prestige.

Davis Warns Rank Stockholders At Annual Meet That British Film Prod. In Big Trouble; Shareholder Irked

London, Oct. 15.

Unpleasant though it may be, it was necessary for the industry to recognize the fact that British film production was in grave trouble. So said John Davis, chairman of the Rank Organization, when replying to a shareholder's comment at the company's annual general meeting last Thursday (10).

Production costs, he said, were constantly rising and investment in films was not being recovered at the boxoffice. Though insisting that the company studios were being maintained at a technical level in advance of any other lot in Europe, the Rank chairman suggested there was not enough imagination put into British filmmaking to compete with television. Answering a stockholder's query on training artists, technicians and writers, Davis recalled that the Rank Org inaugurated a talent school some years back, but had been ridiculed and criticized for the initiative. "One just cannot put a bunch of men in a room and tell them to write," he explained.

Davis's attitude on the British production crisis was challenged by another stockholder, Danavan Winter, who is himself a young producer-director.

Everyone quakes at John Davis. Not just in the Rank Organization, but throughout the entire industry. "I quake too," he admitted, but then went on to suggest that he had been a mouse for too long, and now he was going to roar like a lion.

Now's Time to Save Industry

He referred to "ugly talk" that the British film industry would be dead by the end of the year, and suggested it was now necessary to try and save themeselves and the industry. He criticized the recent election of former Chancellor of the Exchequer Selwyn Lloyd to the board, declaring that his appointment seemed to be designed to appease the government. He wished that the ex-Minister could have been at the meeting to take a message back to the government to save the industry.

Winter also lashed out at the Rank policy against the making of X-certificate films, although he declared the Organization was not averse to showing them in its theatres. He also commented on a recent production which had been banned by the censor, believing it was the most advanced film ever made in the country. He accused the group of suppressing this film and of being afraid of it. He also wanted to know whether the company's $350,000 investment in it had been written off.

The speaker, who admitted that he had bought a small block of shares to have the opportunity of saying his piece at the stockholders' meet, suggested he was committing professional suicide by making this outburst. By way of reply, the Rank chairman said that he, and other stockholders, would take note of the observations.

Another shareholder urged the need for Rank to pioneer young talent, on Group Three lines; to make supporting features, but John Davis recalled that when that outfit was set up by the National Film Finance Corp., his own company had established its own group for encouraging young talent, and both had folded.

Joe Levine in Rome To Check on Co-Prods.

Rome, Oct. 8.

Embassy Pictures topper Joseph E. Levine, accompanied by veepee Leonard Lightstone and production veep William Zimmerman, is due in Rome this week to o.o. progress on three coproductions Embassy currently has going with producer Carlo Ponti.

Two of them, "Ghost at Noon" and "Empty Canvas," both based on Alberto Moravia novels, have just been completed. A third, "Yesterday, Today, and Tomorrow," is currently shooting in and around Milan under direction of Vittorio DeSica, with Sophia Loren and Marcello Mastroianni in the leads.

While here, Levine also will huddle with Ponti concerning a fourth Ponti-Levine project, "Casanova." This pic stars Marcello Mastroianni in title role, rolls here next month.

British Lion Payoff Sweetens Kitty

London, Oct. 8.

British government has indicated that its $1,650,000-plus loan paid back by British Lion Films will revert to the National Film Finance Corp. to swell its uncommitted resources fund from its present low of $700,000 to the more respectable level of $2,350,000.

According to John Terry, exec in charge of NFFC, which part-finances British films via a government-sponsored revolving fund, the total of uncommitted resources is still some $3,000,000 below what NFFC estimates would be the right amount of on-tap money for investment in production if it is to break even.

Terry says that with the additional loot, NFFC could participate in larger budget pix which are currently picking up the healthy box office coin. As it is, NFFC has to tread warily, invest in more modest productions which provide a lesser return and, in the past year, few winners.

Despite NFFC appeals for more finance, Terry gloomily expresses the opinion that there is "no chance" of the Government coughing up.

No British Entry at London Film Fest

Brit. Film Institute Adamant on 'Servant' But Distrib Said No—So Nothing

London, Oct. 15.

Is it possible to be less chauvinistic than the British? Tonight (Tues.) sees the opening of the seventh London Film Fest at the National Film Theatre, and there will be entries from every major film producing nation in the world, except Britain. How come the native producers are so reluctant to take a bow after participating in all the other international jamborees during the past few months?

It appears the festival organizers (the British Film Institute) had set its heart on having the Union Jack repped by "The Servant," which was an invited entry at Venice festival and was a star attraction at the first Lincoln Centre festival (N.Y.).

It turned out to be a case, however, in which the Institute failed to prevail on the producer and distributor. According to BFI sources, the producers were taking the view that the film had received adequate "cultural exposure" at Venice and New York, and now was the time to start thinking in terms of commercial distribution.

The film, apparently, is being held for release next year. And it seems as if it was felt that a festival screening at this point would yield premature reviews which, even if favorable, might well be forgotten by the time the film goes into regular distribution in 1964.

Ironically, the British picture industry has had stronger than usual representation at this year's festivals, with two pix in Cannes, three in Venice and other candidates at Berlin, Moscow, Locarno, San Sebastian, etc. But on its own territory, it prefers to give the advantage to its Continental rivals. One example of its open-handed generosity, which is never reciprocated, there will be nine French films officially on view during the two weeks' run of the festival here. Italy, though some way behind, has five entries to make it a major runnerup.

The festival opens with the Harold Lloyd program, "The Funny Side of Life," at which the comedian will be present. Also on view from the U.S. will be "Hallelujah the Hills," first shown at Cannes and Locarno, and "The Balcony," which was shown out of competition at Cannes and also entered at Edinburgh.

DeLaurentiis Reveals Empress Set for '64 Pic

Rome, Oct. 8.

Producer Dino DeLaurentiis has revealed that "The Empress," first pic starring Empress Soraya, will go into production early next year. This is based on the story of Catherine the Great of Russia, but tells only that portion of her life leading up to Catherine's Coronation in 1769. Producer said Soraya (as neo-actress will be billed at her own suggestion) had selected this project, from among several scripts submitted to her.

Pic will be lensed in color and widescreen. The onetime Empress of Iran (Sorava) is slated to leave here for Munich after winding current talks which culminated in her choice of projects.

Film Reviews

Continued from page 6

Take Her, She's Mine

ferred to—are shrewdly exploited by director-producer Henry Koster in the case of "Take Her, She's Mine." These diversionary factors save the day.

The difficulty encountered by an older generation in comprehending the behavior of a younger generation is the business explored in this comedy. More specifically, one father's trials and tribulations when he packs his precious daughter off to college and observes, in long distance dismay with an occasional globe-trot for closer inspection, her transition from adolescent to young woman.

Unfortunately, both the collegiate audience and the sharper, more sophisticated customer will take one look at sweet little Sandra Dee and the character she is playing and fail to appreciate "dad" James Stewart's constant misgivings. Obviously she is not *that* kind of girl, a fact of which only her father seems unaware. This, plus the tendency to distort characterization and strain credulity for the sake of a quick gag, plus the shopworn, predictable nature of the chief comedy situations are apt to scare off these more discriminating patrons.

On the other hand, the film should attract the easygoing "family" trade. Middle-aged and more elderly filmgoers figure to relate to the character played so infectiously by their old favorite, Stewart. And they will be inclined to overlook the character distortions and inconsistencies, and settle for the sheer diversion of it all. The picture won't burn up the boxoffice, but it should do all right.

An occasional dash of the "Tammy" whammy seeps into Miss Dee's characterization, but on the whole she's effective. Travilla's gowns ,however, are not always becoming to her. Audrey Meadows, a gifted comedienne, is wasted in the bland and barren role of Stewart's wife. Robert Morley, though in the somewhat irrelevant role of a jaded Britisher, has some of the best lines in the film (scenarist Johnson's dialog is sporadically sharp and funny) and delivers them as only he can.

Young Philippe Forquet is a handsome Gallic newcomer to Hollywood filmdom, but his emoting range at the moment is not exactly extensive, at least in this vehicle. However, his looks should pave the way for new opportunities. John McGiver is especially valuable in support, and others of momentary import are Robert Denver, Monica Moran, Cynthia Pepper, Jenny Maxwell, Maurice Marsac, Irene Tsu, Charla Doherty, Marcel Hillaire, Charles Robinson and Janine Grandel.

Koster keeps the action hopping along even when the script is less than inspired, and consistently exploits cinematic possibilities. He has been stalwartly aided in this regard by cameraman Lucien Ballard and editor Marjorie Fowler. Art direction by Jack Martin Smith and Malcolm Brown is generally tasteful and functional, without any special flair. Jerry Goldsmith has contributed a whimsical score ,especially helpful in a costume party sequence that needs all the help it can get. *Tube.*

Germinal

(FRENCH-DYALISCOPE)

Paris, Oct.8.

Cocinor release of Marceau-Cocinor, Metzger & Woog, Laetitia production. With Jean Sorel, Claude Brasseur, Berthe Grandval, Bernard Blier, Lea Padovani, Simone Valere, Philippe Lemaire, Claude Cerval. Directed by Yves Allegret. Screenplay, Charles Spaak from novel by Emile Zola; camera, Jean Bourgoin; editor, Henri Rust. At Paris, Paris. Running time, **110 MINS.**

Etienne	Jean Sorel
Catherine	Berthe Grandval
Chaval	Claude Brasseur
Director	Bernard Blier
Mother	Lea Padovani
Clotilde	Simone Valere
Engineer	Philippe Lemaire
Grocer	Claude Cerval

Emile Zola's classic tale of a strike in a coal mine in Ninteenth Century France was made by local producers and filmmakers in Hungary. The Hungarians supplied extras, some actors and the technical facilities. French gave the classical story as well lead actors, the writer and director. The Hungarian contribution came out best because this is an academic filming of the novel, and looms mainly a local entry.

The settings of a small coal mine town back in 1863 have a good period flair and there is an impressive use of extras in the strike scenes. But director Yves Allegret has rarely been able to get the intensity in projecting this tale to make it more than a period social melodrama. He is also hampered by an ordinary script which removes much of the fire and depth of the original Zola tome.

Main actors are somewhat flat, interpreting their roles in methodical manner. A young man (Jean Sorel) comes to town and gets a job in a coal mine. He tries to have the exploited miners strike for their rights. They do and lose out, but film ends by pointing up that this was the first germinating step (this explains the title) for later strides.

And in this, the hero falls for a coal miner's daughter, the director of the mine is beset by a cheating wife and the town's women finally raid the grocery store of a lecherous owner. There is also a look at the overcrowding and the work drudgery of the time.

But all this lacks the drive to keep it from seeming old fashioned. Sorel lacks the fervor for his role as the strike leader. Berthe Grandval has sufficient beauty if a bovine appearance as the girl who cannot break tradition for love until impending death forces her to it.

Other roles are well done if they are more largely stereotypes. So this fresco may appeal to locals on the Zola name. But there is a dearth of true dramatic flair and comment on this period to make it more than a dualer item for the U. S. It is technically fine. *Mosk.*

Cry Of Battle

Plodding war meller with Philippine setting. Needs trimming for action market suitability.

Hollywood, Oct. 7.

Allied Artists release of Joe Steinberg production. Stars Van Heflin, Rita Moreno, James MacArthur. Directed by Irving Lerner. Screenplay, Bernard Gordon, from Benjamin Appel's novel, "Fortress in the Rice"; camera, Felipe Sacdalan; editor, Verna Fields; music, Richard Markowitz; asst. director, Jose Dagumboy. Reviewed at the studio, Oct. 7, '63. Running time, **99 MINS.**

Joe Trent	Van Heflin
Sisa	Rita Moreno
David McVey	James MacArthur
Manuel Careo	Leopoldo Salcedo
Col. Ryker	Sidney Clute
Pinang	Marilou Munoz
Atong	Oscar Roncal
Vera	Liza Moreno
Capt. Davis	Michael Parsons
Matchek	Claude Wilson
Capt. Garcia	Vic Solynn

Best bet would be to trim this one down to absolute story essentials, thus sharpening the pace and making it more fit for the action market, where the customers are inclined to grow impatient if there is too much gab and romantic mush between the bursts of combat.

An earthy, colorful "heavy" performance by Van Heflin is about the only thing that distinguishes this opaque, bulky and confusing war melodrama produced by Joe Steinberg and directed rather disjointedly by Irving Lerner from Bernard Gordon's haphazard screenplay. Source of it all is Benjamin Appel's novel, "Fortress In The Rice."

The picture, originally titled "To Be A Man," concerns the plight of a naive, inexperienced lad (James MacArthur) who has the misfortune to arrive in the Philippines on Dec. 8, 1941, the same day the Japanese arrive. Balance of the film describes his running misadventure with an uncouth, unsavory brute (Heflin) whose philosophy is simple enough—"you fight when you got to, you get a dame when you can, that's about it." The "dame" is Rita Moreno, and to get her he has to fight with MacArthur. Since he's already fighting the Japanese, the Filipino guerrillas and himself, it doesn't take a spectator long to figure Heflin's destiny.

MacArthur seems to be stuck in a "sensitive, green lad" casting groove. He's got it down pretty good, but merits a change of pace. For Miss Moreno, this is a steep dip in class from her superlative 'Anita' of "West Side Story." She, too, deserves better roles than Latin-flavored Filipinoritas.

The supporting cast is adequate and so, in general, are the production contributions, chief among which are Felipe Sacdalan's able lensmanship and Richard Markowitz's music, heavy on the plaintive flute and guitar. Editor Verna Fields could excise another 20-25 minutes and make "Cry of Battle" a better film. *Tube.*

Le Magot De Josefa

(Josefa's Loot)

(FRENCH-FRANSCOPE)

Paris, Oct. 15.

Valoria release of SOPAC-Productions Raimbourg-Star Presse-Arco Film production. Stars Anna Magnani, Bourvil, Pierre Brasseur; features Christian Marin, Maryse Martin, Gil Vidal. Directed by Claude Autant-Lara. Screenplay, Jean Aurenche, Pierre Bost, Bernard Dimey from novel by Catherine Claude; camera, Jacques Natteau; editor, Madeleine Gug. At Balzac, Paris. Running time, **90 MINS.**

Josefa	Anna Magnani
Corneille	Bourvil
Mayor	Pierre Brasseur
Cure	Gil Vidal

Anna Magnani is allowed to run her gamut of passionate anger, open desire and gurgling laughter in this one. But the rather arch satire on provincial life and human foibles is not up to her antics and starred presence here. In spite of a leading local comic alongside her, Bourvil, Miss Magnani's first French film appears mainly a local item with only possibly dualer or specia situations abroad via her name.

Miss Magnani is a grocery store owner in a little French provincial town. She's from a poor family that migratede from Italy. In her poor girlhood she had spawned a son with the local mayor who now disowns her. A supposed great sum of money from an American gangster relative has the whole town suddeenly respecting her.

Petty, gossipy village types are rather overly blocked out in stereotype with general direction, playing and use not able to give them much weight. Miss Magnani is set upon by a city man who claims her son, long gone from her, will go to prison if she does not honor a bad check.

She then admits her lack of money, and turns on the fawning townspeople and the selfish mayor. All leads to her losing her shop, burned down by the enraged villagers, and her going off with the would-be check collector who is really her son's partner.

Production paints everything broadly and makes for caricature rather than poignance or satiric depth from its accomplished cast. Mark this as an unsavory bucolic affair. Technically it is okay. Bourvil is a comic help and Pierre Brasseur hams it up rightly as the egotistic mayor. *Mosk.*

West 11

(BRITISH)

Exploration of seamy side of London life. Directed with little depth, it has probably come too late in the cycle and with slight marquee value. Tentative boxoffice prospect.

London, Oct. 9.

Warner-Pathe release of Associated-British's presentation of a Daniel M. Angel production. Stars Alfred Lynch, Kathleen Breck, Eric Portman, Diana Dors. Directed by Michael Winner. Screenplay by Keith Waterhouse & Willis Hall, based on the novel, "The Furnished Room," by Laura Del Rivo; camera, Otto Heller; music, Stanley Black; title theme by Black & Acker Bilk, played by Bilk; editor, Bernard Gribble. Viewed at Century Theatre, London, Oct. 8, '63. Running time, **93 MINS.**

Joe Beckett	Alfred Lynch
Ilsa Barnes	Kathleen Breck
Richard Dyce	Eric Portman
Georgia	Diana Dors
Mrs. Beckett	Kathleen Harrison
Mrs. Hartley	Freda Jackson
Mr. Gash	Finlay Currie
Silent	Harold Lang
Jacko	Peter Reynolds
Larry	Sean Kelly
Mr. Royce	Alan McClennard

Maybe it's time that the successful writing team of Keith Waterhouse and Willis Hall should take stock. This most prolific and usually creative duo did little to uplift this film, "West 11," an adaptation of a novel called "The Furnished Room." The London district "West 11" has been involved, in the racial problem. Though not an original theme, the undoubted talent of Messrs. Waterhouse and Hall might well have brought a little more insight light on that social problem

This is only hackneyed drama about a young man who is a layabout, a misfit, a self-pitier ("I'm an emotional leer," he says, profoundly). He gets involved with chicks, can't keep a job and gets mixed up with jazz clubs and seedy parties. Turning point in his life is when he meets up with Richard Dyce (Eric Portman), an ex-Army con-man, in his way as obviously spurious as the character Portman played in "Separate Tables." The young man, played with a mournful gloom by Alfred Lynch, thinks that he can only get back to a reasonable life by getting a violent emotional shock. So he is talked into an association with Portman, who wants his aunt bumped off. Perfect murder. Stranger to shoot stranger. No connections. Lynch falls for the complicated setup, goes to the South Coast, loses his nerve, fails to shoot the victim, but accidentally pushes her down the stairs. Death.

He just happened to have his miniature chessboard with him and it just happens to have fallen next to the corpse as he scurries away. A police squealer is in action so he gives himself up and frankly the audience won't care a bit.

It has its merits. The sleazy locations are very authentically shown. Perhaps too authentically. They have also been photographed impeccably, as usual, by Otto Heller. Lynch is an intelligent actor but, in this instance, he fails to induce any pity. Probably the fault of the script. Kathleen Breck, his girl friend, copes reasonably. It's her first film part after a small experience in stock, but her minor talent will certainly flower. Portman, Kathleen Harrison, as Lynch's mother, Freda Jackson, Marie Ney, Finlay Currie, Peter Reynolds and a maturing, but much more capable Diana Dors, all give their professional stamp to parts that are mostly hollow. But Harold Lang as Silent, the police squealer, steals the honors. In his brief appearances he really does make an cily, impressive impact.

Director Michael Winner, a young man, making his third film, uses Ken Colyer's band and the Tony Kinsey Quartet to rollicking effect. *Rich.*

Three Plus Two

(RUSSIAN)

Cork, Oct. 8.

Gorky and Riga Studios production. With Natalia Fateyeva, Natalia Kustinskaya, Andrei Mironov, Yevgeny Zharkov. Directed by N. Nikolaevich. Camera, U. Postnikov; music, A. Volkonsky; screenplay, S. Mihhalkov. At Cork Film Fest. Running time, **98 MINS.**

As per its amusing plot and gay atmosphere, this Russian film reminds of the same country's "Girls" which, incidentally, was a Soviet entry at last year's Cork festival. It's a simple, light-plotted pic which is seen and forgotten, but which is enjoyable at the time. Bulk of average patrons will find it excellent entertainment. Nothing special for export on a broad basis, yet chances are given it to sled into western markets.

Screenplay leads the viewer to the shores of the Black Sea. There are three young men who have pitched their camp at a beautiful spot. Then come two girls who want to settle on the same location, claiming they have priority because they have been camping there before. The boys show a natural dislike for such anti-social behavior, and don't give in. After a period of hostility and some amusing episodes resulting from the fact that the two parties settle down with an iron curtain of empty cans between the two "lands," there's the conventional happy ending in the form of love.

Direction is refreshingly unpretentious if perhaps somewhat slow. Acting is pleasing while technical credits are good. *Hans.*

Il Boom

(The Boom)

(ITALIAN)

Rome, Oct. 8.

Dino DeLaurentiis production and release. Stars Alberto Sordi; features Gianna Maria Canale, Elena Nicolai, Ettore Ceri, Mariolina Bovo, Gloria Cervi. Directed by Vittorio DeSica. Story and screenplay, Cesare Zavattini; camera, Armando Nannuzzi; editor, Adriana Novelli. At Adriano, Rome. Running time, **97 MINS.**

Giovanni Alberti	Alberto Sordi
Silvia Alberti	Gianna Maria Canale
Mrs. Bausetti	Elena Nicolai
Mr. Bausetti	Ettore Ceri
Mrs. Faravalli	Mariolina Bovo
Mrs. Baratti	Gloria Cervi
Mrs. Dronazzi	Sandra Veranl
Mr. Baratti	Sandro Merli
Mr. Dronazzi	Alceo Barnabei
Faravalli	Antonio Mabratti

Vittorio DeSica's latest pic is a primarily commercial entry (especially on home territory) which should bring in handsome returns for producer Dino DeLaurentiis. The Alberto Sordi name remains the major lure, and since he's currently riding the crest of the wave, this factor is strong enough to overcome the film's obvious faults.

Viewed more specifically, the film's weakness is basic—an anecdote has been blown up out of proportion. Cesare Zavattini's grotesque but potentially valid story of a man who sells one eye to cover his business debts and deficits—and so that his wife won't know he's a failure—loses its impact as well as its beliveability where extended over 90 minutes playing time.

In less capable hands, the anecdote would have shattered miserably. DeSica and Sordi manage most of the time to keep it going with neat touches or trade tricks. Sordi's role is tailormade, and though he rarely touches the human aspects of his plight, his savvy gets him through most situations. He has good assistance from Gianna Maria Canale, a beauty usually wasted on lesser epic roles, as his wife, from Elena Nicolai and Ettore Ceri, as the couple who buy the eye, and by others in a large cast. Technical credits are all good.

Topical aspects implied in title —the Italo economic boom are likewise used to good ironic effect in this grotesque, serio-comic production. *Hawk.*

The Gun Hawk

(COLOR)

Routine western.

Hollywood, Oct. 8.

Allied Artists release of Richard Bernstein production. Stars Rory Calhoun, Rod Cameron, Ruta Lee, Rod Lauren. Directed by Edward Ludwig. Screenplay, Jo Heims, from story by Bernstein and Max Steeber; camera (De Luxe), Paul Vogel; editor, Rex Lipton; music, Jimmy Haskell; asst. directors, Ralph Slosser, Arthur Broidy. Reviewed at studio, Oct. 8, '63. Running time, **92 MINS.**

Madden	Rory Calhoun
Corey	Rod Cameron
Marleen	Ruta Lee
Roan	Rod Lauren
Mitchell	Morgan Woodward
Johnny Flanders	Robert J. Wilke
Drunk	John Litel
Miguel	Rodolfo Hoyos
Joe Sully	Lane Bradford
Luke Sully	Glenn Stensel
Roan's Woman	Joan Connors
Blackjack	Ron Whelan
Pancho	Lee Bradley

Although the market for theatrical westerns seems to have dwindled considerably since the plethora of television oaters several seasons back, there's always a hard core of diehards eager to receive a color sagebrusher on the big screen. But even the most ardent buffs are apt to find this one gruelling and contrived. Richard Bernstein production for Allied Artists drags to a hokey, predictable conclusion. Several reliable actors labor in vain to bring it to life.

Rory Calhoun stars in the Jo Heims screenplay, from a story by Bernstein and Max Steeber, as an outlaw with a streak of decency. Early in the film he crosses paths with a wild young gunslinger (Rod Lauren). and it doesn't take an experienced filmgoer to foresee that Calhoun will "see himself 10 years ago" in the younger man and ultimately attempt to reform him. After slaying a couple of desperadoes, Calhoun is winged in the arm by a pursuing sheriff (Ron Cameron) and returns to the town of Sanctuary, a haven for lawbreakers which he controls. In the final half of the film, Calhoun slowly dies of an infection from the wound. Finally, unwilling to perish in bed, he forces his young friend, Lauren, to engage him in a fast draw showdown. The reluctant Lauren, bullied into it, drills him dead. As sheriff Cameron slowly rides away with Lauren, he explains to the shaken lad that, "it meant a great deal to him (Calhoun) to dies with his own kind of dignity."

Calhoun plays with his usual soft-spoken authority and is a fairly appealing figure in the first half, but is plastered with ghastly makeup and snowed under by the script in the latter half. Lauren has his moments as the confused lad. Cameron, as the sheriff, and Morgan Woodward, as a deputy on a vendetta, are stuck in two-dimensional and ineffectual roles. Ruta Lee supplies romantic interest. John Litel has a telling scene as a drunk, and Robert J. Wilke registers as a villain.

Neither Edward Ludwig's direction nor Rex Lipton's editing has corrected the lethargy of the latter portions. Tauter splicing might still help. Paul Vogel's lenswork is generally competent, although vantage points and distances are not always clear. Jimmy Haskell's musical score has occasional flair and novelty, but a humdrum heartbeat-like sound begins to grow oppressive. "A Searcher for Love," a tune by Robert P. Marcucci and Russ Faith sunk over the titles, has an exploitable teenage-appeal sound to it. *Tube.*

Aubrey Van Hoy has been named manager of the Palace Theatre in Dallas succeeding **Brad Rushing.** Van Hoy has been with the Interstate Theatre Circuit for 35 years. Rushing joins private industry in Fort Worth, Tex.

New York Sound Track

Darryl F. Zanuck will be guest of honor and principal speaker at the TOA luncheon Oct. 29 in the Georgian Ballroom of the Americana Hotel, N.Y. He'll be introed by **Spyros P. Skouras** and other speakers will be **Hi Martin, Ralph D. Hetzel** and **Art Tolchin.** Affair is sponsored by the member companies of the MPAA.

Eugene Tunick, UA eastern and Canadian division manager, on an extended visit to Montreal and St. John meeting with exhibs and branch managers in that area . . . "Mouse on the Moon" begins a special eight-theatre extended engagement Oct. 23 in Nassau and Suffolk counties.

Paul N. Lazarus Jr. will be a featured speaker at the afternoon business session at the Allied convention, Oct. 23 at the Americana Hotel, N.Y. So far set to participate in Allied's "History of the Movies" banquet which will close the conclave Oct. 24 are **Dore Schary, Tony Randall, Conrad Nagel, Julia Meade, Rita Gam, John Cameron Swayze, Roddy McDowall, Bill Hayes, James Hurst** and **Bonnie Murray.**

Carl Foreman plans being in Israel February and March, at government invitation, to assist in establishing a film production school at the U. of Jerusalem.

Mme. Ngo Dinh Nhu, Vietnam's first lady currently barnstorming the U.S., has made the big time: she's been offered a film contract. Indie producer **Paul Vario** reports he was so impressed by one of her tv performances that he wired her last week asking if she'd like the lead—that of a Spanish gypsy—in his upcoming "The Horns of Clemente," due to be made in Spain next year. So far there's been no answer.

Polish director **Roman** ("Knife in The Water") **Polanski** has left New York but his spirit is still here—on tape. He'll be interviewed on WNDT tomorrow (Thurs.) night by **Stanley Kauffmann** . . . The Screen Directors International Guild has just published its fifth annual Directory of Directors.

Clarence A. Hill, former manager of branch operations for 20th-Fox, writes that VARIETY was somewhat early in describing him as the "late Clarence A. Hill" in the issue of Oct. 9. Hill, who resides in Short Hills, N.J., retired from 20th last February after 38 years with the company. Says Hill: "If you know of any other 'dead ones' who would like to take me on, I think I can demonstrate on the tennis court that I am still among the living." Hill's 20th post was filled last week when **Robert Sherman** joined the company.

Order of business for **Mike J. Frankovich,** Col's 1st v.p. and now global production head: Back to London and then to Madrid. Col is deprived of the Spanish market because of government anger toward "Behold a Pale Horse." Next month to Cambodia where **Richard Brooks** will be rolling "Lord Jim." He's to see **Prince Sainhnouk,** knowing "we have to be careful with these royalist countries."

Don LaBadie, film editor of Show Magazine, since June, 1961, has been named foreign correspondent for the publication. He leaves New York Oct. 29 to take up his new duties, but won't decide till he's on the scene whether he'll make his headquarters in Paris or Rome. Prior to joining Show, LaBadie was with the N.Y. Times Sunday Magazine, Pageant and Film Daily and the French Film Office.

Mike Frankovich relates that his actress wife, **Binnie Barnes,** doesn't work the thesping bit anymore but once in a while makes a television appearance . . . Paramount junketing the press to Knoxville today (Wed.) for the "All the Way Home" premiere . . . **Carl Foreman** in from London. His "The Victors" goes out on a pre-release basis in December . . . **Frank Sinatra** set his first picture under the new Warner deal being "None But the Brave," story of an air crew of Marines shot down and held captive on a small Pacific island during World War II . . . **Nathaniel Benchley** completed the screen adaptation of his novel, "Catch a Falling Spy," for producer **Reuben Bercovitch.**

Clayton G. Pantages has resigned as general sales manager of Magna Pictures Corp., his plans for the future still undertermined . . . **Michael Callan** getting upped billing in "The Victors," now getting separate identification at the end of the film . . . Shooting completed in Naples last week on the second of three parts of **Joe Levine-Carlo Ponti's** "Yesterday, Today and Tomorrow" **Sophia Loren-Marcello Mastroianni** starrer.

Marshall H. Fine, board chairman of Allied States Assn., will be the keynote speaker at the opening biz session of the exhib organization's annual convention at the Americana Hotel, Oct. 21-24, addressing those assembled the morning of Oct. 22. American International Pictures will sponsor a luncheon at the meet, Oct. 23, at which time previews of upcoming AIP product will be screened. The company's chiefs **James H. Nicholson** and **Samuel Z. Arkoff** have been named recipients of Allied's "producers of the year award," to be presented the final day of the conclave.

Arnold Haynes, Naples, Fla., exhib, will conduct a special seminar on the operation of theatres in small towns at the Theatre Owners of America convention, Oct. 28-31, at the Americana Hotel, N.Y. Also, **Al Donahue** of Great Falls, Montana, will lead a panel discussion on drive-in operations and concessions.

Cinema Consultants Inc., has been chartered to provide consultant services to the motion picture and entertainment industry, with offices in New York. **Theodore Propp** was the attorney recording the certificate with Secretary of State at Albany.

Henry Fonda with **Tony Curtis** in "The Confessor," **Jack Donahue** novel to be produced by **Edward Lewis** and directed by **John Frankenheimer** for United Artists release . . . **Jack M. Warner** inked to produce "The Wild Party," first production of newly-formed Wilbo Productions to roll Dec. 16. **Robert L. Bogle** is prexy; **Donald L. Wilson,** veepee-secretary; **Nole Edwards,** treasurer.

Sir John Trevelyan, secretary of the British Board of Film Censors, here on a quick trip last week for an advance look at **Stanley Kramer's** "It's A Mad, Mad, Mad, Mad World" just in case there might be any "problems." The post-screening verdict: there won't be.

Among the guests at 20th's "sneak" of "Take Her, She's Mine" at Loew's State last Tuesday (8) was **Thelma Ritter,** there to see her daughter, **Monica Moran,** on screen for the first time.

Sterling Hayden's autobiography, "Wanderer," published as a book by Alfred Knopf, will be a two-parter in True Magazine at Christmastime . . . this is the season when late **Louis B. Mayer's** idea of an opera star, **Igor Gorin,** sings at both N. Y. City and Met . . . among history buffs the sharp division of opinion as to whether **General Custer** was a stagy, lecture platform general with gorgeous yellow tresses or a great commander has already been sharpened by news that Fox will shoot his longest day and last stand . . . This "Custer" film is believed about 15th feature reenactment . . . much trade interest in Satevepost piece on **George Stevens'** pictorial approach to the death of Christ with the women mourners garbed like nuns.

Lauren Bacall back in town after winding up 20th's "Shock Treatment" . . . **Dick Richman** has joined Seven Arts' publicity staff as exploitation rep on the company's "The Small (Violent) World of Sammy Lee." The parenthetical violence has been added to the title for its local RKO circuit break . . . AIP and Italian International Films are to produce a one-hour tv documentary on "The Life and Art of Michaelangelo. **Vincent Price,** Sears Roebuck's art consultant, will narrate the film, to be released in conjunction with the 400th anniversary of the Master's death.

According to the Oct. 7 issue of **Mike Weinberg's** "Cleopatra Newsletter," BOAC, in England, is distributing a brochure advertising their "Cleopatra tours in the 20th Century" of Egypt. "Pyramids! Princely

(Continued on page 19)

Closed-Circuit of 9 Canadian Houses SRO With Toronto Hockey

Toronto, Oct. 15.

Closed-circuit network of nine theatres played to a capacity total audience of 11,000 and drew a gross of $24,000 with an Eidophor pickup of the Toronto Maple Leafs-Chicago Blackhawks hockey game from Chi Sunday (13) night. The Famous Players-Canadian houses screened the contest concurrent with its showing on International Telemeter toll tv in homes.

Closed-circuit here thus got underway with its first full schedule of professional sports. It was the first of 32 Toronto Leafs-out-of-town games to be given the widescreen theatrical treatment running through to next March.

Home subscribers paid $1.50 to tune in; scale at theatres was $1.25 to $2.50. Exhibition network comprises six houses in Toronto and one each in Hamilton, Oshawa, St. Catherine's.

ALLIED THEATRES IN MILK CARTON TIEUP

Chicago, Oct. 15.

Allied Theatres of Illinois has embarked on a promotion that it considers biggest in its history. In cooperation with the Bowman Dairy, some 50 neighborhood and suburban houses are giving half-price discounts on weekdays to patrons who present four Bowman carton tops.

The program, which started three weeks ago, will run until April 30, 1964, and is being supported by an estimated $200,000 ad outlay by the dairy. Newspaper, tv and radio ads all feature the slogan "Go To The Movies Half Price!"

Allied prexy Jack Clark said a study of attendance compared to last year at this time is not complete, but early reports indicate that the promotion is off to a good start and that operators are happy with it. Although sponsored by Allied, non-member theatres can enroll.

Foreman's Crusade

Continued from page 2

the government actually pays nothing, the reimbursements to producers being in the form of extra admissions tariff contributed by the public.

American exhibitors would find this or any other kind of subsidy accruing to their benefit, claims Foreman, because it would mean more and better pictures. And, for the Hollywood community, it would mean a positive approach toward the problem of runaway production. Efforts to legislate against runaway, said Foreman, are pointless and negative.

He adds that a subsidy would lead to no Government control or interference; this in answer to some dissidents who believe that any form of Governmental handout to producers would doubtless mean bureaucratic looking-over-the-shoulder. There's no evidence of government participation in any film industry in western Europe where subsidies exist, said Foreman.

As for his call anent new talent, Foreman wants a national theatre sponsored by Government and the major studios, in collaboration. Students would be instructed in all phases of filmmaking, including acting, direction, editing, art direction, writing, music and so forth.

The producer underlined that most of Hollywood's creative are post-50 in age and will slow down on creative output. Those to be formally trained, as he recommends it, would be earmarked as the replacements.

On Point Three, Foreman said he believes the American film industry is remiss on the public relations front by not supporting its own festivals. He contends that the Frisco outing is admirable, likening it to Edinburgh, which he regards as the best of all European fests in terms of honesty and absense of phoniness.

"The Victors" will be entered at the Frisco festival but, at Foreman's insistence, out of competition. The producer said he's against the awarding of prizes because these can involve "legerdermain, or leverage."

Legal Battery Fires on Maryland's Censorship, Seeking Total Victory

While the current session of the U.S. Supreme Court is expected to clarify the definition of "obscenity" as applied to books, films, etc., in reviewing the conviction of an Ohio theatre owner who showed "The Lovers," another film censorship case is getting underway in Maryland which has as its aim the knocking out of all prior licensing boards.

Case is that of Baltimore exhib, Ronald Freedman, who opened the film, "Revenge at Daybreak," at his Rex Theatre last year without first having submitted the pic to the state Board of Censors for licensing and approval. Freedman was convicted earlier in the lower courts and the decision against him has now been submitted to the Maryland Court of Appeals for review. The case is admittedly a test action and the exhib is being backed in the fight by Times Film, distrib of "Revenge." It was Times' general counsel, Felix Bilgrey, who argued Times Film's unsuccessful attempt to get the U.S. Supreme Court to outlaw all prior censorship via a fight with the Chicago licensing ordinance two years ago.

In their brief just submitted to the Maryland Court of Appeals, Bilgrey and Baltimore attorney, Richard C. Whiteford, charge, among other things, that the law which convicted Freedman does not provide adequate procedural safeguards, contains vague and unconstitutional standards, is an infringement of free speech and press, deprives the defendant of equal protection under the law, and is invalid in that it charges "an illegal and unconstitutional fee or tax" on the freedom of speech.

In connection with the latter point, the brief says that at the end of the 1962 fiscal year, the Maryland Censor Board had collected over $500,000 in fees "in excess of the actual cost of administration of the board over the period of the existence of the board." It also notes that the board does not censor pix on tv, those shown by religious or fraternal organizations, nor newsreels.

The brief also makes particular point of charging that the lower Maryland court erred in citing the Supreme Court's ruling in the case of Times Film vs. City of Chicago in the lower court's decision to uphold the conviction of Freedman. The brief notes that in the Chicago case, Times Film complied with all the requirements of the licensing board except showing the film to the board. The Supreme Court decided in the case only that Constitutional freedom of speech does not mean that any and every kind of motion picture can be shown at least once, noting, however, that it was not committing itself as to what kind of standards might be applicable to restraining of a film.

In the Maryland case, says the brief, Freedman is challenging "the licensing feature of the statute . . . as well as the discretionary disapproval hinged on invalid standards. Unlike (the Chicago case), appellant here has not sought a license, has not complied with a single statutory requirement, and, unlike (the Chicago case), appellant has in fact publically shown the picture, 'Revenge at Daybreak,' so that the nature of the film is here relevant."

"Revenge" is described by the distrib as an "inoffensive film about the Irish rebellion." Freedman showed the pic sans license for one day only (Nov. 1, 1963) to set the wheels of the case in motion. He was subsequently found guilty and fined $25 by the Baltimore Criminal Court. The Court of Appeals is due to hear arguments on the appeal in December.

SCHINE'S FIRST SITE OPENS AS SYNAGOGUE

Gloversville, N.Y., Oct. 15.

New synagogue, built by Congregation Knesseth Israel on the former East Fulton Street site of the long-operated Hippodrome Theatre, Schine's first in Gloversville, was recently dedicated.

Participants included J. Myer Schine, who with his brother, the late Louis W. Schine, built a circuit of motion picture houses eventually extending to five states, as well as acquired and/or constructed a chain of hotels ranging from coast to coast; his wife, Hildegarde; Mrs. Martha Schine, widow of L. W.

Schine, now head of Schine Enterprises, spoke a few words at the dedication ceremonies, while his wife helped to serve tea, later. J. M. Schine, his nephew, Donald (son of Louis Schine and currently a top official in Schine Theatres' operation) and the latter's wife, had taken part in ground-breaking ceremonies, some months ago. The mayor of Gloversville and several ministers were on hand, then.

Six hundred people attended the dedication ceremonies — a week and a half before the High Holy Days' observance started.

'McNificent' Campaign For UA's 'McLintock'

United Artists is gunning its promotion engine for takeoff on behalf of "McLintock," John Wayne's latest stagebrush adventure. The company's Thanksgiving release, UA has devised a national plugola effort involving 43 key cities around the country which have agreed to sponsor week-long activities related to the Batjac production.

This period has been thoughtfully dubbed "McLintock Week" and activities are being tied to the line "McLintock Is McNificent." Involved are promotions and tieins with regional stores, turkey giveaways, contests, mud fights and other attention-getting devices. In each of the 43 cities there will be a local sponsor other than the participating exhib, mostly department stores, radio and tv shows and trade organizations.

Most of the promotions involve a sneak preview of the picture at which time electioneering buttons will be distributed. A special trailer in which Wayne personally enlists the promotional aid of viewers will be screened at this time as well. In addition to Wayne and costar Maureen O'Hara and the picture itself, two youngsters in the pic are also getting play from the plan, Pat Wayne (offspring) and Stefanie Powers.

On a local level, UA fieldmen, area exhibitor and sponsoring organization will coordinate a full sked of related events in addition to this screening, including contests, bargain days, fairs, rodeos and those mud fights (pegged to a prominent scene in the film). To back all of this up, UA promotion staffers have compiled all manner of selling tools like a five-minute tv featurette, special postcards, radio interviews with Wayne and Miss O'Hara, music promotions with the United Artists Records soundtrack LP and singles and a paperback and comic book version of the film.

In all, it's one of UA's grandest-scaled campaigns ever. Prior to all of this actor Chill Wills has already completed a multi-city promo tour softening the hearts of the nation's press regarding the film in which he also appears.

Writers Ready Demands

Hollywood, Oct. 15.

Discussion regarding demands for new negotiations on pacts expiring in December with all theatrical film producers will take place at a special membership meeting of the screenwriters' branch of Writers Guild of America West tomorrow Wednesday, Oct. 16.

Allen Rivkin, prexy of the screen branch, will preside at the session, to be held at the guild building.

Dallas Erects Hardtopper

Dallas, Oct. 15.

A 900-seat motion picture theatre is being built in Big Town Shopping Centre, the first hardtop theatre to go up in metropolitan Dallas in three and a half years. A project of Big Town Co. the theatre will be leased and operated by General Drive-In Corp. which has a national chain of both indoor and drive-in theatres, many of them in the southwest.

The theatre, to be called Big Town Cinema, will be of complete fireproof construction. The theatre is expected to be completed and ready for opening in December.

Field Men From New York Offices Not 'Threatened' by Local Touters?

Local 872 of the International Alliance of Theatrical Stage Employees met recently with Columbia Pictures exploitation chiefs in Manhattan to discuss the distrib's use of non-union publicity shops located in various key markets instead of the union field exploitation men based in homeoffices and branches who travel for specific releases.

Afterwards, 872 prez Jack Cassidy reported that Columbia wanted to retain the right to use the indie shops when it considered them necessary but that it would also cooperate by using union pubs as well. The distrib is not going all-out on the indie plan, it was reported, nor does it have any intentions of eliminating union touters.

Union takes the position that there is really nothing it can do to stop companies from using hinterland publicity firms instead of homeoffice-based publicists and has never pushed to have any provisions covering this practice written into its pacts with the distribs. What it has done instead is to ask the companies to inform the union when they are planning to use local talent so that 872 can try organize the regional outfit involved. This has worked out satisfactorily so far, Cassidy said. In any case, only Columbia and United Artists use such distant market independents to any degree.

The union is currently in negotiation with UA to become the bargaining agent for its field pubs. If they succeed with UA, that will leave Metro and Allied Artists yet to be organized and 872 is working on that. In all the local has a 200-man membership, about 65 of whom are on permanent assignments. There are about 25 independents included in the 200, it's stated. The local is just a little over a year old.

The union feels confident in its growth potential, despite the threat of problems should the use of free-lance officers in the field catch on. In addition to working on organizing UA, Metro and AA, the local has plans to try to organize New York publicity offices which handle film accounts. Their charter from the IA gives them the right to try for this membership and the local is mapping plans for such a push now.

Although there are only 65 of the 200 members on permanent assignments, it's pointed out that many other members work on a temporary basis. For the time that they work, they are entitled to the full benefits provided under the union's contract with distribs covering permanent employees, Cassidy explained.

It is the IA's youngest local and is still developing itself. There is an acknowledged problem with indie pubs in the field but 872 execs feel confident that they will be able to round up most of these operators and get them under the local's umbrella. This, then, would off-set the adverse effect of distribs going outside their homeoffice and branch exploitation staffs. In any case, Columbia is the only real threat on this level right now and 872 execs are still working on that. It will only become a major problem, union execs contend, if the other companies get on the bandwagon as some observers believe they will.

Mary Boylan

Now in Puerto Vallarta, Mexico with THE NIGHT OF THE IGUANA Film Company.

She plays "Miss Peebles"

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center • PL 7-3100
ELIZABETH TAYLOR / RICHARD BURTON
LOUIS JOURDAN • ELSA MARTINELLI
MARGARET RUTHERFORD • MAGGIE SMITH
ROD TAYLOR AND ORSON WELLES IN
The V.I.P.s From M-G-M
ON STAGE "FAR EAST, FAR WEST"

Says Gore Better Bet Than Sex

Chicago, Oct. 15.

Nudie film producer Dave Friedman has switched from sex to gore "blood" money around than there is "hot" cash. His first entry in the gore market, "Blood Feast," is heading for what he estimates to be a gross of $350,000, more than double his most successful skin film.

Friedman has found several advantages in his changeover from nudies to "screamers," most important of which is that local censors almost automatically pass the horror pix. The epidermis pictures involved negotiations with censors, "hot" and "cool" prints for different locations, and constant haggling with newspapers over the contents of ads.

"Blood Feast" has already earned $31,000 in a short time overseas. Only the censors in England turned the picture down for its violence, although the same British bluepencilers okayed his skin pix. Belmont Books is issuing a paperback based on the script in November.

Friedman and his director, Herschel Lewis, worked on the gory special effects for several months in Chicago, then went to Florida where they shot the picture in 12 days. It opened at a Peoria (Ill.) drive-in in July at which patrons wre given the same sort of plastic cups offered travelers with uneasy stomachs on airplanes. The producer says that there are 3,000 play dates available for the picture, in contrast to the 600 or so available for nudies.

Friedman sees his new venture into what he considers "American Grand Guignol" as a logical (or illogical) extension of regular horror films, just as his nudies were an extension of the semi-nudity and sex in Hollywood pix. That "Blood Feast" is reaching for new depths in gruesomeness is indicated by the scenario which starts with a madman tearing off an arm from a femme corpse and stirring a broth with it and proceeds to such horrors as the "hero" dipping into a newly-split skull to hoist out the brain for a special stew. The plot is concerned with a mad chef who prepares his dishes from the bodies of girls he believes to be virgins.

The producer and director said that "screen tests" of commercial stage blood were unsatisfactory so they mixed several gallons of their own concoction, which Friedman describes as "bloodier than blood."

Cincy Tent On New Site

Cincinnati, Oct. 15.

Variety Club, Tent 3, after more than 30 years in downtown Netherland Plaza and Metropole Hotels has moved to the Vernon Manor in hilltop Avondale.

Formal opening of new plush clubrooms Oct. 12 will have Bill Shane, chief barker, and Bill Onie, charter member and senior surviving headman, doing the greeting.

Taylor's 'Aerialist' Trailer

Ted Taylor is producing half-hour circus background subject, "The Aerialist," in Europe for Paramount as a short to promote the Samuel Bronston production, "Circus World."

German tv actress-acrobat Ingrid Hustudt is featured.

'WRATH OF PARENTS' AS ROCHESTER THREAT

Rochester, N. Y., Oct. 15.

Dist-Atty. John C. Little Jr. of this city has warned local drive-in theatreowners that they had better come up with self-control over children's admissions to adult films if they want to protect themselves from "the wrath of outraged parents." The D. A. said his particular concern is the exposure of sex-stimulating films to youngsters.

This is the latest of a series of developments in Rochester in which the spotlight has been thrown on picture product widely regarded as objectionable for teen-agers and those younger.

The Democrat and Chronicle has been giving the matter prominent attention, including a front-page feature in a Sunday issue which dealt with a nudist film, "Traveling Light," at a local ozoner. Unclad males and females on the screen were in full view of many teen-agers in the audience and there were some moppets in the company of their parents.

This kind of article obviously has the effect of arousing parents and law-makers.

The Joint Committee on Obscene Publications, which covers films and television in addition to published material, will meet here Nov. 18-19. Members of this group said they are "concerned over the state licensing of nude and indecent movies made available to teen-agers."

Other city officials profess to be against censorship, per se, and instead would prefer a classification system which could be worked out with theatremen, the latter on a voluntary basis.

In any event, here in Rochester, the home of Eastman Kodak, positive stock nudity is under attack at various levels and this already is having an effect. Two driveins already have changed their policies with the cancellations of bookings of such pictures as "The Wrong Rut," "Life and Its Secrecies," "Road House Girls" and "Searching for Venus."

Allied Artists' Loss

Continued from page 5

continue into the Christmas season. And then, of course, there's the revenue from "55 Days" and the anticipated continuing strength of the television distribution operation.

Yet to make it appearance is the effect of the coming to control of Claude Giroux, who became AA board chairman a few years ago. Rumbles have long been heard of some action on his part and that of others connected with his interests. But so far nothing has been indicated by Giroux as to what his plans are in regard to the company and its operation. It is fairly obvious at this point, however, that Giroux and his allies didn't buy in for quick money turnover. They have already lost a bundle since coming in.

According to the company's annual report, the 1963 net loss included several write-offs and year end adjustments. These include around $1,000,000 in picture inventories and unabsorbed studio overhead of $572,000. In addition to the $2,747,000 loss, a reserve of $376,000 was provided, covering claims of the Internal Revenue Service for additional Federal Income Taxes for the years 1949 through 1957, claims which Allied is contesting.

Film rentals in 1963 were $14,019,743 domestic and $3,837,088 foreign. This plus miscellaneous income of $145,156 brought the income total for the year to $18,001,987. However, deductions of $14,651,406 were also registered in the year for amortization of released productions and royalties and percentages paid to other producers. Total selling and advertising expenses were $3,828,754 and total general and administrative expenses were $2,269,377. These figures combined for a net loss of $2,747,549.

Also revealed is that Allied has a total inventory of $6,921,701. Included in this is $5,502,034 in released productions, at cost, less amortization; $1,381,856 in productions in progress, rights and scenarios at cost and $37,811 in advertising accessories, prints and supplies, at cost. The company has $994,396 cash in bank or on hand and $3,830,695 in accounts receivable. Total current liabilities are $14,047,049 and total capital stock comes to $1,404,358.

Re: Reluctant Race Reform

Continued from page 1

to be uneducated and isolated. Florida's Negroes, like most of its white residents, are culturally varied, hailing from all parts of the country, and usually well advanced educationally, hygienically and socially.

Integrating here on the Suncoast (of cinemas and other public establishments) has been effected through calm and careful planning by representatives of Negro organizations, businessmen and biracial groups—as a result of pressure instigated and kept up by the colored groups. Managers and owners of leading houses in the area agreed to permit integration on a limited and trial basis. This is the technique worked earlier in Nashville, Norfolk, Miami and other Dixie burgs. Most of the colored patrons at outset were escorted to the theatres by officials of the Negro groups; their admissions are paid by the groups and when they leave group officials are there to escort them away. No white protests are reported.

A minority of the "participating" theatres remain opposed to the plan, claiming that they were jockeyed into going along by pressure. These showmen cry martyrdom. They argue that, even though Negroes are failing to take advantage of the privilege in numbers, white patrons are staying away in droves for "fear" of rubbing shoulders with colored patrons. One district theatre manager claims that he finds this situation in all the large cities of Florida where theatres are integrated.

All-White Staffs

The theatres here sharing in integration are all large, downtown situations. No restrictions are any longer placed on colored ticket-buyers, such as being confined to a balcony with other parts of the building off-limits. (Only in cities of the real 'deep south' are balconies for colored still found.) Rest rooms are common to all. So, too concessions and services.

Staffs remain all-white including ushers. By and large, most of these theatres impose a prohibitive restriction against colored patrons with the price of admission alone, which varies from $1 per person to $1.50. These prices also exclude low income whites. For example, the Center in St. Petersburg, with an evening admission tag of $1.50, sees no more than a handful of Negro patrons, drawn mostly from the professional class. The chain of theatres operated by AB-Paramount, with a number of operations in the area, was among the units agreeing to integrate. Operators cite no ill effects from the transition. (AB-PT drew aggressive sit-down attention from New York City Negroes a couple of years ago.)

Neighborhood houses, generally, are evading integration catering to residents in the immediate vicinity, with race prejudice harder to sterilize, these situations hope to remain segregated, and for the time being are playing a waiting game. Drive-ins remain segregated with little or no pressure to change. Operators theorize that proponents of integration are interested only in de-segregating places where it would be very obvious. To substantiate this argument, one drive-in in St. Pete, which admits a 'carload' for the total price of $1, has not been approached by a single Negro, despite the rock bottom prices. Open-air spots seem unanimous in their wish to remain segregated.

The all-colored patronage theatre on the Suncoast, although few in number, are obviously substandard. New product is never shown. Against the long wait, the admission price average only about one-third that charged at firstrun houses.

Vandals Abound

Negroes complain of the general rundown condition in "their" theatres. Managers counter-assert that it is impossible to overcome the careless, often vandalistic behavior of many patrons. One modern, freshly decorated theatre in St. Pete, located in a neighborhood being taken over by colored residents was leased to an operator who opened it for colored only. Although admission prices were lowered to meet the competition of other all colored theatres, the Negroes would not support the new undertaking. Lack of business forced it to close two years ago and it has not reopened.

Integration as it now exists has been accomplished peacefully through commonsense negotiation on a local level. At this time it shows every sign of succeeding—the better movies, seem to have either lost interest or are unable to take advantage of the situation for financial reasons.

The few who are attending and will continue to do so are not found objectionable by most white patrons. Managers, who point out that some white patrons, too, are not admitted and that other white patrons are sometimes requested to leave, are satisfied with the new business, as long as it does not interfere with established patrons. Colored patrons follow the pattern established by the white moviegoers in downtown areas and "dress" for the occasion. Custom does not demand that men wear jackets; however, they must wear shirts, and women save their shorts and slacks for drive-ins and neighborhood movie houses only. The same general good behavior is required of all, and the Negro patrons appear to be observing this demand without exception.

Too Many Documentary Fests in W. Germany? Reds Yen Obernhausen

Frankfurt, Oct. 15.

With over 100 full-length film festivals in the world and complaints that it's just too many, latest objection is that the two remarkably similar and competitive Documentary Film festivals held every year in West Germany are likewise too many. The Mannheim Documentary Week, scheduled for October, begins in two weeks with entries from throughout the world.

And next February, the Obernhausen Documentary Week rolls around, appealing basically to the same group of filmmakers and the same often beatnik and left-leaning audiences.

The latter, held in the beautiful Stadthalle of dreary mining town, is just about the only event that could bring business to the area. But it's generally attended by the noisy students and the bearded beatniks who come in from the Commie countries of Poland and Yugoslavia and get a chance to jeer out their prejurices, rather than by a high infiltration of truly-talented film folks, one genuine film producer noted here.

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New York Soundtrack

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Tombs! The Beautiful Nile! Memories of bygone age will be yours in the land of Cleopatra!" Egypt itself seems to be going hardticket.

Walter Reade Jr., chairman of Walter Reade-Sterling, and **Irving Wormser**, prez of its Continental Distributing division, left Saturday (12) for Rome and Moscow . . . Italo director **Ermanno Olmi's** first pic, "The Sound of Trumpets" (Il Posto), preems here next week at Cinema Two, the director's second film, "The Fiances," was shown at last month's N. Y. film fest. Both are owned by Janus this side.

Sam Baker, prez of Associated Independent Theatres, and other AIT execs heading to the coast for the opening next week of the first of the circuit's new California theatres. It's the 800-seat Granada Hills Theatre in San Fernando Valley . . **Noelle Gillmore** doing the subtitles for the Bronston Company's French import, "The War of The Buttons" . . . Apex Films is handling the **Peter Sellers'** pic, "Some Kind of Nut," in the N. Y., Albany and Buffalo territories.

Producer-director-writer **Carl Foreman** currently doing the university lecture circuit. Kicked off the tour at Yale Friday (11) and yesterday (Tues.) was at Ohio State . . . Skouras Theatres will operate the 1,000-seat theatre being built in the new Lefrak City shopping complex in Forest Hills . . . Macmillan Co. has just published "The Janowska Road," autobiography by **Dr. Leon W. Wells**, research director for Panopix Research, subsid of Panacolor. Book covers Wells' boyhood in Poland and experiences in the notorious Janowska concentration camp . . . Actor **Sorrell Booke** to Nice for Rene Clement's "The Live Cage," **Alain Delon-Jane Fonda** starrer. Pic will shoot interiors in Paris in December some exteriors in N. Y. after the turn of the year.

Frank Perry's "Ladybug, Ladybug" will be given a special one-week Hollywood engagement shortly to qualify it for this year's Oscar competition. UA release will be the Christmas booking at Cinema II, N. Y.

Lotsa **Kennedys** are expected to be on hand for the Gotham preem of **Stanley Kramer's** "It's A Mad, Mad, Mad, Mad World" Nov. 17, maybe even JFK it's hoped . . . a special screening of the comedy will be held Oct. 22 at the Syosset (L. I.) Cinerama Theatre with 500 group sales execs to be ferried to the town by special Long Island Railroad cars . . . **Mary Ann Manzolillo** has risen from switchboard operator to the lofty position of secretary to the publicity department of Embassy Pictures.

George Jessel will be the toastmaster at **Joe Levine's** bash during the Theatre Owners of America Convention later this month . . . into **Ely Landau's** "The Pawnbroker" go: **Juano Hernandez, Raymond St. Jaques, Linda Geiser** and **Fritz & Annette Olsen** . . . composer-conductor **Henry Mancini** goes into the recording studio Oct. 22 to etch his score for Allied Artists' **Blake Edwards** production "Soldier in the Rain."

Louis Nizer slated to be the keynote speaker at the opening luncheon meeting of the Theatre Owners of America convention, Oct. 28 in the Georgian Ballroom of the Americana Hotel, N. Y. . . . **Anthony Perkins** back in New York plugging the Landau Co.'s "Fool Killer" . . . **Stanley Cortez** inked to direct photography on "The Iron Kiss" which rolls for Allied Artists Oct. 21 . . . **Vittorio De Sica** this week begins lensing the third and final segment of **Joe Levine & Carlo Ponti's** "Yesterday, Today and Tomorrow" in Milan.

Max Youngstein back in New York after London production huddles, talking with **Peter Sellers** among others . . . **John Barry** will now write the music for **Joseph E. Levine's** "Zulu," originally to have been penned by **Lionel Bart** . . **Glenn Stensel**, who's featured in AA's "The Gun Hawk," in Gotham rehearsing for his legit roll in **David Merrick's** "Artugo, III" . . . cast in the remake of "La Ronde," soon to roll in Paris, are **Marina Vlady, Catherine Spaak, Jean-Claude Brialy** and **Jean-Paul Belmondo. Jean Anouilh** is scripting.

Joe Levine will be the principal speaker when his Embassy Pictures tosses a luncheon on the second day of the Allied States Assn. luncheon, Oct. 22, in the Americana Hotel's Imperial Ballroom B. Also addressing the gathering will be Embassy execs **Leonard Lightstone** and **Carl Peppercorn** . . . producer-director **Roger Corman** inadvertently making his film acting debut in his and brother Gene's "The Dubious Patriots," subbing for a sick actor . . . **Angela Lansbury** in New York to film her final sequences in Pan Arts' "The World of Henry Orient."

Singer-actress **Ann-Margret** set to star in Universal's "Kitten With a Whip," to be produced by **Harry Keller** in mid-November based on a novel by **Wade Miller** . . . UA's **Susan Hayward** starrer "Stolen Hours" opens on the company's "premiere showcase" in Gotham today (Wed.) in an expanded version of the releasing plan now covering three major New York areas with the Astor, 34th Street East and Trans-Lux 85th Street Theatres . . . **Norman Jewison** will direct **Rock Hudson** and **Doris Day** in "Send Me No Flowers" for Universal.

Catherine Spaak, who early in her French film career attracted considerable attention via her nudie bits in pix, has apparently cooled on the exposure bit, refusing to pose for some undraped paintings which figure in "The Empty Canvas," now filming in Rome. They had to be faked by artist **Giovan-Batista Balerno** . . . **George Schaefer's** "Macbeth" set with openings Oct. 20 in Kansas City, Mo.; Nov. 7 in Baltimore and Nov. 14 in Washington, D. C.

New York U. presented **Charles C. Moskowitz**, former v.p.-treasurer of Metro, with its Gallatin Award of Honor. He's been long active in alumni work . . . Hospitalized Veterans Service was the beneficiary of a $50-per-ticket preview of "Case of Libel" at the Longacre last Wednesday. Super dance at the Astor, honoring **Louis Nizer**, followed . . . **Olivia de Havilland** out west to film trailers and other promotion material for "Lady in a Cage." . . . **Robert Wise's** "The Haunting" shifted from Cinema One to Cinema Two . . French actress **Michele Mercier**, who just completed assignment in the American (Metro) "Global Affair," off to Rome and work in a couple of Italian features . . . **Joey Heatherton**, who makes her screen debut in "Twilight of Honor," sent to the hinterlands for bally work on the picture . . . The "Out of Towners" company shifted from Penn Station locationing to WB in Burbank.

Noelle Gillmor signed to create the sub-titled version of "War of the Buttons," French production being released in the U. S. by Bronston Distributions. She did the titles for "Hiroshima, Mon Amour," "Last Year at Marienbad" and other top imports.

Egypt Wants Pix

Continued from page 1

ternational Film Production, headed by M. Tayfour, to coproduce his Ned W. Miller screenplay, "Walk By the Sea." Company is the government-controlled Egyptian film agency, has offered $300,000 below-the-line costs for picture, which Nader expects to start filming there in February. Actor won't appear in pic but will direct for first time. Youssef Chahine, top Egyptian director who attended Pasadena Playhouse, is associated with him on the production.

Nader said his own reception in Egypt was good primarily because of his two teleseries, "Shannon" and "Man and the Challenge," are now showing in Egypt—with subtitles.

Despite opening of the filming barrier, Nader observed that "Cleopatra" still is non-grata in Egypt, but his observations indicated the reasoning for this is displeasure on part of the government that the Egyptian-based story was not filmed there.

Jerome Siegel Shingle Out

Hollywood, Oct. 15.

Jerome Siegel has formed his own literary percentery, following dissolution of Bick & Siegel Associates.

Siegel is jetting to N. Y. this week for confabs with Flora Roberts anent a multiple writing deal for Jerry McNeely on MGM-TV's "Dr. Kildare" series, then goes to London for client confabs.

JAPANESE PRODUCT'S OUTLOOK IN HONOLULU

Honolulu, Oct. 15.

Japanese films continue getting good play in Honolulu. Some showmen report product is hitting a broader cross-section of population than ever before.

Of the first-run theatres playing Japanese product, the near-downtown Nippon is the "granddaddy." Operated by the Furuya Brothers (Noboru, Satoshi and Herbert), the Nippon has been grinding out import films since 1948. Policy didn't really get off the ground until the Furuyas convinced the studios that English subtitles were necessary.

The Nippon at one time drew product from five major studios but the situation in recent years has become much more competitive—and the potential much greater. That's why Toho Studio is building a $1 million midtown showhouse for its own films.

It looks as if the Furuyas will be shopping for a new location soon. Their Nippon is in the midst of a large-scale redevelopment project.

Copyright

Continued from page 1

tin America and Africa. To drop the notice requirement now would be a step backward with the added danger of throwing the international copyright system out of kilter, they said.

If a copyright notice wasn't on a work, authors and publishers would have wider range in filing infringement suits. The intricacies of the notice requirement create unwanted hurdles in this regard, they argued.

Broadcasters, on the other hand, pressed the argument for notice. They said they wanted to be sure they were dealing with the correct person when negotiating for rights in a copyrighted work. They also want to make sure they aren't paying for works in the public domain, and notice is the best guarantee against such an unnecessary ladling out of cash.

Broadcasters' Cahill suggested the Copyright Office go one step further in notice provisions for records. He said the name of the person with prforming rights as well as the copyright owner should appear on disks.

Bringing public interest considerations into the debate were Harry Rosenfield of Public Affairs Press and Robert Burton, v.p. of Broadcast Music Inc.

Rosenfield said notice is vital for educators, researchers and librarians. Burton reasoned there were "philosophical" and public interest arguments for keeping the notice provisions.

Publishers & Authors

One section of the notice provision drew special fire from publishers and authors. As proposed, owners of copyrights in collective works such as magazines would serve as trustees of transfers of ownership and exclusive licenses of the individual works.

The authors said they didn't want publishers acting as their agents. The publishers, in turn, didn't particularly relish the agent functions and expressed worries they might be deseiged with requests for license rights.

Discussion of sections concerning registration of copyrights was more tempered with the suggestions of the Copyright Office generally accepted.

Some questions were raised as to why two copies of films, and book and sheet music had to be deposited with the Copyright Office for registration.

Register of Copyrights Abraham Kaminstein of Library of Congress said film deposit requirements remain unchanged. Two copies will be submitted to the Copyright Office and then returned. The Copyright Office will retain the right to call one copy back if needed.

Kaminstein said the proviso for two copies of book or sheet music to be deposited is less stringent than the English and other in England and other countries. He also noted Congress wants the Library to have two copies.

The next revision panel meet is tentatively scheduled for Nov. 13 when administration and infringement will be discussed.

In January the group will handle the controversial question of copyright protection for works printed overseas.

Indications are now that after the January meet, the Copyright Office will draft a revision bill. The measure would be sent to Congress for discussion.

The Copyright Office is weighing two alternative approaches after the draft bill is written. It may send the measure to Congress for discussion. The other possibility is submitting it to interested groups for suggestions and discussion and then transmitting it to Congress.

One crucial factor in these considerations is the progress achieved in talks between user and owner groups over the volatile reversion issue. Lawyers for both sides have been holding periodic meets in New York which have rocked between stalemate and solution of the tricky question.

The Copyright Office would rather have a compromise agreed to by the owner and user groups. If not it will be forced to impose a solution which could lead to fireworks when the bill is discussed by Congress.

Regional Pride Swallows Anything But Film Festival Leaving Region; Spain Zinging-Up San Sebastian

Madrid, Oct. 15.

Three-man directorate of the San Sebastian Film Festival, with the approval of the executive committee, have expressed willingness to turn over their reins to the recognized national film groups in Spain on the sole condition that the Basque resort city continue as a fest site in the future.

Ceding to newspaper and industry critics, many of whom maintained through the years that the principal San Sebastian film meet flaw is rooted in its "provincial" concepts and inadequate organizational staff, recruited locally, fest directors are prepared to bury regional pride and transfer complete organizational authority from the post of fest director on down to Uniespana, or the combined film groups within the Sindicato del Espactaculo or even to the office of the Director General for Cinema, provided fest locale remains in San Sebastian.

This attitude was expressed by Fest President and San Sebastian Mayor, Lasarte Arana, last March; but lack of time prevented implementation for the tenth annual film fete staged early June. The suggestion will be presented officially to the Director General for Cinema within the next month.

Buy Palace, Youngstown

Youngstown, O., Oct. 15.

Commercial Industrial Enterprises Inc. of Youngstown, has purchased the Palace Theater Building on Central Square in downtown Youngstown from Palace Realty Co. for an undisclosed sum.

V. M. McGuffin, jr., secretary-treasurer of the purchasing firm, said the theatre will continue in operation. The new owners plan to remodel the interior and exterior in the future.

County Treasurer A Bingo Lover

Dayton, O., Oct. 15.

A 37,000-member "club" headed by Charles A. Pfeiffer, who happens to be Montgomery County treasurer, has resumed its bingo games, offering the activity without charge to its members, with prizes of between $400 to $500 being given at the weekly Wednesday night games. The games are sponsored by the Dayton Gymnastic Club, in its own building.

Admission is via a membership card. Only a few weeks ago bingo was ruled illegal by Montgomery County Common Pleas Court Judge Robert L. McBride.

"The Boosters Club is a Dayton Gymnastic Club promotion for the benefit of the Boosters Club bingo players," Pfeiffer said. He said the club has been in existence for 25 years. There is no fee for joining, but membership is now closed. Pressed about the Booster Club's activities, Pfeiffer said that, practically speaking, it exists for the bingo players.

"I think the city should be ashamed of themselves for making their citizens go out of town for recreation," Preiffer said. He said many longtime Dayton Gymnastic Club bingo fans have been going to Springfield, Fairborn, and Cincinnati since the games were banned in Montgomery County.

Though no admission is charged, the prices on sandwiches, soft drinks, and coffee have gone up. When admission was charged, the cost of these refreshments was nominal. Reporters were permitted to view the games, but newspaper and television photographers were barred. Pfeiffer said, "We could give our bingo players a year of free bingo—the money's in the bank—and it wouldn't cost over $15,000 or $20-000." When he was asked how long the free bingo would continue, Pfeiffer said "Let's play it week by week."

Latest SEC List Of 'Inside' Stock

Washington, Oct. 15.

Five CBS brassers picked up stock options to highlight insider deals for Aug. 11-Sept. 10 round. As reported by Securities and Exchange Commission, William Fitts Jr., took option on his first 1,800. Kenneth Hoehn garnered 688 upping total to 1,688 and Clarence Hopper pulled in 3,000 boosting his holdings to 4,483. Lawrence Lowman took option on 3,150 raising total to 8,688 and Richard Salant picked up 5,402 for total 5,521.

Other transactions reported by SEC (Common unless otherwise noted) were:

Allied Artists—Roger Hurlock purchased 500 boosting holdings to 39,600.

Capital Cities Broadcasting Corp.—Harmon Duncan sold 100 leaving him 21,444.

Cinerama Inc.—Gerald Lessman disposed of 1,000 leaving him 500.

Decca Records Inc.—MCA Inc. bought 4,800 capital shares raising holdings to 1,374,667.

Movielab Inc.—Saul Jaffee converted all his 227,854 Class B Common to Class A Common. In the latter category he now has total 228,490.

Radio Corp. of America—Elmer Engstrom purchased 200 raising holdings to 15,090. Douglas Ewing exercised option on 2,206 upping total to 3,247. George Marek sold 200 leaving him 2,946.

Reeves Broadcasting & Development Corp.—Harry Peterson let go of 1,200 leaving him 30. He also disposed of his $3,000 of 6% convertible sub debentures.

Rollins Broadcasting Inc.—In a public offering John Rollins sold his 1,196 of common shares. In another offering he disposed of 15,964 Class B Common leaving him 184,036 plus another 3,500 held as a guardian. Wayne Rollins also sold 59,840 Class B Common in a public offering leaving him 549,560.

Teleprompter Corp.—Paul Garrett bought 2,100 and sold 1,250 giving him 11,757.

Trans Lux Corp.—Harry Brandt personally purchased 11,900 bringing personal holdings to 126,350 and another 4,300 through foundations upping that total to 44,827. Through his wife he also owns 22,765 and through corporations 7,268.

United Artists Corp.—Eugene Picker picked up his first 100.

Walt Disney Productions—Roy Disney sold 6,800 leaving him 2,061. He holds another 171,837 in voting trust. Walter Disney disposed of his 5,100 but hold 147,089 in voting trust.

Warner Bros. Pictures—Serge Semenenko sold 6,000 leaving him 1,200.

British Com'l TV Off and Running In '63-'64 Battle for TAM Ratings Topping BBC in Most of the Regions

London, Oct. 15.

With the prompt and all-important Television Audience Measurement ratings in for the week ended Sept. 29, the commercial tv biz here has on record the fortunes—and fates—of their first weekend showings of the new autumn sked.

Overall, it looks as if the commercial web is set for a season of joy, for in most regions the indies new line up has beaten BBC competition into the ground. It has done so to such an extent that the commercial web as a whole looks in little danger of losing its current 60-40 share of the audience—at weekends anyway.

In the nation's main market, London, for whose affection the web's fight is keenest, the indie-BBC fall '63 battle is fought closest because the national press critics are here, the advertisers are here, the agency boys are here, too—and on the London results such major commercial companies as Associated TeleVision, Associated-Rediffusion as well as the BBC will be judged.

Understandably, then, the tussle between BBC-TV and the commercial opposition in London is taken as the best guide as to the real state of the scrap. More specifically, the weekend ratings prove the programmic rightness or mistakes of ATV which beams to London, Saturday and Sunday, and at ABC-TV, the other weekend major which networks product to London from its two-day North and Midlands operation.

The first London scores show that even with the struggle for audiences at its toughest, the commercial web's nose for customers is still out in front. ATV stole the Saturday prime time ratings with "Thank Your Lucky Stars," 33, (ATV took show from ABC-TV) against "Juke Box Jury's" 22 rating on the BBC outlet. And ATV's back-to-back entries "Bonanza" (36) "Sentimental Agent" (33) Charlie Drake Show (39) "Checkmate" (36) and "The Avengers," from ABC-TV, (36) whipped BBC's "Taxi" (25), "Wells Fargo" (32) feature film (31) and "Comedy Playhouse" (29).

In the London satirical market, BBC's "TWTWTW" scored a whopping 28 rating for its 10:30-11:15 p.m. timeslot, which was beaten in the first instance by "Avengers" 36 score, but eclipsed "The Braden Beat" (with Bernard Braden and film clips of Bridget Bardot) which racked up only 18 rating points against it.

Sunday

Sunday in London during the first week of the fall schedules sees the commercial web ahead, save in the early afternoon when BBC's "Z Car" repeats beat ATV's "Ghost Squad" repeats 19 to 12. From ABC-TV, comedian Al Read scored a whopping 32 on ATV in London, pioneering a new audience for the independent channel on

(Continued on page 40)

EDWARDS, REASONER SUNSHINE RATINGS

While the focus of the rating news between NBC-TV and CBS-TV remains with the evening half-hour newscasts of Walter Cronkite and Huntley-Brinkley, the Douglas Edwards and Harry Reasoner CBS five-minute newscasts are getting the big daytime play.

In fact, Edwards' 3:25 to 3:30 "CBS Afternoon News" is a top 10 Nielsen daytime entry, placing in a tie for sixth place among all shows, according to the national Nielsen report for the two weeks ending Sept. 15.

Of course, the rating dominance of CBS-TV's daytime schedule plays no small role in tallying up rating points for Edwards and Reasoner.

First report on the fresh Mike Wallace half-hour news entry, which is up against NBC-TV's "Say When" gave Wallace a 2.5 rating and a 20.6 share, considered somewhat better than the departed "Calendar" series, but still something less to brag about in terms of ratings, with CBS-TV losing out to NBC-TV's entertainment show for that 10 to 10:30 a.m. slot. ABC-TV isn't programmed then.

Edwards' 3:25 to 3:30 newscast enjoys an 8.8 average audience rating with a whopping 45.1 share, while Reasoner scores with a 7.0 and a 36.1 share.

$100,000,000 CBC Toronto, Mont'l Development Plan

Toronto, Oct. 15.

Depending on its intention to embark on color tv on a trans-Dominion basis, the publicly-owned Canadian Broadcasting Corp. is skedded to go before the Treasury department of the Federal government in November to seek Parliamentary authority on capital expenditures on integrated broadcasting facilities in Toronto and Montreal on new radio-tv centres in both cities that are estimated to cost close to $100,000,000.

The Toronto centre will cost up to $40,000,000 and the Montreal venture some $55,000,000, including color facilities, plus the fact that latter city must step up its CBC French-language programming as much as 65% over the Toronto figure. (The English-language web, centred in Toronto, can tap the Ameican and British tv networks for program series but the French-language CBC web, based in Montreal, has no such supply line).

The CBC has been invited to locate in the 55-story Dominion Bank building planned for downtown Toronto, although the CBC plans its headquarters—at a cost

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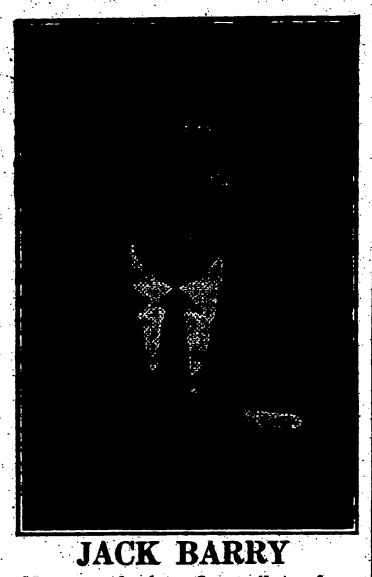

JACK BARRY

Now producing five pilots for CBS-TV—Paramount TV Production Development program

Salant to Critics: It's Content & Not Form That Counts

By MURRAY HOROWITZ

CBS News prexy Dick Salant has some firm opinions on the role of critics as it pertains to news and news documentaries, and the qualifications such critics shoud bring to the broadcasts they review.

As to the role of critics when it comes to news and news documentaries, Salant says there's far too much stress on the form of the news broadcast and little, if any, attention paid to the content of the news program. He cited, among other examples, a Saturday Review notice on the half-hour network news shows, which talked in terms of third act troubles in reviewing the elongated evening web news shows.

Salant, whose hair has a natural tendency to stand on end, bristled at the stress on form, as if a news show was similar to an entertainment vehicle. Most criticism, in Salant's judgment, falls along the same lines, accenting form and missing the major terms of reference which in Salant's opinion should be whether the news broadcast reflects the situation covered, objectively, honestly and fairly. Another term of reference should be the range and depth of news covered in the broadcast, and how well this job is done in pictures, if the medium is tv.

Salant dismissed one documentary on another network which received critical plaudits as staged. Challenged on a documentary on CBS-TV, parts of which appeard staged, he said Fred Friendly could only reply to that challenge.

Salant's penchant for separating news from entertainment leads him to refer to news programs, as "broadcasts," rather than "shows" or even "programs" for that matter. He has little regard for the National Television Academy of Arts and Sciences Emmy awards because he feels the whole orientation of that society is towards entertainment, and the qualifications of the bulk of its member-

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Espanol TV's Prime Hour: 11 P.M.

That's When Curtain Goes Up on Big Variety Shows; Program 70 Hrs. a Week

By HANK WERBA

Madrid, Oct. 15.

Spanish television is now transmitting 70 hours a week under the new programming setup. And in keeping with custom, prime time is 11 p.m.

A breakdown of total time slotted gives 15½ hours to telefilm series and film features, 12 to information and news programs and equal amount for religious, cultural and educational telecasts; variety shows and contests get an eight-hour spread, live plays and drama will be aired seven and one-half hours weekly, two and one-half hours of small screen time will be slotted for children, one and one-half for women and the balance will be allocated to teenage programs and Eurovision hookups.

While the heavy emphasis on telefilms and film features is reluctantly accepted as a necessary measure in view of Television Espanola's limited production capacity—both live and video, several other steps taken in programming for the coming season should be noted. First, additional time has been granted to news broadcasts and news features.

Also, tv Spain will experiment with a presentation of its soap operas during five consecutive days—instead of once a week.

Last, but perhaps most significant, is the statement made by the Director General for Radio and Television, Pro Alonso, who has completely removed tv production from advertiser control. All programs, he stated, will emanate from the state-operated network, giving advertisers the opportunity to bid for commercial time slots only. In the past, popular variety shows such as "Gran Parada" and "Amigos de Lunes" were produced and talent contracted by Movierecord and the small group of ad companies who, in turn, made individual peseta deals with grouped sponsors. And since Movierecord, through its associate company, Moro Studios, supplied most of the telecommercials, the packaging was airtight.

Whether the government can match advertisers' know-how and budgets, remains to be seen. Particularly, since the big variety shows will be extended from one hour to an hour and a half with curtains slated to go up nightly on prime Spanish time at 11 p.m.

HORROR PIX TO GET WOLPER TREATMENT

Hollywood, Oct. 15.

"Monsters We've Known and Loved," documentary dealing with screen demons, horror films and movie beasts, has been slated by Wolper Productions for its NBC-TV "Hollywood and the Stars" series.

"Monsters" will trace the history of horror films from the first German-made silents, "Siegfried," "The Golem," "Cabinet of Dr. Caligari" and "Nosferatus" to early-day sound science-fiction and present-day outer-space horror movies. Featured will be Lon Chaney, Bela Lugosi, King Kong, among others. One sequence will deal with "How to Get Rid of a Monster," showing imaginative methods for their destruction, while another sequence will spotlight the relatives of monsters who became famous screen ghouls.

Telecasting date of episode is in January, '64, soon after the New Year.

WGAW Estimates $3,500,000 in 1963 Telepix Residuals

Hollywood, Oct. 15.

A record $3,500,000 telepix residuals take for writers is predicted by Writers Guild of America West for this year, on the basis of collections to date. WGAW had collected $2,269,000 as of last August for its members, as compared to $1,924,376 for same period last year when a record $3,067,743 was collected by writers for the 12 months period.

Members were told this prediction in communiques which also informed them a special general membership meeting will be held Oct. 29 at the BevHilton, for a vote on WGAW's proposal for a special five-year assessment of $15 a year plus ¼ of 1% of a writer's earnings. This would be in addition to the $10 a year basic fee and 1% of writer's earnings.

WGAW is asking for the increase because, it estimates, it needs an additional $100,000 annually to effectively carry out the royalty plan whereby writers will get 4% gross of a vidfilm, in perpetuity, in place of residuals. That includes a cut of the foreign as well as domestic returns.

In a comprehensive long-range analysis of the effects of the conversion to the royalty plan, WGAW predicts that by the 1972-73 season, the annual royalty take will amount to $10,000,000. Breaking this down, it sees a take of $7,000,000 from the domestic market and $3,000,000 from the foreign.

It's not possible yet to compare effect of the royalty program on fixed residuals. WGAW estimates that 1963 summer repeats not paid under the royalty plan at $280,000.

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Hobin, Van Dyke Exit Judy Show

Hollywood, Oct. 15.

Old rumors are being hashed over regarding the Judy Garland show and its prospects of longevity now that Jerry Van Dyke has been dropped and director Bill Hobin departs after four more shows. The CBS high command, western section, insists that the show "isn't breaking up" and "everybody is happy with it so far."

One CBS program exec was quoted as saying they didn't know what to do with Van Dyke. His corner claims he quit to do a comedy series for Filmways. At any rate Jack Carter may go into the show as his permanent replacement.

Hobin said his leaving has nothing to do with dissatisfaction, that his contract was for 13 shows and he's pulling out after four more to make a picture deal. The early Nielsen ratings (30-city) spread more gloom than happiness around the Garland set.

Executive producer Norman Jewison is also due to leave soon to report for a picture assignment at Universal.

NBC's Joey Nixed For CBS-TV 'Line'

Joey Bishop, brought east by NBC-TV for a round of on-the-air promotions on behalf of his Saturday night comedy entry, was tapped for a guest shot on CBS-TV's "What's My Line," but the network said "no dice." Appears that producers Goodson-Todman were all for it, as was Bishop and practically everybody else, but CBS was adamant in its decision.

Since "What's My Line" has been on the air, Bishop made some 14 appearances on the show, but apparently those were in the days when G-T and not CBS owned the property. (Bishop is currently in serious contention with CBS' Phil Silvers for Saturday night 8:30 Nielsen laurels.)

On the other hand NBC is taking the position that if Red Skelton, Danny Kaye or any other CBS personality wants to come over for a guest shot, they'll be more than welcome.

British TV's Top 20

(TAM Ratings; Week Ending Sept. 29)

	Homes Viewing (000's)
Coronation Street (Mon.)—GRANADA	8806
Coronation Street (Wed.)—GRANADA	7785
No Hiding Place—AR	7019
Take Your Pick—AR	6366
Double Your Money—AR	6509
Emergency Ward 10 (Fri.)—ATV	6509
Armchair Theatre—ABC	6509
Emergency Ward 10 (Tues.)—ATV	6381
Sunday Palladium—ATV	6381
The Plane Makers—ATV	6188
Dickie Henderson Show—AR	6126
This Week—AR	5781
Maupassant—GRANADA	5743
Our Man at St. Mark's—AR	4984
Thank Your Lucky Stars—ABC	4977
Charlie Drake Show—ATV	4977
Play of the Week—ATV	4722
The Avengers—ABC	4669
Margot Henderson—BBC	4644
Take a Letter—GRANADA	4633

Stanton Subs Murrow At Cultural Exchange Powwow Today (Wed.)

Washington, Oct. 15.

CBS prez Frank Stanton will pinchhit for one of his former employees at a U.S.-Japanese cultural exchange conference, the State Dept. disclosed.

Stanton will replace hospitalized U.S. Information Agency director Edward R. Murrow as keynote speaker at the conference opening here.

Murrow is recovering from a lung removal operation.

Also appointed to the American delegation was Peter Mennin, composer and president of the Julliard School of Music.

Kenneth Bunce, assistant director for Far Eastern Affairs at USIA, will fill Murrow's conference chair.

Rogers as Kluge Aide

Ted Rogers has joined Metromedia as assistant to John W. Kluge, president and chairman of the board.

During the past two years, Rogers was an exec producer with MGM's television and feature divisions.

IT'S '30 SHARE' OR DROP DEAD

The Nielsen Fever

As the new season begins to hit its stride and with the first all-important and all-American National Nielsens only two weeks off, the who's-doing-what-to-whom industry fever mounts. Interest has perked to almost fever pitch even over the inconclusive 30-city Nielsens and the National Nielsens (the one before the big one) released this week.

The 30-city count for the week ending Oct. 6, with virtually all the new shows accounted for, was cause for some jubilation in the ABC camp. Of the 14 new shows premiering this season, seven hit the share-of-audience jackpot with 30 or better, and such standards as "Ozzie & Harriet" and Donna Reed practically went through the ceiling. The Patty Duke show was in No. 2 position, topped only by "Beverly Hillbillies." The report put ABC in No. 2 contention among the three webs. Lost in the interest focussed on the Jerry Lewis show woes was the fact that on weekdays a new ABC respectability was in evidence.

Biggest surprise of the 30-market count (see separate story) was the failure of either the Judy Garland Show or the Danny Kaye Show to hit a 30 share stride—"Bonanza" trouncing the former and "11th Hour" taking the count from Kaye.

Nevertheless, the report suggested that Hurricane Aubrey was picking up momentum in increasing its average audience lead over the other two webs when contrasted with the early October report of a year ago, the CBS 19.5 overall rating for the week showing a wider margin separating it from the other two webs.

If there was weekend dismay in the NBC camp in the wake of the 30-market returns, the network's hopes were buoyed considerably yesterday (Tues.) with the appearance of the National Nielsens for the week ending Sept. 29 (when the bulk of the new shows were on the air). As was expected CBS had the commanding lead, with a 20.2 average audience rating, but NBC was still entrenched in the No. 2 spot, edging out ABC with an average audience 17.0 as against 16.4. The tally gave NBC one night of the week—Friday, and CBS the other six. CBS won 29 half-hour time periods; NBC and ABC evened out at 10 each.

Swezey's Ripsnorting NAB Exit: Decries Lack of Experimentation

Washington, Oct. 15.

For departing NAB Code Authority Director Robert Swezey, it is an exit rip-snorting.

His valedictory, which in large part could have been ghost written by FCC Chairman E. William Henry, lashed out at the "business as usual" policy of "too many station operators and advertisers."

And almost echoing Henry's Nashville speech Swezey said better tv programs must come from a demanding public.

In a speech at Reed College in Portland, Ore., Swezey said improvement in informational shows will evolve "only through the well-directed and concordant efforts" of the networks, stations, advertisers and public.

While praising the webs for their pubservice programs, he criticized "the business as usual" policy of too many station operators and advertisers.

Saying "we have everything at stake," Swezey implored "it is not enough that these two elements consider their important participation . . . in terms of profits and the inoffensive amusement of their vast audiences."

He called for more controversial shows and experimentation with programming "of more significance but perhaps less audience appeal."

Swezey urged advertisers to "re-evaluate the tremendous stake they have in public enlightenment and the defense of the democracy."

Swezey did, however, get in a lick at the government, rebuking encroaching government control of programming. He said these policies should not be determined by "powerful individuals within the government."

Swingin' Hutton For DeMille Spec

Hollywood, Oct. 15.

Betty Hutton, who did some of her own trapeze work as star of Cecil B. DeMille's "Greatest Show on Earth," will recreate some of aerial numbers for MGM-TV 90-minute spec, "The World's Greatest Showman," legend of late film pioneer which NBC will air Dec. 1. Actress spent two days swinging last week.

Special, which also stars James Stewart, Yul Brynner, Samuel Goldwyn, Billy Graham, Charlton Heston, Barbara Stanwyck, Gloria Swanson and Anthony Quinn, will be a 50th anniversary salute to DeMille's first pic, "The Squaw Man," made in 1913.

'American Farm Daily' Set as ABC Radio Entry

The only daily radio network agricultural show in the U. S. is bowing on ABC Radio Oct. 28, titled "The American Farm Daily," it'll be aired from Washington, D. C., each weekday morning and will be hosted by Norman Kraeft, former host of a farm radio show on the Mutual network

Show will run 10 minutes at 7:30 a.m. with an updated version at 11:30 a.m.

ABC-TV to Hike Primetime Rates By 10% on Jan. 1

ABC-TV is hiking its primetime rates by about 10% on a flock of its shows come Jan. 1, 1964. Move dramatizes the web's comeback to a firm competitive position this year in the teeth of the most withering critical barrage ever to be laid down against a single network's schedule. But while the crix were croaking, viewers vox-popped ABC into No. 2 standing in the new 30-market Nielsens—a long way from last year's disastrous low man status.

The weekend lineup continues to represent a dangerous soft spot, but the overall pattern of the latest 30-market Nielsens have indicated to ABC execs that their $150,000,000 bet on a wholesale revamp of the primetime schedule will pay off this season. ABC not only was able to place four shows into the Nielsen Top 10, but showed up stronger on a broad swathe of half-hour periods throughout the week.

Last season, ABC-TV had 10 half-hours with shares of over 30. Currently, there are 22 half-hours over the 30 share level.

ABC's brighter Nielsen picture this season not only means more coin for the network on new business written during the 1964 cal-

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Remington Rand ABC Buy

Remington Rand has added to its participation in ABC-TV's "Jerry Lewis Show" with a campaign for its portable typewriters to start next month.

New buy, through SSC&B, will supplement Remington's current plugs for its electric shavers.

MAD. AVE. LOADS UP ON ASPIRINS

By GEORGE ROSEN

Even though the new season is less than a month old, with the first definitive ratings still a couple weeks away, option time is already rolling around on those crucial 13-week sponsor renewals —and the candidates for the "drop dead" list of new shows extend from one end of Madison Ave. to the other.

Lacking the definitive National Nielsens which won't be available until Oct. 30, but faced with imminent decisions on whether to continue pouring good sponsor money after bad, the Mad Ave. boys have no alternative but to play it by the still-inconclusive 30-market returns. It's figured as good a dewline as any toward projecting the bigger picture to come.

And as far as the agency decision-makers are concerned, the answers are all wrapped up in the magic "30" number. Grab yourself a 30 share of audience and you can coast for the rest of the season. Under 30 and brother, you've got troubles. The agency v.p. with the solid gold credentials couldn't care less what the critics have been saying about their '63-'64 selections, but when Art Nielsen's numbers hit the street that's something else again. In fact, within the orbit in which they operate, practically anything else that's happening in the world is dwarfed by comparison.

Thanks to firm 26-week or even full season sponsor commitments, a lot of the 30-or-under shows will be spared the guillotine. It's a case where nobody comes out ahead except maybe the aspirin makers, for the headaches will linger through the balance of the semester.

It's very likely, too, that some of the new entries in Nielsen's 30-market "drop dead" category will climb into above-30 respectability as the season progresses or attain that status in the more important National Nielsens, but by and large the keen, shrewd agency man with the feel and the touch for such matters isn't being kidded; he knows in most cases even at this point whether he's riding with a clinker or a hit. He knows, too, all about the sliderule techniques and the corrective factors which will advance the cause of NBC and CBS on the National Nielsens (in relation to the 30-market returns) since ABC, still behind the eight-ball on station clearances, gets penalized when results from the broader canvass are posted and hence shows up to better advantage on the 30-city nosecounting where all three networks are in direct competition with one another.

So it's just as the man from Madison Ave. said: the big one that counts will come on Oct. 30, but pending those, the "30 share by way of the 30-market" countdown has helped set the tone and the trend for the season on audience preference.

And what is prefers (based on the 30-market returns for the week ending Oct. 6) has sent more than one prognosticator running for the hills. For joining the ranks of the shows failing to hit a 30 share are such items as Judy Garland and Danny Kaye, CBS' prize new entries for '63-'64. While Miss Garland was hardly expected to top NBC's highrated "Bonanza," nonetheless her 28 share in contrast to "Bonanza's" 38 has all the earmarks of a shocker. And whereas Kaye was expected to take his Wednesday 10 to 11 time period, his 29 share was outclassed by NBC's 36 for "11th Hour." All told, of the eight new CBS premieres, only half of them managed to deliver a 30 share of audience —"Favorite Martian," "East Side West Side," "Petticoat Junction," Glynis Johns.

It was hallelujah week at ABC

(Continued on page 34)

NBC's Sharkey Gives His Version In Encore to Madame's 'Nhu Act'

By BILL GREELEY

That Nhu Act in town, the Madame from the Far East with her song and dance of the 700 veiled truths, is not the only one in the cast of the current stateside Vietnam follies. NBC stringer (he also files for the London Daily Telegraph) John Sharkey is back recovering from injuries suffered when he and a couple of other newsmen were mobbed by plain-clothes government cops while covering the suicide of a Buddhist priest in downtown Saigon.

Madame Nhu, who is performing her patriotic verbal kootch from every available platform, says Americans should be patient in the now-famous incident of the newsmen's slugging—wait for the "tolling of the other bell," and even hints that perhaps the cops of her government were upset because the Americans were content to photograph the suicide by fire rather than trying to rescue the priest. She even intimates the newsmen may have obstructed attempts to save the Buddhist, but admits she doesn't really know.

Sharkey, on the other hand, says the action of the police indicated the "severity" of the government order to keep newsmen from photographing the suicides (this was the sixth). He says that the downtown area of Saigon is loaded with the gumshoes, who are operatives of the Ngo Dinh Diem government and under the direct supervision of Madame Nhu's brother, Ngo Diem Nhu.

Sharkey's firsthand account of the violence is as follows: He and NBC camera man Grant Wolfkill were among the correspondents who received a tip from Buddhist interests that the suicide was slated for the main street of town. They took off, arriving at the scene where a crowd had gathered, including six or eight other newsmen (mainly wire service) who were already taking still pictures of the burning priest. When Wolfkill put his more prominent film camera into operation, the plain-clothes cops were attracted and began to close in.

Wolfkill continued to grind for a minute or so, then with Sharkey "blocking for Grant," the pair tried to bust through the ring of eight or 10 secret police moving in. Dave Halferstam of the New York Times, seeing the cops' move, pitched in on the attempt to get the camera man clear and back to the Caravalle hotel, hq for newsmen in Saigon.

They managed to make it for a short distance, but the cop resist-

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Maharis, Leonard Settle Differences

Hollywood, Oct. 15.

Producer Herbert B. Leonard and George Maharis, his "Route 66" costar put on suspension last season, have settled their differences via an out-of-court settlement.

Maharis exited the CBS-TV series produced by Leonard for Screen Gems last semester on grounds he was ill. When he didn't return after several months, Leonard put him on suspension and instituted legal action to prevent Maharis from fulfilling tv guest shots. Maharis won a prelim victory in court, but matter was still pending when the pair agreed on settlement terms.

Westinghouse's $5,500,000 CBS Buy; Mostly News

CBS-TV, in a major coup, copped the $5,500,000 Westinghouse account for the '64 calendar year. Most of the Westinghouse coin will go into news and pub-affairs, with some participations going into the web's regular nighttime schedule and the morning minute plan time span.

Westinghouse's appliance and home instrument division, via McCann-Erickson, starting in '64 bought participations in "CBS Evening News with Walter Cronkite," "CBS Midday News," and "CBS Saturday News."

Additionally, Westinghouse will pick up two-thirds sponsorship of certain half-hour episodes of "Chronicle" in '64. Its $5,500,000 buy will be rounded out by participations in the web's regular dramatic nighttime schedule and the morning minute plan.

Networks Renew Bid To Goldwater & Rocky For Public Debate on TV

The three networks have renewed their invitation to Senator Barry M. Goldwater and Governor Nelson A. Rockefeller to debate their respective policies on their facilities.

Three webs renewed their bid in the wake of Governor Rockefeller's recent invitation in Eugene, Ore., to Senator Goldwater for a public debate. To date, Senator Goldwater has turned down the public invitation of Gov. Rockefeller, contending no useful purpose would be served to the Republican Party if the two leading Presidential condidates aired their differences publicly in a series of confronations.

NBC-TV TO PREVIEW HAYWARD'S 'TWTWTW'

The NBC-TV-Leland Hayward domestic version of the British satirical hit, "That Was The Week That Was," slated for the network next fall, will get a preview showing in the form of an hour special Sunday, Nov. 10 at 10 p.m.

Marshall Jamison will produce the special which, like its British forerunner, will be a topical revue based on current news events. Plans call for comedian Mike Nichols to be an occasional performer in the series with Robert Emmett as one of the contributing writers. Guest star and cast of six or seven for the Nov. 10 special will be announced.

AFTRA, Networks In Contract Talks

American Federation of Television & Radio Artists and the four networks (NBC, ABC, CBS and Mutual) Monday (14) moved into the second week of meetings on a new contract (current pact is up Nov. 15). Performers' union has submitted a dossier of 61 different proposals, and so far talks have reportedly covered a trading of presentations and inaugural arguments.

Again, as during the last three years, AFTRA is not asking for an across-the-board increase in payments, but has requested boosts in specific areas and also tightening of the covering codes in some instances.

Union is asking a 10% increase for chorus-line dancers on variety shows, and more rigid interpretation of codes for dancers who step out of the line for bits, understudies and so on. It's also asking elimination of the fee discounts now affecting thesps in the daytime soap opera strips. A feature player in the soaps currently is

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Sam Northcross Seen as Key To Reuniting of Rheingold and FC&B —On Other Madison Ave. Fronts

By BILL GREELEY

Liebman Breweries (Rheingold beer) has returned its $8,000,000 ad account to Foote, Cone & Belding after two years at J. Walter Thompson. It appears that the severely wounded client and agency psyches—suffered in the hysterical negotiations for New York Mets baseball telecasts—have healed. Albeit the campaigning created for the suds by JWT should be enough to route any client, there appears to be another strong factor at work in the return to the old ramparts.

Sam Northcross, Foote, Cone & Belding's new tv chieftain, was for years radio - television program head at Wm. Esty agency where clients R. J. Reynolds and Ballantine beer have long been sponsors of the New York Yankee telecasts on WPIX. With Northcross on the roster, FC&B and Rheingold not only have an exec with full experience in baseball sponsorship, but also a guy with an in-depth scouting report on the competition.

Most close observers blame the Rheingold-FC&B rift over the Mets negotations on the fact that neither client nor agency had any experience in the highly involved relationship between a pro ballclub and its broadcast sponsor. In the shift to Thompson (which came as a capper to the jolly Christmas season), Rheingold latched onto a shop that had background, via client Ford, with baseball bankrolling in Cincinnati.

It's related that Rheingold prexy Phil Liebmann, considered sort of a regional Charles Revson along Madison Ave., was the master (under)mind in the negotiations with Donald Grant, board chairman, and George Weiss, general manager, of the Mets. Anyhow, bidding for broadcast rights on the new New York National League club soared until Rheingold wound up shelling out more for the contract than the $1,100,000 paid by Ballantine and R. J. Reynolds for the New York Yankee games—a winning club as opposed to an unknown quantity.

And the deal was signed and sealed before either Rheingold or Foote, Cone & Belding had bothered to look into clearances with any New York tv or radio station. Station situation was extremely tight, since the three network o&o's were automatically out; WNEW-TV had stated it was not interested; WPIX-TV had the Yanks; and channel 13 was going educational.

WOR—At A Price

This left WOR-TV, the local RKO General independent, the lone channel left to negotiate — and WOR had already been pacted, with station chief Bob Leder's signature, by a competitor. Said competitor, however, decided to pass up the big time commitment involved in a full season's games, which cleared the way for Rheingold. But, authoritive sources say that Rheingold may have wound up paying up to 50% more for the time than the price the competitor had nailed down, and the contract is said to have an annual escalator clause.

By the time Rheingold had the ball games set, the package was reportedly priced at more than $3,000,000. Same time, the Ted Bates agency, shrewd dealers for anybody's time, reportedly bought 30% sponsorship for the Brown & Williamson cig firm for $1,000,000 on a five-year contract.

Anyhow, besides the obvious conclusion that Sam Northcross in the shop with his attache case of Ballantine baseball facts makes a return to FC&B logical for the beer company, an agency spokesman says that senior veepee and director Frank Delano did a lot to get the business back. Delano was management representative on the Rheingold account when it left, and he takes over in the same capacity again. He's been handling TWA during the two-year interim, and will continue to rep on the airline biz.

Incidentally, Rheingold and FC&B split once before during the 14 years of the relationship. When the agency was still Lord & Thomas (the shop that created Miss Rheingold), the beer company switched to Young & Rubicam. It was less than a year, however, before she was back at FC&B.

When the account went to JWT, there were rumors that the Miss Rheingold annual election would be dropped. There admittedly was a lot of heat from minority groups then—Puerto Ricans, Negroes etc. —because they were shunted in the roster of six girls selected for the annual voting. Contest has continued apace, however, with the same assembly-line crank-out of pretties every summer.

It should be noted that the unknown quantity, the Mets, which cost Rheingold so dearly, have held up in the ratings while being the league doormats for two years running. WOR, in fact, this year has claimed the Mets winners in the rating scramble against the Yanks, but the station has done so without pointing out that the Yanks for all practicable purposes finished the season way early by grabbing the pennant with several games to go. Mets, at the same time, had games slated with the Los Angelss Dodgers who were engaged in a dramatic struggle with the St. Louis Cards for the NL pennant.

Grove's Chantkachoosie

Grove Labs, via Doherty, Clifford, Steers & Shenfield, will continue its policy of name talents in 4-Way Cold Tablet blurbs this year with singer Mindy Carson and sneezer Billy Gilbert.

Unlikely couple will somehow promote the campaign theme, "4-Way works so fast, you hardly know you have a cold." Daytime tv and spot in 61 markets will be used through the fall-winter national sniffle season.

NBC's Cutback on News Writing Staff But It's Still The Biggest One

In spite of the big increase this season in daily newscast time, NBC has trimmed the news writing staff by a half dozen. Web news spokesman says the severed hands were all temporary, working during the vacation season or as fill-in while special projects like the three-hour civil rights show drew from the writers' pool. Cutback, nonetheless, has put some regulars on six instead of the standard five-day week.

News writers given notice include Gene Gilligan, Alex Urban, Erwin Horowitz, Walter Briggs, Robert Bauder and Leon Lewis. Web's writer pool, which services both network and local news (and syndication) is still the largest of the three networks.

London Agencies

London, Oct. 15.

S. H. Benson and Masius & Fergusson appointed to handle three products in the Nestle Co. range. Former agency will handle Nesquik and Milo while the latter takes over the Nestea account. Previously, the three products were handled by BBDO . Annual showing of prize-winning commercials (from Cannes adfest) attracted an estimated audience of 8,000 to the Odeon theatre, Leicester Square . . . Ray Morgan, recently promoted associate Director of Benton & Bowles, becomes head of the agency's media department . . McCann-Erickson brought senior account executive Roy Harris from Young & Rubicam to handle the Esso account. . . . Prediction from Pat Henry, sales director of Associated Television is that with the advent of a second commercial web (which may come about before 1967) the cost of tv advertising may increase. "But," he says, "while few clients will admit it, I believe that with the proper use of tv its power is worth a good deal more than many of us (commercial stations) are charging now."

DECISION DUE ON PAAR STATION BUY

Poland Spring, Me., Oct. 15.

The board of directors of Mt. Washington TV Inc., owners of WMTW-TV, FM, will meet here tomorrow (16) to approve the sale of 80% of the station's stock to entertainer Jack Paar.

Paar offered almost $4,000,000 for the stock which is owned by former Maine Gov. Horace Hildreth and his brother and two associates.

Station president and general manager John Guider will continue as president and manager when the sale is approved, Paar said. Guider holds a 20% stock interest in the corporation which he had not sold.

In a statement broadcast over the station Paar said he intends to beef up the station's operation when he assumes control, although, he said, no changes in operation personnel is anticipated. He said he intends to spend much time in Maine.

Vast Potential Of Tape Envisioned By MGM's Gould

Although the production of tv dramas on tap has been declining in recent years in favor of film, major technological breakthroughs are due to give tape a dominating role in the home entertainment industries within the next decade. George K. Gould, president and general manager of MGM Telestudios, foresees tape's rapid growth with the advent of the low-cost home video- audio machines, now on the threshold of commercial marketability, and with the introduction of improved tape facilities for tv production.

At the present time, Gould pointed out that tape already has striking advantages over film in being an all-electronic medium designed for the requirements of the tv tube. While tape stock is still some three times more expensive than film, greater reusability of tape, with plays of 50 to 60 times not uncommon, give tape an economic edge.

New transistorized equipment, representing a $500,000 investment for MGM Telestudios, has given this operation increased flexibility for the production of video tape commercials. For the first time, tape is now able to shoot on a scene-by-scene basis. Gould pointed out that some one-minute tape commercials utilize up to two dozen different scenes, raising problems which up to the development of new camera systems developed by MGM Telestudios has been beyond tape's capabilities.

Tape still has a considerable distance to go before catching up to the use of film in television. Tape is now utilized for about 30% of primetime programming, chiefly in the variety genre and with "DuPont Show of the Week" being the only dramatic show on tv produced in tape. In the spot-making field, tape now accounts for about 15 to 20% of the $55,000,000 volume.

MGM Telestudios, mostly active in the production of tv commercials, obtained an important programming account this season in the two-hour David Susskind "Open End" show.

Jerry Lewis Doing Pair Of Vegas Originations

Hollywood, Oct. 15.

Jerry Lewis, who sez he has owed The Sands, in Las Vegas, a date for 18 months, will fulfill this engagement starting Nov. 6, simultaneously doing a double stint by taking his entire vidcrew to resort for two remote ABC shows. Logistics involve Lewis' entire complement, 114 strong.

Real reason is fact that he next starts his film, "Leatherneck," which would push back even further a date in the resort. To date, Lewis has completed four ABC 'two-hour shows from his lavistly-refurbished El Capitan Theatre here, renamed the Jerry Lewis Theatre.

TV-Radio Production Centres

IN NEW YORK

Marjorie Lord of "Danny Thomas Show" checked into town Monday (14) . . . **Amanda Blake** and **Milburn Stone** of "Gunsmoke" back to Coast after week's personal appearances at American Royal Horse Show in Kansas City . . . **Leon Ames** goes into "Mister Ed" series replacing the late **Larry Keating** . . . CBS News prexy **Dick Salant** sent a blistering wire of protest to Algerian President Ahmed Ben Bella over the "unwarranted arrest and manhandling of CBS News special correspondent **Don Steffens** in Algiers . . . **Jack Stroud**, of the N. Y. Football Giants, has taken over as host on "Sports Time," CBS Radio. He replaces **Phil Ruzzuto** who returns at the end of the football season . . . **Irene Ryan** ("Beverly Hillbillies") tops the entertainment bill of the Nashville Police Show, Nashville, Nov. 16 . . . CBS Radio has slated a roundtable discussion on the book of Dr. James Bryant Conant, titled "The Establishment," with Dr. Conant and other educators participating. Program is slated for Oct. 29 . . . WCBS-TV documentary producer **Gordon Hyatt** off vacationing . . . **Marian Searchinger** has been elected v.p. of the literary department in the N. Y. office of Artists Agency Corp. . . . **Joseph P. Hanley** named director of public information for WCBS Radio, replacing **John Kieran Jr.**

Henry Morgenthau 3d who produced the interviews which form the Beacon Press book, "The Negro Protest," is sending out copies to the trade. Morgenthau's talks with **James Baldwin, Malcolm X** and **Martin Luther King**, as edited by **Kenneth B. Clark**, were produced for National Educational Television by WGBH-TV, Boston. **Mary Rose Maybank** was co-producer and **Fred Barzyk** the director . . . Radio station WAVY, Norfolk, joins NBC as affil Oct. 14 . . . **Gordon Cotler**, producer of "Sing Along With Mitch," sold his mystery novel, "The Cypher," to Universal-International for flick . . . **Bob Asman** named associate producer in Washington for NBC-TV's new "Sunday" . . . **Maurice Chevalier** starring in NBC-TV's spec, "April in Paris Ball" (27) . . . NBC News' Santo Domingo correspondent **Bernie Diederich** injured while filming scuffle between students and police in Dominican Republic . . **Frank Blair** will receive Georgetown University's 175th Anniversary Medal of Freedom for long service to school . . . **Jerome H. Stanley** named director, program administration at NBC . . . **Roy Neal** emceed Statler-Hilton luncheon Thursday (10) for seven astronauts who received Collier Trophy . . . **Johnny Carson** to Hollywood Oct. 28 to play self in MGM flick "Looking for Love" . . . **Alice Proctor** leaving NBC Press for staff of "Candid Camera" . . . **Jim Kitchell**, producer for NBC's '64 Olympic coverage, in Tokyo on survey . . . Lincoln Park Zoo in Chi named its baby lion "Robert Wogan" after NBC Radio veep . . . **Andy Williams** coming here Oct. 29 for promotion . . . NBC research director **Dr. Tom Coffin** speaking to Assn. of National Advertisers in Chicago Thursday (17).

Newton Minow, ex-FCC chief and now general counsel for Encyclopedia Brittanica, has been elected to the board of directors of the National Educational Network . . . **Ivan Ladizinsky**, co-producer of ABC Radio's "Flair Reports," has completed his first teleplay, "Flight To Oblivion" in collaboration with **Ann Petrie, Mal Goode**, ABC's UN correspondent and the first Negro network newsman, delivered the keynote address to the New York convention of the NAACP in Saratoga Springs last Friday (11) . . . **Harvey Jacobs**, ABC International's ad-publicity manager, sold a story, "The Midnight Voice," to the Ladies Home Journal . . . **Mari Janofsky**, ABC press magazine editor, in Russia as associate producer for the network's documentary on "The Soviet Woman," slated for telecasting Dec. 10 . . . **Dick Pack**, Westinghouse Broadcasting's v.p over programming, appointed chairman of the newly established Dean's Advisory Council for N. Y. University's Graduate School of Social Work. He's an NYU alumnus, class of '38 . . . **Bob Maxwell** has moved over from WCBS Radio to WABC Radio with a Monday-through-Friday early evening interview show.

Westinghouse programming v.p. **Dick Pack** to London for Intertel meeting and other European cities to o.o. news operations.

Arnold Moss back in New York after guesting on a "Route 66" segment shot in Niagara Falls. He plays an oil-rich Near East potentate . . . Scripter **Donald Haring**, who made his first sale to the WBBM-TV, Chicago, Repertoire Workshop, will be speaker at a writers' session Oct. 23 at Hotel Albert in Greenwich Village . . . Jazz pianist **Erroll Garner**, currently touring England, will do a guest shot on the Oct. 20 "Sunday Night at the Palladium" show.

IN HOLLYWOOD

John Thompson, NBC's news manager on the coast, beefed up his staff with eight members to give him a total of 40 or one less than CBS' battery of news hustlers. ABC is third with 28 . . . Procter & Gamble started the first step of a deal for "The Morleys," a daylight stripper by **Vera Caspary** and **Lloyd Rosamond**. First comes the script and then they'll talk turkey . . . **Sam Kurtzman**, a practicing dentist who has been writing for comics as far back as radio, had his game show, "39 Doors," optioned by Desilu. He's also writing a novel about radio-tv . . . Carson-Roberts agency added six more for a personnel of 100 . . . **Dick Mack**, comedy writer and producer for 30 years, offers this panacea for improvement of tv's fun shows: "get more hungry writers; the well-feds lose their dedication" . . . If **Ralph Edwards** gets back on network night time with his new version of "Truth or Consequences," the emcee may well be **Digby Wolfe**, idol of the Aussies, who's taking up residence in Hollywood . . . **Dolores Finlay** departs KNBC as publicity director after seven years . . . **John Scott Trotter**, who was **Bing Crosby's** music director for 18 years, will be back with the groaner for his CBS-TV special Nov. 7 . . . **Lucille Ball's** sciatic nerve sidelined her from any camera work for a week . . . If a deal is closed for reruns of old **Edgar Bergen** radio shows they'll be on CBS . . . If there are any minute buyers coveting KTLA it'll take a shoe horn for **Stretch Adler** to accommodate them. Station is 98% sold out rest of the year. Old pictures are still the backbone of local stations, with national spot advertisers willing to pay a premium for any open time.

IN CHICAGO

Now that **Frank Reynolds** and **Hugh Hill** are in the fold, WBKB will probably drop the five-minute nightly shows of **Betty Caywood** and **Bob Rhodes** (who'll remain on staff) and go all news in the 10 p.m. half-hour. Period will become a showcase for the Big Three of Reynolds Hill and **Alex Dreier** . . . WBBM-TV is staging a musical revue for the annual benefit of the Junior League of Chicago and will tape it that night, Nov. 8, for a "Repertoire Workshop" entry. Station has cast **Denise Foster, June Ericson, Cindy Whitsell, Ross Lashbrook, Barry Burns** and **Charles** and **Mary Jane Kimbrough** . . . **Dennie Trettel** will again sub for WBBM-TV weatherman **P. J. Hoff** next week while he goes off on a motor trip . . . **David Taylor**, personnel director of WGN, becomes a 30-year man with the company this month. Announcer **John Mallow** and ad-promo manager **Jim Hanlon** both have clocked 20 years . . . **Carter Davidson** has set **Hugh Hefner, John Justin Smith, Max Lerner** and author **Lisa Sharell** for his Oct. 26 "At Random" panel . . . WNBQ's "Dateline: Chicago" offering this Sunday (20) will deal with adult education . . . WBBM Radio added two news writers, **Kenneth Bell**, ex-WGN, and **Stan Vainrib**, former news di-

(Continued on page 34)

AS GENERAL FOODS GOES SO - - -

Courageous or Desperate?

Hollywood, Oct. 15.

The delicate subject of homosexuality has long been shunned like a plague by tv producers. Yet coming up will be two hour shows treating of the subject and pulling no punches.

First to disclose a homo segment was Herbert Hirschman, producer of the London-based "Espionage." Jim Backus plays the role of the American ambassador in London. "We speak about it openly," said Hirschman, "and I believe this is the first time that the subject has been dealt with openly on American television."

Homosexuality on a college campus is the subject of an upcoming segment of "Channing" starring Russ Hamblyn and David Wayne and, according to producer Jack Laird, "ABC's continuity acceptance department couldn't have been more cooperative."

In some quarters the homo theme is translated as a desperation move as both shows are lagging in the ratings.

Updated, Streamlined Radio France All Set For a Kickoff on Oct. 20

Paris, Oct. 15.

It is now official. Starting Oct. 20 there will be changes in the four radio stations handled by the governmental Radiodiffusion-Television Francaise under the aegis of the Ministry of Information. New look was announced this week by Info Minister Alain Peyrefitte.

Peyrefitte pointed out that there were now 14,000,000 registered radios to the only 4,000,000 tv sets and that radio was having a renaissance among the young due to transistor sets. But he also said he was aware that peripheral stations like Monte-Carlo, Luxembourg and Radio Europe in most cases had more listeners than the local ones.

It was paradoxical since owners paid license fees here but listened mainly to outside programs. So the refurbished radio look is supposed to bring listeners back. Changes are based on a special public survey of listener interests.

Minister noted that it was decided to have radio cater to the different outlooks, lives and occupations of auditors. Radio would now be lively, dynamic and more a background affair. He maintained that radio and tv were complementary and not competitive since they appealed to the ear and eye resepecitively.

So there would now be only three airwave channels instead of the previous four. RTF-Inter would be the popular one with a 24-hour run in taking over old France I and II webs to cover the whole territory by AM and FM frequencies.

Inter would give out with plenty of pop music, games and quiz entries, practical advice programs and spot news aspects. At 8:30 p.m. the emissions would be doubled via one on shortwave for adults and one in longer measurements for young listeners. There would also be special inserts of regional programs and news.

RTF-Promotion will take over the old France III and also be jacked up in carrying power. This will be the cultural station with educational programs, about 29 a week, and more highbrow stuff at night plus more essay-style and deeper news analyses and reporting.

RTF-High Fidelity will be given

(Continued on page 40)

Unsold TV Pilot As Theatrical Pic

Hollywood, Oct. 15.

Revue-Universal may have found the answer to the question of what to do with unsold pilots.

Last spring, revue producer Howard Christie turned out an hourlong pilot of "The Plainsman," based on the old Paramount film which starred Gary Cooper. Pilot was delivered too late for the selling season.

So, studio recently had Christie shoot another half-hour and now Universal will release it as a theatrical film. Brian Keith and Robert Culp star in "Plainsman," which was lensed in color, and much of it lensed on location. Running time will be about 75 minutes with the added footage.

Colombia Coffee Buy

Big spenders in spot, the National Federation of Coffee Growers of Colombia have made their first network buy on NBC-TV's "Today" and "Tonight" shows.

Coffee men have three minutes a week on each show, beginning in January for a 52-week spread. Order was placed via Doyle, Dane, Bernbach ad agency. Repping the 200,000 coffee growers in the Federation will be the familiar blurb character Juan Valdez.

Carleton Greene: 'BBC-2 Won't Be A Poor Man's BBC-1'

London, Oct. 15.

Start date for BBC-2, as revealed by the Corporation's Director General Hugh Carleton, Greene, is now inked as Monday April 20. Then, the BBC's 625-line UHF transmissions will beam to London and Greater London areas, inhabited by 10,000,000 televiewers.

Greene, opening a vid-themed exhibition staged by BBC in conjunction with the London Design Center, indicated the spread of second web would reach 60% of the population in 1965 and, five years after the opening, would be available to 95% of the country.

Still the main mystery about the new channel, now coming in for extensive promo from both BBC and the equipment trade, is the precise shape of programming. Vague promise from Greene as to the structure of BBC-2's opening

(Continued on page 34)

Julian Goodman Re TV News: 'Gotta Keep Pace With Scientists'

Washington, Oct. 15.

Technology keeps racing along, creating more problems for television news, NBC News v.p. Julian Goodman averred with his typewriter.

He said the challenge in broadcast journalism is to keep pace with the scientists.

Writing in "Quill" the respected mag of the journalism society Sigma Delta Chi, Goodman said, "We must develop our own technique of communications to the point that we are really as up to date in our methods of covering and transmitting the news as they (scientists) are with the technology they have worked out for conveying it."

As for reporters, Goodman wrote "the ability to command attention," and not good looks of pear shaped tones is of primary importance.

He predicted a bright future for foreign correspondents who can shoot film with a camera and use portable tape recordings. Goodman also stressed the importance for correspondents of knowing a foreign language.

WEBS JOCKEY FOR $42,000,000 BIZ

The big grab for the General Foods tv business for next season is under way. And much more than the $42,000,000 it spends annually on network programming and time is involved. For all the advertisers with a heavy stake in the tv sweepstakes, GF stands unique. It goes for the hit attractions; its record of successes (both daytime and nighttime) is perhaps unmatched; a lot of advertisers watch what GF is going to do and take their cue accordingly. But perhaps most importantly, the network that grabs off the lion's share of the General Foods business gets the jump on the other networks on the pileup of billings for the new semester.

Within the next 60 days perhaps even 30—the winnah will be known. Meanwhile the jockeying for the biz hits a stepped up tempo.

Historically over the years GF has thrown in its lot with CBS (where currently it sponsors such nighttime entries as "I've Got A Secret", "I Love Lucy", Danny Thomas, Andy Griffith and Jack Benny, along with daytime. But GF's continued allegiance to CBS into '64-'65 is now a big question mark. (Among other things, there's no certainty at this point whether either Danny Thomas or Lucille Ball will work next season).

At any rate, the GF reps, it's reported, have already had one meeting with the NBC boys (and from one network source comes the report that "it was a successful meeting"). Another NBC meet is scheduled for next week.

NBC, which inherits Jack Benny next season, makes no secret of the fact that he could be the bait with which to lure the GF Jello biz away from CBS. But it would like more—much more—than Jello. And meanwhile ABC, though lacking any such Benny bait, is in there as well for the big come-on.

'Six by Dorso' On CBS Pilot Agenda For Next Season

With the CBS-TV acquisition of the new Neil Simon-Stanley Prager comedy series, "Kibbie Hates Fitch" out of the United Artists Television shop (NBC held for the option for a year and let it go last week), it looks like Dick Dorso, UA-TV's factotum, will have six pilots going for him at Bill Paley's network next season.

Of all the majors in the competitive programming race, UA-TV shapes up with the most enviable track record for the current season by virtue of three (thus far) early season clicks on ABC-TV. CBS-TV prexy Jim Aubrey moved in chiefly because Dorso takes his cue from the parent UA company in delivering specific producers.

Thus, along with the Simon-Prager entry about a fire dept., properties involving Martin Ritt, Sherwood Schwartz, Jackie Cooper and Stu Rosenberg are now on the CBS-TV pilot agenda for '64-'65.

Simon's new legiter, "Barefoot in the Park" opens on Broadway Oct. 23. Prager directed his "Come Blow Your Horn" legiter.

David Levy's 3 Projects

David Levy, former programming v.p. at NBC-TV, has negotiated a deal with MGM-TV to develop a Levy-created drama series called "For the People," designed as a '64-'65 network entry.

Levy, meanwhile, has two other projects going for him. One is the series based on Charles Addams characters, being done in association with Filmways Productions. The other is a projected series starring comedienne Pat Collins. (She's a current nitery click on the Coast with a hypnotic act). Latter, too, will be in association with Al Simon of Filmways.

West German TV in Forthright Examination Of Negro Problem

By HAZEL GUILD

Frankfurt, Oct. 15.

West German television is turning more and more toward a deep probe of the integration problem—from the American standpoint, and also frankly facing the difficulties of the Negro in Germany.

And the result is a frank approach to this situation that might still be impossible in the southern states.

While initial coverage included an interview with Rev. Martin Luther King and Governor Wallace on a German "Meet the Press" type of program and an entire show devoted to the freedom march, later shows have turned the probe toward Germany and its own segregation or at least color differences.

A documentary called "Who's Afraid of the Black Man?" told about the plight of Negroes, both German and foreign, in this country. It's estimated that there are close to 100,000 Negroes with German citizenship—dating all the way back to World War I, when French soldiers from Algeria fathered children with German mothers, and abandoned most of the children in German orphanages. Most of the children, dubbed "mixed children" here, were the products of American troops stationed here after World War II. And these youngsters are now growing up to the age where they seek jobs in business and industry, educated in Germany, with German citizenship and language, but nonetheless considered different from the German children of the same age. Foreign Negroes working or studying in Germany were also interviewed, with discussion of their difficulties in finding housing, jobs, companionship.

But an even more unusual program was called "Women in Black Quarters"—a German production, filmed in New York, interviewing German wives of American Negro soldiers. The wives were asked what difficulties they had had with integration. (One who works in a New York office said she had told none of her co-workers that her husband is a Negro; another said she found it "terrible to be cut off from my own race." A third met her husband through an ad placed in a German newspaper and didn't know he was Negro

(Continued on page 40)

Good Lord

Portland, Ore., Oct. 15.

FCC Commissioner Kenneth Cox, a participant in the Reed College tv conference here, was presented with a poser. A local church group leader complained that, with the exception of the NBC station, the religioso body was having difficulty enlisting cooperation of the other stations. "What," Cox was asked, "would you do about it?"

"Have you thought about trying prayers?" was the Cox retort.

Stanton Berates Influence Groups For '315 Silence'

Portland, Ore., Oct. 15.

CBS prexy Frank Stanton belabored academic communities, learned societies and civic groups for being "curiously silent when it comes to asking Congress to amend antiquated provisions of law which prevent television from providing more information on candidates and issues during election campaigns."

Stanton, delivering the keynote address at Reed College's "Conference on Television: It's Role in the Democratic Process," said the same groups, academic, learned and civic, are "notoriously vociferous in criticising what they don't like about television." He called for greater public support of broadcasters' efforts to free broadcasting of the restrictions inhibiting its freedom to report and inform.

Hugh M. Beville Jr., v.p., planning and research for NBC, a guest speaker at the conference, attacked pay-tv and the threat of government action limiting tv commercials. He said pay-tv runs directly counter to the public interest. He contended that contrary to the impression given by the FCC, there is no public outcry demanding government action limiting tv commercials.

On the subject of needed broader public support if tv is to do its news, pubaffairs job, Stanton said "It is a sad and discouraging fact that after the demonstrated effectiveness of the suspension of Section 315 in the last Presidential election, we could not prevail upon the Congress either to repeal the Section or even to broaden the experiment of suspension in 1964 by extending it to include the primary campaigns for the Presidency and other important offices.

CBS-TV Still Plugging Those Minute Holes With Flock of New Clients

CBS-TV continued to fill up some minute holes via participation buys in its new schedule.

Norcliff Laboratories bought November participations in "Nurses," "Perry Mason," "Alfred Hitchcock Hour," and "Rawhide." Shulton, Inc., in a pre-Christmas buy, inked for participations in "Great Adventure," "Rawhide," "Hitchcock," "Nurses," and "CBS News with Walter Cronkite."

DuPont Paint bought 25 nighttime minutes in the second and third quarter of next year. Wrigley increased its buy in "Captain Kangaroo," and bought participations in "Rawhide," "Mason," "Hitchcock." Sweets Co. of America bought alternate week participations in Wednesday program of "Kangaroo." F&F Laboratories bought 20 minutes in the morning minute plan.

Lotsa Keeshan On Tap Around CBS

Bob Keeshan (Captain Kangaroo) is a very busy man around CBS precincts these days, above and beyond his Monday through Saturday hourlong kiddie show.

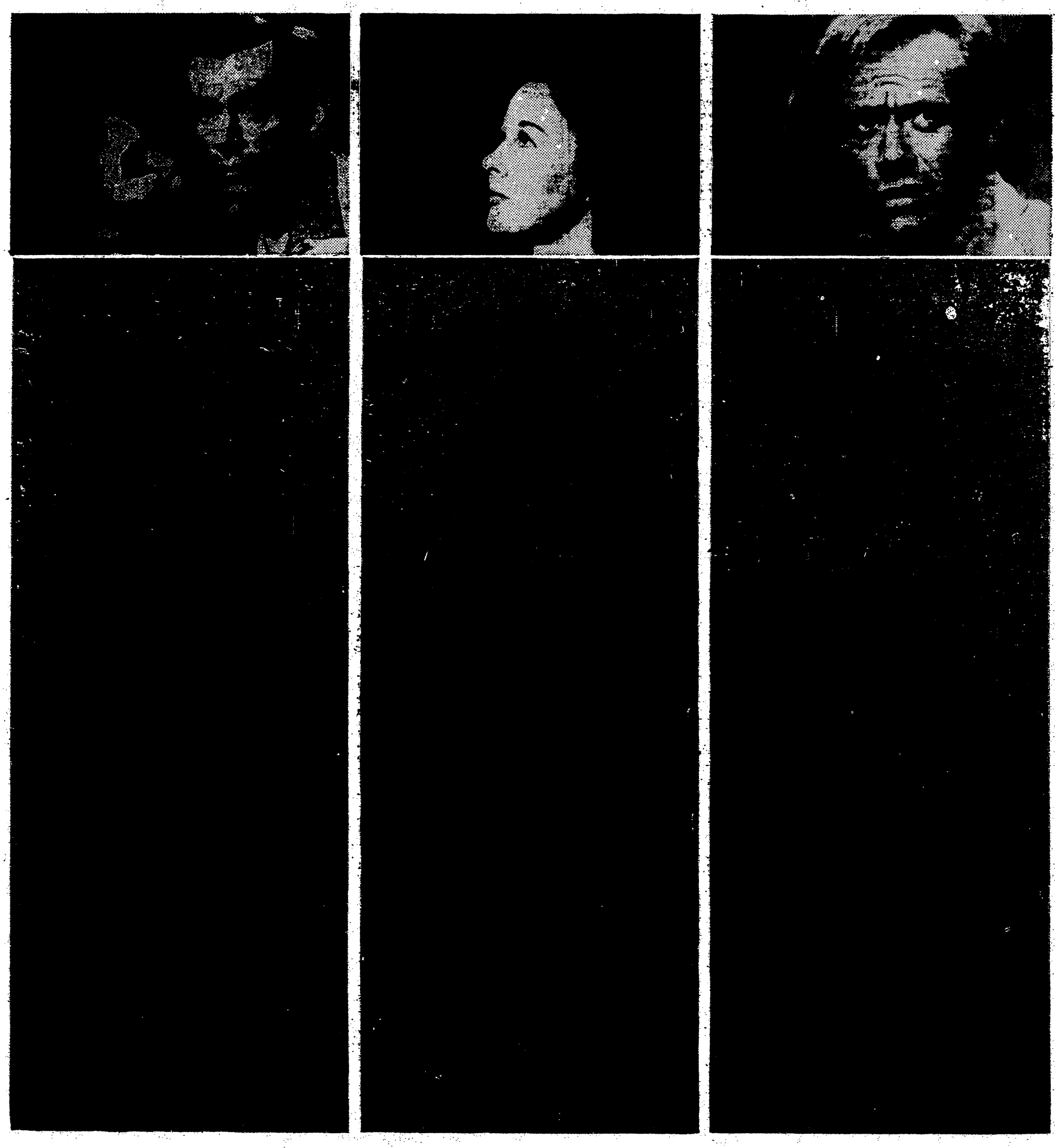
It's the upcoming holiday season and Keeshan again hosts the web's Thanksgiving Day Parade. Web also is pitching a "Captain Kangaroo's Christmas Party" on Dec. 25, for telecasting from 11 a.m. to noon. The hourlong Christmas Day special, if sold, would feature a guestar and Captain Kangaroo's show family, as well as other bits.

Locally, WCBS-TV, N. Y., plans a pre-Christmas outing with Keeshan, as one of its series of children's specials, and is negotiating with the child entertainer on the format of the show.

The web's Thanksgiving Day Parade, which will run for two hours, now is fully sponsored, with Nestle buying one hour and Polaroid and Kellogg divvying up the second hour. Again parades in N. Y., Philadelphia and Detroit will be featured. Web is lining up personalities to play parade roles in the various cities, among them being Allen Ludden, Fran Allison, Bess Myerson and June Lockhart.

Keeshan, for the Thanksgiving Day event, again will be picking up the parades from his studio windows, with Jimmy Nelson and his puppet on his side.

NOW FOR TV—VOLUME 8—



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"FILMS OF THE 50'S" FROM SEVEN ARTS

WBKB 'Welcome to Freedomland' Key to Chi Personality Shifts As 'Red' Quinlan Keeps Ball Rolling

By LES BROWN

Chicago, Oct. 15.

WBKB-TV's acquisition over the past two years of four major tv personalities, a topflight news handler and a couple of recognized creative talents points up the advantage of being the last outpost of "freedom from the corporate mentality" in a market such as this.

Surely it was not for prestige—and it's doubtful that it could have been for much greater pay—that Alex Dreier drifted over from WNBQ, that director Bill Friedkin and cinematographer Wilmer Butler came over from WGN-TV, or that Irv Kupcinet, Bill Garry, Hugh Hill and Frank Reynolds left top-rated WBBM-TV to go with the underdog ABC station.

In every case it was a question of either yielding to the tightening reins of company policy and corporate protocol, or moving to where the restrictions were fewer and the atmosphere more conducive to creative activity and free journalistic pursuits. All gambled with the latter. Dreier stated it bluntly on the air a week ago when he greeted Hill and Reynolds as newcomers to the fold with the line, "Welcome to Freedomland."

A year or so ago, when Kupcinet made his move, WNBQ was puzzled that he hadn't completed negotiations there before he made the switch to WBKB. It would only have seemed logical that, given the choice, he'd have picked the No. 2 station instead of the No. 3. Similarly, Reynolds had brushed off a WNBQ overture a few months before he made his move and never checked back to see if negotiations were possible when he was ready to leave the CBS station. The reason seems to be that both viewed such a move as merely a step from one corporation shop to another, with the basic problem still hanging overhead.

Yet, in fairness to the other station managements, it must be said that WBKB is not one of the moderns. It's a throwback to another era of television, the experimental era of "let's run it up the flagpole," when stations were willing to run the risk of controversy in their quest for new ideas for the medium. That was long before the cost accountants, the image experts and the screaming stockholders came into the picture.

But how this AB-PT property has been able to stay that way, at the risk of realizing its full profit potential, is one of the ripleys of the business. Chalk it up—because there seems no other immediate explanation—to the indomitable individualism of Sterling (Red) Quinlan, the ABC viceprez in charge, a colorful and sometimes erratic fellow who still likes to throw the long pass, despite the odds.

It's typical of Quinlan that he should have signed Reynolds and

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King's OF Slot

Charles King, formerly eastern sales head of Official Films, has been appointed veepee in charge of sales, replacing Robert Behrens, resigned.

Before joining Official in March this year, King was head of the NTA Film Network sales department, and veepee in charge of sales for NTA's radio and tv stations.

GE Stations Settle Three-Day Strike

Schenectady, Oct. 15.

A strike involving 47 WRGB-TV and WGY staffers belonging to Local 21, National Association of Broadcast Employes, and affecting 16 members of Schenectady Chapter, American Federation of Television and Radio Artists (who refused to cross picket lines), ended on Friday (11) with the signing of a compromise contract between the union and GE.

J. Milton Lang, general manager of GE broadcasting, disclosed, at the same time, that negotiations for a new agreement with the local chapter of AFTRA were pending. A meeting was scheduled for today (Tues.).

Local 21 voted to accept a memorandum of agreement signed earlier by union and management negotiations.

Settlement provides for a three-year agreement, without overall wage benefits, but with other employee benefits and hiked pay for late shifts and holiday duty.

Some AFTRA members were back on the job Friday night.

Station executives and non-union employees had substituted for three days.

Despite Reservations About Educ'l TV, Mpls. Board Stays With It

Minneapolis, Oct. 15.

There was no disagreement among local school board members with the assertion of one of them during a meeting that "some educational television programs are unbelievably bad."

However, this didn't deter the board from renewing its contract with Twin Cities' education, noncommercial station KTCA-TV. It's a deal that brings a number of school department produced programs into the schools here.

The board member extremely critical of some of the educational tv fare was Mrs. Patricia Bratnober.

"School tv programs that children watch just aren't interesting," she said during the meeting's discussion. "I'd rather they'd read a library book they want for a half-hour than watch some of these programs."

Another board member, siding in with Mrs. Bratnober, declared tv's educational potential "has been vastly overrated." Still a third member expressed regret that educational tv is so far from reaching its maximum potential.

Ask $750,000 For Upstate Educ'l TV

Albany, Oct. 15.

The State Education Department, as part of its record $1,141,468,000 (approximate) budget request, is again seeking to expand the total allotted for educational television. This is an area where legislative leaders have kept spending to a minimum.

The Department once more seeks $750,000 to develop educational television stations in Buffalo and Rochester. It is also requesting an additional $200,000—over the $600,000 appropriated for the present fiscal year — to strengthen educational television to schools, through authorization for more taped courses.

Educational television is a field in which the Department visualizes improved teaching, which, could eventually lower costs.

The Director of the Budget Division and the chairman of the Senate and Assembly finance committees, with staff members, will examine the Education Department's requests, behind closed doors, Friday (18).

Nix 'Moonlighting' For Balto. Negro Station

Washington, Oct. 15.

An FCC Hearing Examiner recommended against letting WEBB, a Baltimore daytimer serving Negroes, go nighttime.

Examiner Basil Cooper said he didn't have a precedent for waiving rules and allowing the station to increase its service to Baltimore's Negro population.

He said the city already has four nighttime stations.

"Despite the exceptionally strong case" presented by WEBB, licensed by 1360 Broadcasting Co., Inc., Cooper said he recommended against the p.m. grant because of technical deficiencies.

With World Series As Lead-In, 'King of Swat' Hot Third Time at Bat

"King of Swat," half-hour stanza on Babe Ruth in the Official Film's syndie series, "Biography," pulled the top rating in the seven-station New York market during its third run on WNBC-TV, Oct. 5 at 7 p.m.

Taking advantage of the annual World Series fever, WNBC slotted the show after the third game between the Yankees and Dodgers to pull a 13.3 in the Nielsens for an audience share of 22.

Stanza was first aired in the market in March, '62, pulling a 12.4 Nielsen and 23 share. It played again Oct. 1, '62, during the series, getting a 16.1 rating and 31 share.

By way of future rating snatchers, Official prexy Seymour Reed figures the "Biography" half-hour on Chinese dictator Mao Tse-Tung will be a strong entry. There is limited footage on the Red China leader, with most of it secured in China. After several months in preparation, including a long film search around the world, the skein is ready and will soon be scheduled in "Biography" markets around the country.

McGannon Denies Rift in NAB Pitch For Better Ratings

Chicago, Oct. 15.

Group W topman Don McGannon used his forum as guest speaker of the Chicago Broadcast Advertising Club last week to spike those trade reports of dissention between the NAB Rating Council which he helms and other industry associations that are also engaged in the search for a more reliable service.

Said McGannon, "I think it has been inadequately represented." He stated that the relationship with Television Bureau of Advertising has been entirely harmonious, while "the only area of difference we have with Radio Advertising Bureau at the moment is the speed, or impetuousness, with which it proposes to advance" its project is a $200,000 project for which RAB is asking $75,000 from NAB, "we have to be satisfied that the end result is going to be an economically valuable one and not some theoretically wonderful thing that sits there as an entity that can't produce any value for you or me in the course of our conduct of the business," McGannon said.

He said that members of the Rating Council have been meeting with RAB to try to reconcile their differences over the plan. Following this, the Council will confer with its research committee and make a recommendation to the NAB board whether or not to go with the RAB study.

"I personally hope we do go with it," McGannon said, "because frankly speaking, our hands are so filled at this point that any way we can find of laying off elements of this project is to the better, if it doesn't duplicate or overlap other activities." He pointed out that the industry associations cannot afford to duplicate or waste money in their pursuit of better ratings, because "there is not enough money around to do this project overall, in my opinion."

To point, he rebuked local broadcasters for not investing enough money in general research techniques and in the development of audience measurement to insure the prosperity of the billion dollar broadcasting business.

McGannon cautioned that the Congressional committee looking into broadcast ratings "is not going to let this thing just pass away and grind to a halt and then two years from now find out that the same situation exists." He said of the Harris committee hearings, "By and large, there were sufficient votes on that subcommittee and on the main committee to have at least attempted to write the legislation that would have brought about regulation of some form of rating."

Brazil: Tough Nut to Crack

An official U.S. government protest against Brazil's crackdown on imported tv programs has been triggered by Television Program Export Assn., according to TPEA prexy John G. McCarthy.

The State Dept., McCarthy said, has forwarded instructions to the U.S. Embassy in Brazil to protest a Brazilian decree which regulates radio and tv, as a violation of the General Agreement on Tariffs and Trade and to "express concern about the potential effects of this decree on our trade with Brazil in television programs."

One of the articles in the Brazilian decree bans from prime time imported programs dealing with "police events of any nature, the Far West, or sex." According to McCarthy, the State Department has instructed its embassy in Brazil that the attitude of the article in dispute seems to be directed "specifically against United States product, rather than representing a serious attempt to apply standards of quality to films admitted for telecast in Brazil."

Adorian Sees Slim Chance Of British TV Hiking 14% Quota

Hollywood, Oct. 15.

There is little chance British tv will hike its importation of foreign video programs, now constituting only 14% of United Kingdom tv fare, Paul Adorian, managing director of Associated Rediffusion Ltd. of London, said here. Adorian, visiting Hollywood vidpix studios, said the 14% is far more of a program bite than U. S. tv broadcasts in the way of British telefare.

Adorian commented that actually there is no law or rule about the percentage of foreign programming on British tv, but that likelihood of any increase is doubtful unless other countries buy more British programs.

Adorian is also director of Choice View Ltd., British pay tv company, but there is no tollvee there now, he observed. British Postoffice is about to issue three experimental licenses for feevee, he said.

British indie stations' license expire next year, and the new three-year licenses to be handed out then will carry different conditions and "very large" levies on ad revenue, he said. He said the new levies will be on an escalator scale going as high as 45%, said it means Associated Rediffusion will pay about 4,000,000 pounds in levies annually. New rules will also make adult education and school programming a must, where they are voluntary now.

Adorian said what tv needs today is standardization so that programs can be received in all parts of the world and higher quality recordings on tape. Tape can't be reproduced by 85% of the nations in the world, he asserted.

A-R last year grossed 15,000,000 pounds, about $40,000,000. Its net was 6,000,000 pounds. Advertisers on A-R pay 2,000 pounds a minute in peak time. Britishers, like their American counterparts, complain commercials are on too often. British tv is cool to telecasting vintage pix, and an exhib group there often buys oldies rather than see them go to tv. An A-R attempt in vidpix production was not very successful, he commented. U. S. personality shows important in this country are not in demand there.

Britain has 12,500,000 tv sets covering 16,000,000 families, and set numbers increase about 700,000 a year. In four years, at this rate, there will be 100% coverage in the U.K., he said.

MCA-TV Station Sales

MCA TV has added new sales to 15 stations during the past week. "M Squad" has been purchased by KRDO, Colorado Springs; WBRC, Birmingham; WESH, Daytona; KXLF, Butte. "Dragnet" has added WSOC, Charlotte; WDAM, Hattiesburg (Miss.) and KTBS, Shreveport.

Other recent off-network half-hour sales include "Love that Bob," to WNBE, New Bern, N.C.; WCPO, Cincinnati and WTVJ, Miami; "D.A.'s Man" to WRBL, Columbus (Ga.); "Soldiers of Fortune," to KSTP, Minneapolis-St. Paul; "Bachelor Father" to WSAZ, Huntington; "Restless Gun" and "Crusader" to KTTS, Springfield, Mo.

'Golden Tee' Sales Set for 20 Cities

CBS Films, which took on distribution of Jack Douglas' "Golden Tee," 90-minute color instructional golf special, has concluded deals in about 20 markets.

Like other syndicators handling unusual properties, CBS Films has found that the special widens the pool of potential advertisers. For example, in Dallas and Los Angeles, separate auto dealers were inked for the telecasts, while in Chicago the Lawn Federal & Savings Loan Assn. picked up the golf show for telecasting on WBBM-TV.

For other than the unusual syndicated properties, deals for the most part are made directly with the stations. In Denver, Kaye Furriers picked it up. Most stations are telecasting the special twice. It's the first time CBS Films has picked up a one-shot as opposed to a series for distribution.

TAP SKINNER TO HELM WNBC RADIO

With NBC exec George Dietrich exiting as manager of the network's local radio flagship WNBC, George Skinner, director of programming services at the Katz reppery, will take over the post Oct. 28.

Dietrich ankling follows another shakeup in programming at WNBC which was a result of the annual look-see of NBC chieftains Robert Sarnoff and Robert Kintner at the o&o's a couple of months ago.

Skinner was with the web from 1955 to 1961 as a "communicator" on "Monitor." He authored the programming manual "The Nuts & Bolts of Radio."

$3,000,000 Alexander Tab For 7 Properties

Hollywood, Oct. 15.

Alexander-Ford-duPont, new distribution organization, has acquired seven properties, including "Ken Curtis Songs," series of half-hour films featuring "Sons of the Pioneers," for tv release.

Lineup, for which company now is setting up release skeds, reps a total expenditure of $3,000,000, according to exec veepee Alex Alexander. Program includes "Nightmare in the Sun," "All About Love," "Navajo Run," "Storm Over Silver Peak" and two untitled pix.

100G Metromedia D.C. Educ'l Tuneup

Washington, Oct. 15.

The Greater Washington Television Assn., a non-profit corporation operating a UHF educational outlet here, has received a $100,000 gift from Metromedia. Latter company has also donated $250,000 to the operating fund of WNDT, New York's educational tver, and recently donated $250,000 to Community Television of Southern California, another etv group.

The local educational station has just marked its second year. Metromedia's gift, made last week by prexy John W. Kluge, was the first to be made by a broadcasting group.

TV'S EXPANDING WORLD MART

U.S. Competitors & Collaborators

Aggressive competitors for a place in the world market are British programmers, including the non-commercial BBC. Independent Television Corp. an active arm of Associated Television, of the U.K., operates at a profit in the U.S., in the syndication and network field.

American companies are co-producing for tv in Canada, Australia and Japan. First Japanese series to find a network berth in the U.S. is the "Astro Boy" cartoon on NBC-TV. Foreign producers of features are taking more dollars out of the U.S. market as the market for telecasting such pix broadens in this country.

Not to be overlooked in the countdown of foreign showcasing in the U.S. are such ventures as "Ed Sullivan Show" tying up the Moscow State Circus and possibly Obtratsov Russian Puppet Theatre for telecasting; booking of imported talent on variety network showcases; and the exchange of programs projects of CBS o&o's and educational television.

Saperstein as Man on a Celluloid Bicycle; TPI's Hot Dollar Action

Hank Saperstein, who lives, breathes, and talks celluloid, says when he's buried, he wants his coffin to be a celluloid can, and his pillow celluloid.

There's nothing macabre about Saperstein, now involved in theatrical production, as well as tv production, distribution and merchandising. He's a vigorous man who points to an illusory airplane in the sky when asked where he headquarters. He's so busy flying cross country and places around the world, that his office is really in his head, which, he avers, stays with him at all times.

It's not only his head which stays with him. Saperstein likes to credit his success more to his nose. "I am known in this business for my nose." I am known to smell when the time is ripe for a deal, for a trend in entertainment, for a development with dollar potentials.

His nose (and head) has led him to top a diversified business which encompasses pix-to-tv distribution, sports shows, cartoons, exploitation of ancillary rights of Elvis Presley, and now theatrical production.

Saperstein, who hails from Chicago and whose family now resides in Hollywood, came from a family associated with Allied Theatres in the Windy City. He said when he first heard about television in '35, he resolved to get into the field. He didn't have the money to own a tv station, nor the talent for the creative end, so he embarked on the course of feeding programming. In 1948, he bought 50 cheap westerns and quickly doubled what he paid for them in sales to stations. "I would have earned 1,000 times more than what I paid, if I owned those 50 westerns now," he says wistfully today.

One thing led to another, Saperstein recalls. He became involved in merchandising and four years ago acquired "All Star Golf" and "Championship Golf" from Peter DeMet. Merchandising "Ding Dong School" led him into fresh production of "Ding Dong School", syndicated by Independent Television Corp. He acquired UPA Pictures which gave him the "Magoo" character. He formed his own distribution organization, titled Television Personalities, Inc., which handled in syndication "Mr. Magoo" and "Dick Tracy." TPI is now half-owner of Screen Entertainment, which recently acquired 113 pix for tv distribution.

For next season, he has made

(Continued on page 40)

Metromedia Hits Peak 39-Wk. Net

Metromedia, parent company of the Metropolitan Broadcasting radio-tv chain, hit a record net income of $2,310,000 for the first 39 weeks of 1963, equal to $1.28 per common share. This compares with the net of $1,292,691, or 72c per share earned during the same period last year. Gross revenue for the last 39 weeks, ending Sept. 29, was $45,680,000 as against $38,200,000 for the same period in 1962.

Net income for the quarter ending Sept. 29 was $472,000, compared with $271,036 for the similar 1962 period.

'Sea Hunt,' 'Stoney' Sales

New sales on "Sea Hunt" and "Stoney Burke" have been chalked up by Economee, rerun division of United Artists Television.

"Sea Hunt" sales include: WRVA, Richmond; WTVY, Dothan, Ala.; KNTV, San Jose; KARD, Wichita; WLW-D, Dayton; KGBT, Harlington, Tex.; KEY, Santa Barbara; WTOC, Savannah; and WMAZ, Macon.

"Burke" was sold to WLUK, Green Bay, Wisc.; WJZ, Baltimore; WTAE, Pittsburgh; WTCN, Minneapolis; WMCT, Memphis; KCPX, Salt Lake City; and Metromedia stations of WNEW, N. Y.; WTTG, Washington; KMBC, Kansas City; KOVR, Stockton, Calif.; WTVH, Peoria; and WTVP, Decatur.

KHJ-TV's 250G For Embassy Pix

Hollywood, Oct. 15.

KHJ-TV bought 33 features from Embassy Pictures for a package price in excess of $250,000. Among the foreign-made films are "Hercules," "Attila the Hun," "The Fabulous World of Jules Vern," "Two Women," "Divorce Italian Style," "The Wonders of Aladdin" and "The Sky Above—the Mud Below." Stars include Sophia Loren, Anna Magnani, Marcello Mastroianni, Anthony Quinn, Ben Gazzara, Steve Reeves and Donald O'Connor. Half of the shows will be shown in color.

In the past two years, KHJ-TV has spent more than $5,000,000 for old pictures.

GROUP W'S CLEVE. PUBSERVICE AGENDA

Westinghouse Broadcasting's four-day conference on public service, opening in Cleveland Nov. 11, will devote its first day on news programming, including the development of the one-hour format. The second day's agenda will center on the broadcast industry's techniques for determining community needs and tastes. The art of the television and radio documentary will be discussed by the seminars in subsequent days.

Over 300 station representatives are expected to attend the conference, the fifth such event to be sponsored by the Group W chain. Overall theme of this year's gathering is "Communications and Communities."

Hal Friedman's Job

Pittsburgh, Oct. 15.

Hal Friedman, tv producer and director, who moved to Pittsburgh with his family when his wife, Marie Torre, signed with KDKA-TV as a newscaster has been appointed to the staff of the Civic Light Opera Co. here.

He'll be managing director William Wymetal's associate in charge of promotion and business management.

EXPECT 1964 WILL TOP $60,000,000

The near $60,000,000 projected as the foreign gross for the '63 calendar year is expected to be surpassed in '64, as more tv stations encircle the globe and the need for programming grows.

What the gross will be in '64 is hard to estimate at this point. For the record, the near $60,000,000 for '63 represents a new high in the grossing of American tv programming in the world market. The savvy projection for '64 is that foreign grosses can only go one way—up.

These are some of the reasons for the optimism:

New tv channels are due in England, both non-commercial BBC and commercial. New channels have opened in Germany, Italy and France. In France and Italy, there are commercial interests working to secure channels and end the government monopoly on telecasting. These interests, of course, have the support of commercial tv interests in the U.S., seeking an alternative market in government monopolistic situations.

In Australia, a very important market, third commercial channels are due in Sydney and Melbourne. One exec on top of the situation said for all practical purposes the buying cartel that existed in Australia for years has been broken. The $2,250 per hour which was the one price for the principal cities of Australia now is said to be substantially higher. Addition of the country stations also has helped.

Continent of Africa today isn't important in terms of dollar returns, but it does represent a commercial potential for the future, a market which could only grow with time.

Ever since the dollar limitation ceiling has been lifted in Japan, prices secured for American product has risen.

There are negative aspects, from Brazil to London to Bangkok, but the dominant posture is one of continued growth. It's this attraction of the potential of greater grosses that fires the efforts of the two industry organizations working in the foreign field, Television Programs Export Association, headed by John F. McCarthy, and the tv committee of the Motion Picture Export Association, topped by Bill Fineshriber.

McCarthy recently called for State Department help in easing the British quota limiting American product in that market. MPEA and TPEA have beeen active in Brazil in seeking to ease a very restrictive decree against telecasting of American product. Both organizations, along with foreign execs, are concerned about what they feel to be depressed prices in Canada.

There are troubles in the Latino market, reflective of poor and unstable economic conditions. Overriding these negative aspects, though, is the steady upward trend of the foreign market, a heartening development to the traders in tv film series, cartoons, features, et al.

WCBS on Cultural Kick For the Kids

WCBS-TV, N.Y., has scheduled five hourlong specials of cultural interest for children, the first being Sunday (20) afternoon. All the others will be Sundays in the same 4 to 5 p.m. slot.

Openers will be Rudyard Kipling's "Just So" stories, featuring storyteller Jack Adams, mime Tony Montanaro, and others. Second will be "The Littlest Circus," a staged and choreographer miniature circus in pantomime, slated for Nov. 10; third will be "Tall Tales," with Jack Gilford as host; the fourth and fifth programs, both slated for December, will be in the form of a "Junior Jamboree" and a concert hosted by Captain Kangaroo.

Merrill Brockway will produce and direct the series.

Attention U.S. Telefilm Distribs: British TV Stations Dickering All Over the Lot for Yank Production

London, Oct. 15.

Notwithstanding the two British tv networks' continued exposure of such U.S. longrunners as "Lucy," "Bonanza," "Perry Mason," "77 Sunset Strip," "Route 66," "Rawhide," "Laramie" and their current affection for top rating hits like "Empire" (renamed here as "Big G"), "Beverly Hillbillies," "Naked City," "Dick Powell Theatre," "Dick Van Dyke," etc.; the British tv stations are still in the market for hot Yank product.

Crop of new shows bowing on the American airwaves has stimulated business from the American telefilm distributors angle with the key British stations eager to pick the best shows out of the new stateside season at anything up to $7,000 an hour and more for the 90-minute shows.

Associated-Rediffusion, London's weekday operator on the commercial web, is in the buying forefront. Major has picked up—but has not slotted—"Burke's Law" (from Four Star), Richard Boone anthology (from NBC International), "My Favorite Martian" (from William Morris), "Grindl" (from Screen Gems) and 26 episodes of the new Phil Silvers show. London indie outlet is also dickering with America's ABC for acquisition of one of its new on-offer properties which include "The Fugitive" and "Breaking Point."

Granada-TV, Northern-based weekday major, which keeps mum about its American buys, is known to have picked up "Burke's Law" and "Martian" alongside A-R.

British ABC-TV has bought and is screening "The Greatest Show On Earth" which Desilu is handling in these parts. Weekend commercial major outlet does, however, have access to the whole Warner Bros. output which, if it so desired, could be brought onto the air in place of any Yank series which may flop locally.

Associated Television, which has

(Continued on page 41)

The Nicely Heist

Knoxville, Oct. 15.

It doesn't pay for the night watchman at a tv tower 15 miles out on the mountain range to carry $300 in pocket money. This lesson was learned the hard way by Otie Nicely, watchman at the new 1,700-foot WBIR tower.

Two men held him by gunpoint and obtained his spending money, all $300 of it, at mid morning Oct. 9. The tower is off the main highway high up in the ridges of the Cumberland and Applachian mountain range.

Vaude-To-Video A Steve Allen Fixture

Hollywood, Oct. 15.

Little did Joe Laurie Jr. and Abel Green know the title of their book—"From Vaude to Video"—would some day come true. But that it has in a current campaign in which the Westinghouse Broadcasting System "Steve Allen Show" is virtually bringing back vaudeville—on television.

Allen's chief talent buyer for his syndicated nighttime show, Jerry Hopkins, in the past three weeks has booked five well known vaude acts on the show, in which the personalities have recreated several of the bits they did years ago on the famed two-a-day. The pattern is so successful it is being developed as a regular attraction to continue on the Allen format.

Hopkins, who has been christened the "Kook-Booker" or "Vice-President in Charge of Left Fielders," got the idea initially when he visited a recent annual program of the Hollywood Comedy Club, saw headliner Will Ahearn and immediately set him on the show. Response was so rewarding, bookings followed for Billy Bletcher and Eddie LeVesque, two of the original Keystone Kops who taught Allen how to throw a pie (one of his own favorite tricks on the show, but one the Kops mastered years ago) Gypsy Rose Lee, Sally Rand and, on a show to air Oct. 22, John Bubbles of the famed Buck and Bubbles team.

Hopkins now is scouring the local Hollywood show biz clubs, expects to set a series of vaude magic sketches on the show in the future to feature Dai Vernon, Blacksone and Jay Ose, also will use Dr. Giovanni, Chaz Chase, Bob Mathews, who trained the girls for George White, and any other vaude act who can work up a good sketch for the show.

Both Allen and Hopkins come by their vaude interest naturally. Allen, of course, is the son of the famed vaude team of Montrose and Allen, has used his mother, Belle Montrose, frequently in skits in his shows. Similarly, Hopkins is the grandson of blackface comedian Jay Raymond.

Woollen To Desilu

Hollywood, Oct. 15.

Richard M. (Dick) Woollen, former program chief for KTTV, has been named director of sales and programming of Desilu, Inc., the distribution arm of Desilu Productions.

Woollen was with KTTV for 11 years, and was veepee of the Times-Mirror Broadcasting Corp., which owned that channel until it sold it to Metromedia.

Richard Dinsmore is veepee and general manager of Desilu Sales.

FCC Stands Pat On 'Teaser Ads'

Washington, Oct. 15.

FCC refused to return or reduce fines against two Lafayette, La., stations for airing "teaser" ads of a local discount store.

Commission turned aside the appeals from KLFY-TV and KPEL radio to remit or reduce their $1,000 and $250 fines.

KLFY is licensed by Camellia Broadcasting Co. Inc. and KPEL by Radio Lafayette Inc.

KLFY's "highly commendable" record of operations was not a reason for lowering its fine, FCC said.

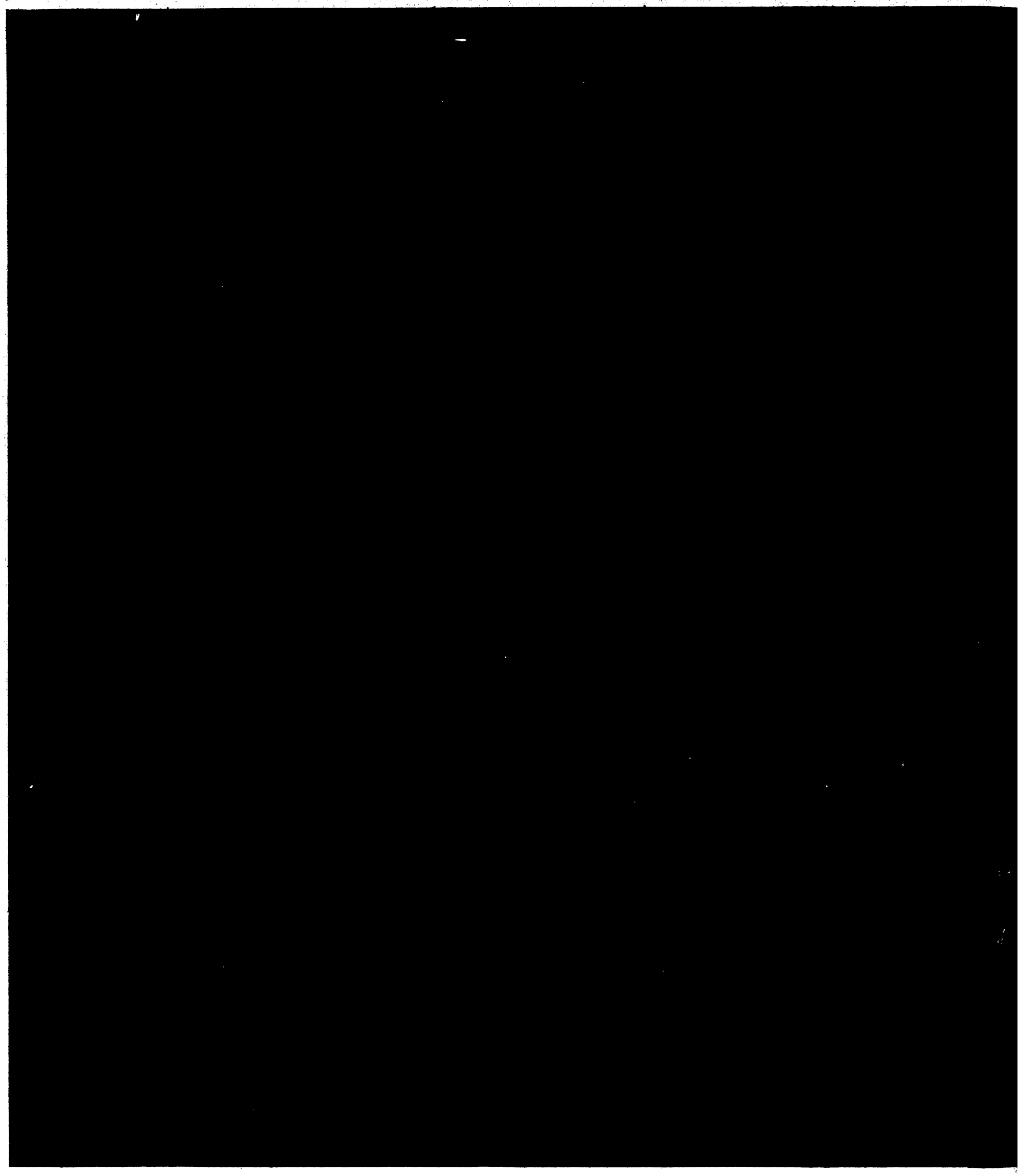
Commission rejected the assertion of KPEL that its President and station manager failed to spot the violation in the proposed ad copy.

Commission said it was also "unimpressed" by KPEL's contention that 42 ads over a three-day period were "one" mistake.

7 Arts Gets Rights To Max Fleischer 'Inkwell'

Seven Arts has acquired the U.S. television rights to the "Out of the Inkwell" series of 100 five-minute Max Fleischer color cartoons produced by Hal Seeger. Seven Arts had acquired the foreign tv and theatrical rights to the cartoon group last year.

The cartoon series will be put into syndication immediately following the company's two-day general sales meeting in New York next week (22-23). Sales meet will also discuss marketing plans for Seven Arts' new package in its "Films of the '50s" series.



Yesterday morning, in an unprecedented international television broadcast, church leaders on two continents were united by AT&T's Telstar II to consider the forces working for Christian unity throughout the world. A joint project of the British Broadcasting Corporation and the Columbia Broadcasting System, TOWN MEETING OF THE WORLD was seen—live—by audiences on both sides of the Atlantic. Tonight at 7:30 pm EDT, the American audience will have another opportunity to witness this first face-to-face transoceanic television broadcast.

Participating from Rome are Laurian Cardinal Rugambwa of Tanganyika and the Rev. Dr. Hans Küng, Dean of the Theological Faculty at University of Tübingen, West Germany. From St. Paul's Cathedral in London, the Church of England is represented by Bishop Lesslie Newbigin, Associate General Secretary of the World Council of Churches. Dr. Franklin Clark Fry, President of the Lutheran Church of America and Chairman of the Central Committee of the World Council of Churches, appears from the Princeton Theological Seminary, in New Jersey. At each point guests are on hand to question the participants: seminarians in Rome, divinity students in

History's first
face-to-face transatlantic
television broadcast
via Telstar II

London, faculty members in Princeton. CBS News Correspondent Eric Sevareid moderates the discussion in New York.

This second TOWN MEETING OF THE WORLD focuses on the current drive toward Christian reform and renewal, with emphasis on the Ecumenical Council's deliberations on unity among Catholics, Protestants and Eastern Orthodox denominations.

The first TOWN MEETING OF THE WORLD, broadcast on July 10, had as its participants former President Dwight D. Eisenhower from Denver, Anthony Eden in London, Jean Monnet in Brussels, and Heinrich von Brentano in Bonn. In the July meeting President Eisenhower and the American audience could observe the foreign statesmen as they spoke, but the participants in Europe received only the sound portion of the broadcast. Now, for the first time in human experience, men speak to each other across the Atlantic face to face.

Town Meeting
of the World:
"The Christian Revolution"
Tonight 7:30-8:30 pm edt
CBS 2

THE FOURTH MAN
With Sylvester Colbert, and family
Exec Producer: Dan Schuffman
Producer-Director: Sam Ventura, Ronnie Born
30 Mins., Sun. 10:15 p.m.
ALPO DOG FOOD
WBKB-TV, Chicago (film)

(Weightman)

The first of WBKB's new skein of "non fiction" specials (as differentiated from conventional documentaries) traced the automobile odyssey of a Negro family moving north, from a small town in Louisiana to the tollway gates of Chicago where the school teacher parents and their three children hoped to make a new home. It was a sensitive job of film-making, artful in its technique and effectively soft-spoken in its message, an altogether commendable television effort that is worthy of wider exposure.

The offering seems to open a new programming avenue in a time when non-fiction video is trapped in pure information and discussion, always dependent upon a news peg or a specific community service for its justification. While "Fourth Man" did have an obvious connection with today's headlines in its racial angle, that's almost of incidental value.

The basic drama involved is a classic one—the one that "Wagon Train" trades on fictionally every week—that of a family uprooting itself dangerously in hopes of creating a better life in another part of the country, without illusions of finding a utopia and with full awareness of the hardships that might be suffered. That this was an actual journey, and not a staged or ficticious one, made it all the more dramatically potent.

Scenes of Winnfield, La., a backward town that seemed ruled by monotony, made it clear why the Sylvester Colbert family set out in their '62 Ford and U-Haul trailer. From that point, most of the rest of the film took place inside their car, or outside their windshield, with stops at gas stations, restaurants, hotels and finally the Chicago tollgate. And if this does not sound like the stuff on which absorbing footage is made, credit the production team of Sam Ventura and Ronnie Born for making it so.

Exec producer Dan Schuffman could hardly have selected better subjects for the film than Sylvester and LaRuth Colbert, a good-looking and soundly motivated couple who were able to comment candidly, but without rancor on the realities of being a Negro in the U.S. today. A separately recorded audio track of the Colberts telling of life in the South, of the aspirations for themselves and the children, and of the trials of traveling on the road ("finding a place where we can eat isn't as serious a problem as finding a rest room") is all that served for a narration, and the device was both effective and refreshing.

The Colberts revealed much about themselves, both in what they said and in how they behaved with their children, and the viewer came to know them personally during this 30 minute ride northward. On this level, the program made a great contribution in race relations. *Les.*

TELESCOPE
With Lorne Green; Fletcher Markle, host
Executive Producer; Thom Benson
Director; Ross McLean
30 Mins., Fri., 9:30 p.m.
GENERAL MOTORS OF CANADA LTD.
CBC, from Toronto (tape)

(McKin)

The sponsor, GM of Canada, has switched from drama to documentaries and has signed for 52 weeks of Ross McLean-Fletcher Markle interviews. Show will be 30 mins. of Friday prime time over the 44 English stations of the coast-to-coast CBC web. Teeoff had Lorne Green of NBC's "Bonanza" with some production shots plus a song or two.

Revealing that it takes six days to shoot a single "Bonanza" episode, Green sketched in some of the individual problems of getting on tape a separate weekly episode. There were also shots of a rodeo appearance at Independence, Mo., the recreation of the original Ponderosa ranch house—as narrated in a house inspection by Mrs. Green—and the star's recording of an RCA single, "Same Old Me." (An album is promised).

Hosting of Fletcher Markle was commendable, as was the direction of Ross McLean. *McStay.*

Tele Follow-Up Comment

Jerry Lewis Show

The much maligned (critically) Jerry Lewis two-hour Saturday night show on ABC-TV began to take shape last week (Oct. 12) and the shaper was Sammy Davis Jr.

Davis sang, danced and clowned with Lewis through the last hour and a half, and at the wind, Lewis told the versatile Negro performer how he felt via an old show business axiom—"When you're with good, you're better." It was an exact tribute.

Davis opened solo in his invigorating style with a trio of songs. Standout in the set was the middle number, "In This Cold World," which he recently recorded and which has the sound of a hit.

Show sagged a bit as Lewis and Davis went into an ad lib routine allegedly based on things write-in viewers wanted the comic to do—"walk crazy," "dance crazy," etc., but as a team they really clicked in a comic song routine that wound up with Davis doing "Me and My Shadow" with Lewis as the shadow. Another standout turn featured Davis and Lewis in a "danceorama" with the three guest tap groups, The Dunhills, The Steiner Bros. and The Four Step Bros.

Lewis also had a bright solo turn with the Les Brown band with the comedian as conductor in a double-exposure routine that showed his facial expressions as his baton followed the written score. It was most effective tv gimmickry.

Overall, the show seemed to have a cohesiveness previously lacking. This was in spite of absurd insistance by both Lewis and Davis that virtually everything they did was spontaneous. Who cares if it's rehearsed or ad lib so long as things hang together and it moves? *Bill.*

Ed Sullivan Show

Ed Sullivan's attempt to expose his big vaudeville-oriented audience to the incisive social and political satire heretofore mostly confined to the cabarets and theatre can definitely be logged as a brave experiment. Unfortunately, the premiere segment of "What's Going on Here?" featuring the top talents of Britain's theatrical hit, "Beyond the Fringe" and "The Establishment," and America's zany broadcast comedy team, 'Bob & Ray,' seemed to clash rather violently with the show's longtime standard of square, but good vaude tuners.

Clash or no, producer Bob Precht has decided to go with the wits again this Sunday (21). Since "What's Going on Here?" was announced as a touch-and-go-or-drop project, the quick encore is a good omen.

Segment was used as the show opener, and perhaps the shock could be lessened in the future by inserting it next to closing. Another obvious drawback was in the number of sketches chocked into the few minutes. Any number of brittle-bright scores were missed in the nervous pace.

Format was excellent. Bob Elliott and Ray Goulding acted as an anchor news team for the sketches, many of which were in video news format and all of which were based on current news. In this frame, Bob and Ray were automatically a subtle takecff on the familiar news duos of the medium. In outlining their job, Ray said he would be "mother henning" the land masses of the globe (which he forthwith pealed off a world-globe prop) and Bob would be handling the water masses—"under, over, around and through." And in a familiar to-and-fro of news items, team had some good bits: "Fidel Castro is accusing the CIA of launching hurricane Flora. It was last seen headed for Red China" . . . Sports item: "Alabama has moved ahead of Mississippi in the race race (with more arrests)" etc.

Down the line there was no concession to the mass audience. Freehand irreverence keyed all turns—Peter Cook's burlesque of a Scotland Yard inspector investigating the great train robbery (he reported they've worked up a composite of the job's "mindermast," Yard's term for mastermind, which is a dead ringer for the Archbishop of Canterbury); Negro comedian Godfrey Cambridge and Eugene Troobnick's blast at a couple of civil-rights struck citizens (they must have loved that one in the south); or Bob & Ray's interview bit re a foreign country's multi-million dollar New York World's Fair project (which was financed by a loan from the United States and which will be a demonstration for Fair visitors of how to swing a loan from the United States).

Roughest sketch, however, was the interview on Vietnam between Jeremy Geidt and John Bird which was sheer double-talk followed up by a film clip of President Kennedy in a press conference mumbling a jargon that was a straight replica of the Geidt-Bird interview.

Sullivan threw a damper on the effectiveness of this bit (a favorite technique of "The Establishment" troupe) when he told the audience that White House permission had been granted for the use of the Kennedy footage. It not only weakened the turn, but could actually be noted as misleading the public.

"What's Going on Here?" was staged by Jonathan Miller of "Beyond the Fringe," and the show rapidly segued from the dazzling wits to standard Sullivan vaude.

Tony Bennett belted a few songs in his cabaret style; the Baranton Sisters were brilliant in a prerecorded foot juggling turn; same for Mac Ronay, European comedy mime in a marvelous impression of an old-time dance; Frank Gorshin did impressions of dead Hollywood greats that was a little grim in the show's context; Szony & Claire did middle and closing ballroom dance routines in a musclemeller style.

Unconscious comedy was supplied by pop-chart singer Lesley Gore, who belted her ditties about unrequited juve love while beaming away as though the pain of it all were an absolute ball. *Bill.*

Bob Hope's Chrysler Theatre

The one commendable thing about "Something About Lee Wiley," the drama offering of "Bob Hope Presents The Chrysler Theatre" on NBC-TV Friday (11) is that it possibly could revive interest in Lee Wiley, the jazz thrush who sang strong in the 1930s and '40s. The fact that the show used her name could do it because she's not been heard of for some time and after the show the trade seemed to reverberate with "What ever happened to Lee Wiley?"

The show, itself, provided no answer. It was a soapsudsy treatment of jazz and marital problems has been overworked on tv's psychological circuit and falls far short of reality except for the fact that a "real" name was used.

The script, written by David Rayfield, took Miss Wiley back to Oklahoma after giving up a career in New York, and falling off her horse, going blind, getting propositioned by a dipso and a married tootler, regaining her sight and walking into the bright horizon alone and strong. The real Miss Wiley deserves a better fate.

Piper Laurie played the lead role with true soap opera flavor. Her hairdo was authentic, though. She was assisted in the dramaturgy by Claude Rains, Steven Hill and Alfred Ryder. Benny Carter's combo supplied the jazz music flavor and Miss Laurie's vocalizing was pre-recorded by Joy Bryan. The lip-synch wasn't good either. *Gros.*

Original Amateur Hour

The two-part, three-time winners' competition for the grand prize (size or nature of award not indicated) on this late Sunday afternoon, CBS-TV's "Original Amateur Hour" certainly points up that young and old, from Flatbush to the Pacific northwest, refuse to believe vaudeville is dead. Conferencier Ted Mack, in between glibly shilling Geritol and Universal electric appliances with skill and commercial appeal, matter-of-factly put in a pitch for the "other" (good) side of young America, as evidenced by many of these talents, as he paraded their specialties.

Fact that each of the competing septet has been a three-time winnah on the Ted Mack-Lewis Graham package attests to their innate skills. Now Mack & Graham are packaging 14 of the top turns in a grand awards competition, and each is given pro support by maestro Lloyd Marx who doubles as codirector with Jac Hein.

Truly a World's Series of amateur talent, round one this past weekend paraded the Flynn Dancers (two young mixed couples) from Brooklyn, in fetching native Irish folk terps. Quartet is followed by Reg Stofer, a singing plumber from Victoria, B.C., who has two other sets of false pipes (falsetto soprano and basic tenor, as he does a "duet" with himself, aided by a prop wig, of "Make Believe). No. 3 was attractive cashier-waitress-IBM operator from New York, via Hampton, Va., young Negro songstress Claire DuPont, with "Make Me Feel So Young."

Again to the northwest for pint-sized subteenage Joni Selden, of Tacoma, in contortion and acro-dance specialty, who makes her amazing pretzel-bending body movements look too easy, and from nearby Vancouver B.C., next came John Morgan, tv cameraman, with "Irish Lullabye."

Sue Cardwell, Dryden, N.Y., was heralded as having first had stage-fright but the very attractive was very much at ease with her domestic and barnyard imitations. Pete Doles, Corinth, Miss., finaled with "Left My Heart In San Francisco."

Mack stressed CPA auditing of ballots and threw away that this was the 1,377th "wheel of fortune" which is certainly beaucoup amateurs coming to bat and evidences beaucoup audience interest. As seen Sunday, the last is readily understandable; it is fundamentally appealing new talent in which the lookers can manifest vicarious rooting interest. *Abel.*

Danny Kaye Show

If the sketches had been perkier on "The Danny Kaye Show" (CBS-TV) last Wednesday (9), the hour would have been lively and completely winning. As it was the two comedy tries slowed up the proceedings by plodding along and winding with a weak blackout.

This, despite the neat tomfoolery of Kaye and guestar Don Knotts (with an assist in one from singer-dancer Carol Lawrence). The sketches just didn't seem to go anywhere. What went places, though, was Kaye's singing and dancing, latter in an Oriental motif with Miss Lawrence and Knotts), Miss Lawrence's warbling and terping to "Fools Rush In" and the jazzy renderings of "They Call the Wind Maria" and "I Laid Around" by Joe (Gilbert) & Eddie (Brown).

All the production trappings were tasty and well-conceived and the show would have been standout if the jokes had been better. *Gros.*

Town Meeting of the World (Telstar)

Many popular issues were lost in a sea of abstractions as famed theologians addressed themselves to the theme of "The Christian Revolution" on CBS-TV's "Town Meeting of the World" (via Telstar) yesterday (Tues.) morning.

The second global town meeting had the benefit of simultaneous picture transmission to Europe, this time out the ground station of France joining the inter-continental effort. Unfortunately, though, for nearly a half an hour, the audio transmission from Rome, failed, a technical failure which dampened the liveliness of the discussion.

The idea of a global discussion of public issues still remains an exciting one and to watch the humor in the eyes of Dr. Hans Kung, in Rome, as he fielded an audience question relating to birth control, was a humanizing experience.

The hour opened at 8:30 a.m. with an introduction from BBC, out of London. Scene then switched to CBS Studios in N.Y. with Eric Sevareid acting as host and moderator, introducing the participants. They were from Rome, Cardinal Rugambwa of Tanganyika and Rev. Dr. Hans Kung, of West Germany; from London Bishop Lesslie Newbigin, and Dr. Franklin Clark Fry, from Princeton, N.J.

The discussion dealt with the possibility of reunion among Chris-

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OPENING NIGHT CONCERT
With George Szell, Sir William & Mrs. Walton, Walter Maky; Pat Murray, narrator
Producer-Director: Don Rumbaugh
Writers: John Purdy
60 Mins., Thurs. 8:30 p.m.
CENTRAL NATIONAL BANK
KYW-TV, Cleveland (live; film)

(Fuller and Smith & Ross)

This Westinghouse Group W outlet continues to enjoy the top position in the area's cultural field through its aggressive video coverage of such events as the opening performance of the Cleveland Orchestra under the baton of George Szell who is celebrating both his 50th year as a conductor, and 18th season as the director of what has become one of the top orchestras of the world.

In its four-camera coverage, KYW-TV had excellent production values and gave to its listening audience the benefit of past experiences in telecasting from Severance Hall. The crews' dissolves, fades, supers and it's reflected producer Don Rumbaugh's close liaison with the experts of the orchestra's staff. Closeups of Szell as well as Alice Chalifoux during her rendition as principal harpist in Ravel's "Introduction and Allegro" were particularly effective. Judicious use of microphones made for an excellent pickup of the 104-members especially in the program's opener—the Berlioz "Roman Carnival" oveture.

Where the program sagged was in its special offerings. Since the music of Sir William Walton—"Variations on a theme by Hindermith" — formed a substantial portion of the program. KWY-TV sent its ace cameraman, Dick Pitschke, to the composer's Italian retreat for an interview with him and his wife. The idea had merit, but a bad audio track as well as some rambling, trivial remarks made for a poor sequence.

Again, in an interview with Walter Maky, honorary Finish consul, as an intro to the symphony of the evening, No. 2 in D Major, Op. 43 of Sibelius, there was a failure to establish a voice liaison between the consul and film clip—a series of closeups of Sibelius' bust in Cleveland's cultural gardens.

Finally on the negative side, there was a failure to capture the spirit of the opening night crowd although there were moments when this almost was realized.

Central National Bank's commercials were in good taste, and neatly underlined the role of the Bank in the city's growth and position in today's industrial complex.

Paul Bedford, one of the outstanding announcers in the area, had served as host for such programs in the past. This year, the station went to Canada and brought in Pat Murray. He did a professional job, in keeping with the evening's offerings. *Mark.*

AN EVENING WITH NAT KING COLE
With Ted Heath Orch, Cliff Adams Singers
Producer: Yvonne Littlewood
30 Mins.; Sun, 10 p.m.
CONSOLIDATED CIGAR
ABC-TV (tape)

(Compton)

Nat King Cole, who's often complained in the past about the difficulties of getting a television workout, turned up on a pleasant one-man show on ABC-TV last Sunday night (13). But Cole made it only via the BBC which taped this stanza in London last July. For the U. S. outing, ABC edited down the British version to a half-hour to fit into the slot vacated by the defunct "100 Grand" quiz show.

Cole is an excellent pop singer with a congenial personality, elements which were fully exploited in this musical session. The setting was somewhat ponderous, but the presentation was otherwise clean-cut and neatly paced. Stage center for the full running time, Cole ran through a folio of standards, including numbers like "Aren't You Glad You're You," "Unforgettable," "Sweet Lorraine" and "In the Good Old Summer Time," among others. Cole, who handled his own introes, also was spotlighted briefly on banjo, piano and a novel wind instrument, the clavietta.

The big Ted Heath orch accompanied Cole on most of the songs. A five-man combo was on camera for a swing session and the Cliff Adams Singers provided occasional support. *Herm.*

REDIGO
With Richard Egan, Michael Davis, Mina Martinez, Roger Davis, Rudy Solari, Elena Verdugo, others
Producer: Andy White
Director: Alan Reisner
Writer: Charles Hoffman
30 Mins., Tues., 8:30 p.m.
BROWN & WILLIAMSON
NBC-TV (film)
(Post, Keyes & Gardner)

The best that might be said for "Redigo" (last year's "Empire" shortened to one principal character and a half hour format this season) is that it no longer pretends to be high melodrama or an epic of big business in the modern day wide-open spaces. It's simply, and without apology, a pulp tale of a handsome and all-competent ranch boss performed on a level only slightly above those old Tom Mix and Buck Jones features. And as such, it's terribly out of place in the NBC-TV Tuesday night schedule sandwiched between "Mr. Novak" and "Richard Boone Show," if the network means to hang on to a mature audience all evening. Except where the youngsters might be concerned, this one is the switch-out show.

Episode caught (8) was the third of the new skein and might have evoked some giggles from those expecting the kind of quasi-serious scripting and acting that most prime time series are offering today. The yarn had the kind of hokey touches that would be disasterous to a teleplay professing to realism but that we merely accept in a "B" movie. Example: a 12-year-old kid rides up from Mexico on a stolen pinto because he wants to be a cowboy on the Redigo ranch. How he gets past border inspection and how he manages to find Redigo's layout in that wide country are things that are never explained. Suffice it that he's there, and on with the story.

There are a raft of other such plot conveniences. The boy's parents are called from a phone that's within his earshot, rather than from one of the more private extensions in the house. He sneaks out, past the phone caller, without so much as creaking a floorboard or squeaking the entrance door. He frees his horse from the stable and gallops off soundlessly, and then, miles away in the mountains, he conveniently finds a dangerous cave to shelter him from the storm.

Redigo has a notion that the kid is in that very cave, of all places. So he rides to it and saves the lad, who is by now thrashing around in the dark and bottomless pool like a non-swimmer. It ends with a lesson in honor, and the kid gets delivered back to Mexico in one of Redigo's trucks. The acting is about as believable as the story, and the direction has the stamp of those head-'em-off-at-the-pass silents.

All depends on the heroic appeal of Richard Egan in the title role, and while he has plenty of it, probably only the juveniles and the unsophisticated will buy it in this vehicle. *Les.*

STRANGERS TO THE CITY
(Dateline: Chicago)
With Floyd Kalber, narrator; others
Exec Producer: James Harden
Producer-writer: Les Crystal
Director: Tony Verdi
30 Mins.; Sun., 10:15 p.m.
UPTOWN SAVINGS
WNBQ, Chicago (film)

As is probably inevitable when a station commits itself to a news documentary every week, WNBQ's "Dateline: Chicago" series has given in to a formula. The pattern usually involves some external footage of the subject matter voiced over with pertinent statistics, then a few close-up interviews for the inside view, and inconclusion some opinion as to the outlook or prognosis. Such a pat approach hardly conduces to a profound treatment and, besides, stamps each outing with a reportorial sameness.

Last Sunday's entry, which peeked in on the social problem created in Chi by the influx of white Appalachian migrants, might have been a good feature story if the treatment had not seemed so routine. Les Crystal's script was informative and probably accurate in its assessment of the problem, but overall the film was a cold and undramatic report that never really became intimate with its topic.

The script reference to a clash of cultures was defined but never depicted. The stark footage of the housing, the saloons and the

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OPEN END
With David Susskind, others
Producer: Jean Kennedy
Director: Ed Cooperstein
120 Mins., Sun., 6 p.m.
PARTICIPATING
WPIX, N.Y.

Every series has its bloopers and David Susskind's "Open End," in the free-wheeling talkathon category, isn't any exception, as evidenced by Sunday's (13) preem.

Gathered around the table, dotted this time probably with milk shakes and Coke, was a group of kids, ranging in ages from eight to 10, and they talked about Khrushchev and Kennedy, the divorce rate in the U.S., civil rights, national and international affairs—in short, the adult world around them as reflected in newspaper headlines.

The children were bright and articulate, often charming. For their age, they seemed to have digested many of the happenings around them, even expressing a healthy skepticism about the truth of tv commercials. That there are bright children with such a grasp surely isn't surprising to Susskind, nor was it a surprise to the tv viewers.

The kids, when they dealt with the adult world, reflected, in a large measure, what they had been fed by their environment. Understandably, they have yet to grow towards more independent thinking, the type that has brought the finer moments to "Open End."

Now that Susskind has had his milk shake fling, and is now available regularly Sunday evenings on the Daily News channel, he and his talkathon will be working in a field of greater potential. He left WNEW-TV in a hassle with station management on the good taste of a censored vidtape on sexual mores; he opened his season on WPIX with "David cracked corn." *Horo.*

THE PIERRE BERTON SHOW
With Earl Wilson
Producer: Ross McLean
Director: Lorne Freed
30 Mins., Wed., 11:30 p.m.
CJOH, Ottawa

"Yes, I admit I'm a gossip columnist—under the definition: Gossip is truth that hasn't been admitted yet," N.Y. Post columnist Earl Wilson replied to a question by Canadian tv personality and ex-Toronto Star columnist (who was later fired by Maclean's mag for a furore-raising piece on teenage sex). Wilson added candidly, "I guess the only ethic we have is not to break up a marriage." Then he recalled that when, years ago, he learned that Billy Rose and Joyce Mathews (both wed to different spouses) had travelled to Quebec for a weekend together, he didn't publish it, but Frank Farrell of N.Y. World-Telegram did — "so we all leaked it then." He also recalled Farrell's kidnapping of Charlie McCarthy and Edgar Bergen's resulting traumatic shock.

The confessed one-time Methodist Sunday school teacher from Rockford, Ohio, mentioned the chapter on religion in Hildegarde's autobiog "Over 50: So What?"; called chanteuse Kay Stevens (who a year ago was a lounge chirp in Las Vegas) "just brilliant"; and, after saying he didn't quaff much on his saloon safaris, added, "But you can't be with Toots Shor and not drink." He has a nightcap at home about 5 a.m.

To another query from Berton, who was mainly more genial than sharp, Wilson said, "Yes, most of those witty quotes from the great and near-great are phony — we know that; but we comb the world for one-liners. I always consider it a monstrous thing for some press agent to take a man with no sense of humor and make him a wit. When I find they're phony I won't use them." He said p.a.'s got $25-$50 for plugs in Winchell's column; that they only got $10 for one in his at first, but eventually the rate beat the "Winchell" tariff. He claimed to have been the first to use "falsies" in print, and explained why Walter Wanger is suing him as well as Spyros Skouras, Darryl Zanuck and 20th-Fox, despite his having phoned Wanger in London and printed his side of the story: "It's because I broke it and he felt he had to sue me—only for $250,000 though—to complete the picture."

It was an entertaining half-hour less local commercials—but could have been more penetrating. ("Pierre Berton Show," produced by Screen Gems Canada, is now handled by CFTO, Toronto indie, not by CTV web. *Gard.*

BELL TELEPHONE HOUR
With Robert Preston, Richard Tucker, Anna Moffo, Rudolf Nuryev, Svetlana Beriosova, Grant Johannessen, Chad Mitchell Trio
Exec Producer: Barry Wood
Producer: Dan Lounsbery
Director: Clark Jones
Music: Donald Voorhees
60 Mins.; Tues., 10 p.m.
BELL SYSTEM
NBC-TV (color; tape)
(N. W. Ayer)

"Bell Telephone Hour," presented on alternate weeks this season, now serves a unique function on network television. With the demise of "The Voice of Firestone," this is the only primetime show where balletomanes and classical music buffs can get a break. Continuing its long tradition, this series dresses up the long-hair fare in glistening production values and intermixes enough popular ingredients for cross-sectional appeal.

The kickoff show (8) was a standout in all departments, combining a topnotch roster of a performers with a flawless production. Robert Preston hosted in appealing style and was featured, as the finale, in a medley of old showtunes with excellent choral and choreographic support.

In the ballet genre, the show put its strongest foot forward with the team of Rudolf Nureyev and Svetlana Berisova in a performance of "The Black Swan." This team's superlative hoofing talents were evident even to the non-cognescenti. The Chad Mitchell Trio provided a snappy change of pace with a workover of some lively folk songs.

Grant Johannessen, American pianist who scored in a recent Soviet tour, was compelling in his rendition of a Ravel piano concerto with Donald Voorhees batoning the symphonic orch in authoritative fashion. Two Metopera stars, Anna Moffo and Richard Tucker were impressive in some arias from Puccini's "La Boheme."

This repertory may sound safely familiar, but in the context of the rest of network tv, it's way-out high-domed stuff. *Herm.*

OCTOPUS AND THE ADDICT
With Don Bruchey, narrator
Producer: Bob Cochrane
Director: Janet Covington
Writer: George Gipe
30 Mins, Wed., 8 p.m.
WMAR-TV, Baltimore (film)

Network and local documentaries have made dope addiction familiar to the point of boredom, trodding the same worn paths and same was expected of "Octopus and the Addict," first of a three part look at addicts.

It didn't happen this time because producers of this locally made film took a close but different personal look at an addict who enacted her plight on film as her own voice supplied the narration which was as informational as it was personal.

Victim, a young Negro girl, told how she was hooked, how much it costs to stay on it and how she personally feels about it. Junkies have a mental defect, she said, something that goes beyond the physical need for it.

She rapped tv specials that examine addiction. None of them is realistic, she said. Each time one is scheduled, she and other junkies gather before a set and see if approach will be different or if they will be of any help. They never are, she said.

She said junkies "are not monsters. We need help to understand our problems."

Expense is great, she said, then told how addicts get money to keep ahead of "the man." The junkie mind is always thinking ahead, she said, always figuring ways to get quick cash. Some of those ways are hanging paper (forgery), prostitution, shoplifting and "lots of other con games."

Victim was also very critical of penal attitude toward junkies saying that there is no hope for rehabilitation. "They just keep you there for a while then let you out so you can do it all over again."

Most effective segment was that in which addict described "cold turkey." It feels like "insects are crawling all over you, you get cramps, lose control. It's as close to hell as I've ever been," she said.

Part Two will cover junkie and the law and part three, junkie and the cure. This is an impressive beginning. *Luce.*

Group W 'Advocate's' Simultaneous Out-of-Town TV Preem With B'way

By GUY LIVINGSTON

"Advocate" goes down as a successful attempt to capture some excitement of a Broadway opening, but it's axiomatic also that television won't put the theatre out of business.

Flawless acting and well integrated scenes tailored to fit tv screens plus theatre color and background comments by Henry Fonda were knitted together to bring a measure of the feel of first nighters. However, the low key, moody uneven story of the well worked-over Sacco-Vanzetti case isn't going to set any boxoffice on fire, either tv or theatrewise.

Practically all the dialog and the telescoping of the denouement and upcoming events offered too few moments of dramatic impact. Two and half hours is as wearing to tv viewers as theatre audiences, which even acting plusses couldn't overcome. Where the Sacco-Vanzetti case may be new to viewers outside, Mass. for one has had its share of the fare including the two-part tv series two years ago,

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THE ADVOCATE
With James Daly, Paul Stevens, Tresa Hughes, John Cecil Holm, Martin Brooks, Dolph Sweet, Dino Fazio, Allen Nourse, Barnard Hughes.
Host: Henry Fonda
Producer: Jack Kuney (for Group W)
Director: Marc Daniels
Writer: Robert Noah
150 Mins.; Mon. (14) 7:30 p.m.
PARTICIPATING
WBZ-TV, Boston (tape)

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and all, including this, feel compelled to establish a sort of "Boston stupidity" which doesn't grab the natives.

However, it can well be that this play is better on stage than on tv with actors not constricted by closeups and verbose passages. Strictly as a video show it was fairly compelling, but came through almost documentary. The tv clarity was fine and the reception excellent, but there was a feeling that this drama of legal prejudice never quite came across to its fullest potential.

It's established early that James Daly as Warren Curtis, oldline Hub lawyer is going to involve himself in the case, prodded by Paul Stevens as committee head Bertelli, and Ed Hughes as writer Martin Brooks. Once involved over objections of partner Tom Stark, played by Allen Nourse, Daly's role as the dedicated seeker of truth and his belief in justice and highest principles of law, a belief held to the bitter end until shattered by Governor's commutation refusal, was a fine performance.

This version has the three men digging up new evidence, filing appeal after appeal only to be turned down by Judge Ballentine, played effectively by Joseph Warren. Dino Fazio as Vanzetti turned in a well rounded acting stint in a difficult role. Dolph Sweet as Sacco had the more heavy histrionics, but succeeded in making the role credible. Teresa Hughes was good as Rosa Sacco; Barnard Hughes as the stern governor. Stevens and Brooks were slick in supporting roles. Supporting actors made fine cameos of their roles.

Marc Daniel's direction was coolly sustained in the right vein.

"Advocate" was shown on Westinghouse Group W stations in five cities simultaneous with its Broadway opening.

KRAFT SUSPENSE THEATRE
(The Case Against Paul Ryker)
With Lee Marvin, Vera Miles, Bradford Dillman, Murray Hamilton, Peter Graves, Lloyd Nolan, Norman Fell
Producer: Frank Telford
Director: Buzz Kulik
Writers: Selig Lester, William Gordon
60 Mins., Thurs., 10 p.m.
KRAFT
NBC-TV (film)
(JWT)

This military potboiler came close to killing its dramatic impact with incredibilities — a sergeant's wife wandering loose in the battle fields of Korea, officers driving jeeps, captains rousing three-star generals at 3 a.m. and generals breaking up love tryists at the crack of dawn. Still in all, "The Case Against Paul Ryker" managed to sustain the necessary suspense to carry it another week (it's a two-part cliff hanger) via some skillful, if spotty, scripting and some powerful performing by an all-around excellent cast. This Roncom-MCA production could develop into one of the better Nielsen traps among the season's many anthologies.

In the first installment, Lee Marvin was his commanding self as an American sergeant sentenced to death as an alleged spy. In excellent contrast to Marvin's stormy portrayal was Bradford Dillman's essaying of the Captain-prosecutor who got the sergeant condemned to death, then launched an investigation in his interests (he'll defend Marvin in this week's episode, which gives an idea of the hairpin turns this plot is capable of taking). Vera Miles, the previously mentioned wandering wife, was also first-rate. Support was good down the line.

Buzz Kulik came through with some slick direction in rolling this one over the rough stretches (there were a couple of parts that seemed to have been written in as an afterthought to pad out to two hours). Credit values, particularly cast, would rank this as a high-average theatrical program entry. *Bill.*

DO YOU KNOW?
With Bob Maxwell, host; panel participants
Producer: Joel Heller
Asso. Producer: Leon Rice
Director: Martin Carr
30 Mins., Sat., 12:30 p.m.
CBS-TV, from N. Y. (tape)

A cut above the animated cartoons and old westerns that clutter up most channels daytime on Saturdays is CBS-TV's "Do You Know?" a new informational series for children which preemed Saturday (12). This half-hour noontime program has a solid educational foundation.

Format has two teams of grade school pupils in the nine-to-12 age bracket answering questions based upon certain books. Tome used on the initialer was a special edition of Rachel Carson's "The Sea Around Us" which Golden Press published for youngsters.

Facing "quizmaster" Bob Maxwell on the kickoff were some dozen students from Hyde Park, N. Y., schools. They handled such queries as what effects were produced when the Krakatoa volcano exploded and when is the moon in proper position for a spring tide. Particularly enlightening were some explanatory comments on oceanography by Charles Fray of the Lamont Geological Observatory who appeared as guest expert.

Maxwell, an affable host, has the knack of making the youngsters relax before the camera. Productionwise, CBS News' Public Affairs Dept. has given "Do You Know?" a handsome mounting what with elaborate sliding panels, "blackboard" sessions and other educational tools.

But what appeared missing on the preem was a prize for the winning team. A set of encyclopaedias obviously would be too commercial a gift. But how about a scroll or plaque to the winning team's school? This would help create a more competitive spirit among the youngsters. *Gilb.*

Bing's All-Starrer

Hollywood, Oct. 15.

Dean Martin, Frank Sinatra, Bob Hope and Kathy Grant, the latter Mrs. Bing Crosby, will guestar on Crosby's CBS-TV spec to be taped later this month, for airing in February. Rehearsals begin Oct. 19.

Sinatra and Martin were to have appeared on Crosby's initial spec of the season, but were removed when the show ran over, according to Crosby sources. Crosby, Martin and Sinatra will sing a "Guys and Dolls' number which they do in a Reprise waxing.

SUNDAY

G-E COLLEGE BOWL
College students match wits in this award-winning series.

MEET THE PRESS
Television's top headline-maker continues its probing news conferences.

IT'S ACADEMIC
High school students compete in brain-teasing scholastic rivalry.

THE BILL DANA SHOW
"...most attractive...subtly hilarious."
N. Y. JOURNAL AMERICAN

WALT DISNEY
The master showman presents a new season of varied entertainment.

GRINDL
"...delightfully kookie... great to see Imogene back!"
BOSTON TRAVELER

BONANZA
The nation's favorite series offers new, hour-long adventure-dramas.

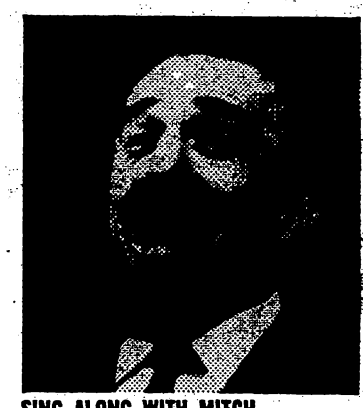
DU PONT SHOW OF THE WEEK
Original, hour-long plays and forceful NBC News special programs.

MONDAY

THE HUNTLEY-BRINKLEY REPORT
"Chet Huntley and David Brinkley,...a winning combination"
PHILADELPHIA BULLETIN

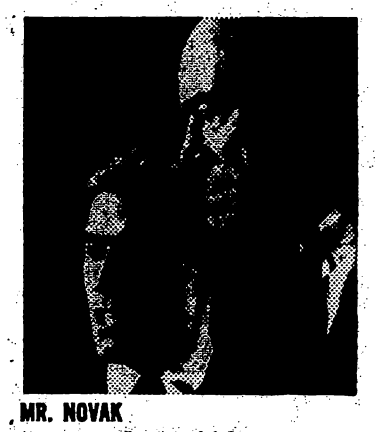
MONDAY NIGHT AT THE MOVIES
Major, recent films make their television debuts each week.

HOLLYWOOD AND THE STARS
"...smartly edited, fast moving..."
BOSTON RECORD-AMERICAN



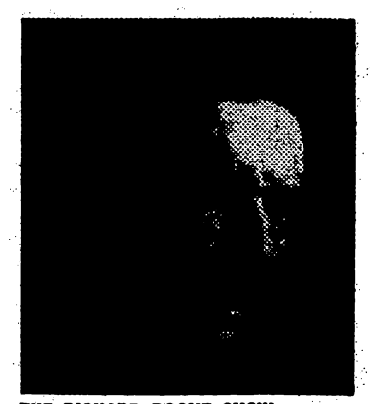
SING ALONG WITH MITCH
A new day and time for the nation's favorite song leader.

TUESDAY

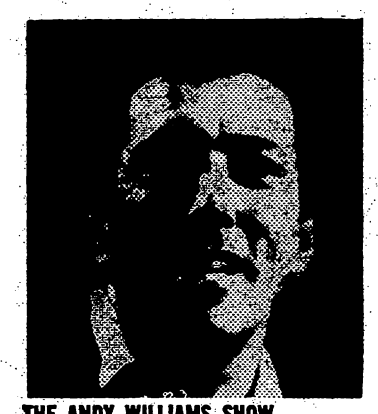


MR. NOVAK
"...scored one of (the season's) bulls-eyes."
S. F. CHRONICLE

REDIGO
Richard Egan continues his popular portrayal of rugged Jim Redigo



THE RICHARD BOONE SHOW
"...solid writing...expert direction...consummate acting."
N. Y. HERALD-TRIBUNE



THE ANDY WILLIAMS SHOW
"...he should be the star of the year."
BOSTON HERALD

THE BELL TELEPHONE HOUR
Television's distinguished hour of music, with renowned guests.

WEDNESDAY

THE VIRGINIAN
Classic 90-minute adventures starring Lee J. Cobb, James Drury.

ESPIONAGE
"...first-rate direction...taut script."
WASHINGTON EVENING STAR

ELEVENTH HOUR
Ralph Bellamy joins Jack Ging in a new season of powerful dramas.

THURSDAY

TEMPLE HOUSTON
"...looked like a winner... solid performances."
PITTSBURGH POST-GAZETTE

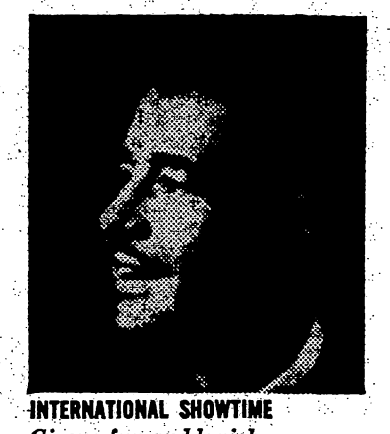
DR. KILDARE
Richard Chamberlain, Raymond Massey in the popular series' third year.

HAZEL
Emmy-winner Shirley Booth carries on in the title role.

KRAFT SUSPENSE THEATRE
"...well written, well played... grimly fascinating."
N.Y. WORLD-TELEGRAM AND SUN

PERRY COMO SHOW
"Como show bows pleasantly ...entertainingly."
PHILADELPHIA INQUIRER

FRIDAY



INTERNATIONAL SHOWTIME
Circus fun and lavish spectacle around the world. With Don Ameche.

BOB HOPE COMEDY SPECIAL
"Hope's usual mixture of merriment and melody."
PHILADELPHIA INQUIRER

BOB HOPE CHRYSLER THEATRE
"Beautifully made and a pleasure to watch."
LOS ANGELES TIMES

HARRY'S GIRLS
"A cheerful... entertainment package."
HOLLYWOOD REPORTER

THE JACK PAAR PROGRAM
Conversational gems and entertainment surprises by Jack and guests.

SATURDAY

THE LIEUTENANT
"...series got off to an excellent start."
CHICAGO'S AMERICAN

THE JOEY BISHOP SHOW
More laughs with Joey as a new father; and with top guest stars.

SATURDAY NIGHT AT THE MOVIES
Week after week, memorable Hollywood films bow on NBC Television.

SPECIAL PROGRAMS

A select group of news and entertainment events highlights the schedule. Among them—the forthcoming "Greece: the Golden Age," the NBC White Papers, NBC Opera productions, the Hallmark Hall of Fame, and the NBC Children's Theatre.

NBC

de gustibus...

On matters of taste, as the Romans said, every man is his own judge. Not that we're disposed to dispute these critical judgments, but it's always best to make up your own mind. So we suggest you pick your own favorites from NBC's diversified schedule—a schedule designed to suit every interest and every taste.

Look to NBC for the best combination of news, information and entertainment.

From The Production Centres

Continued from page 22

rector of WATV, Birmingham. Latter had covered the racial crisis there as a stringer for CBS-TV

IN LONDON

Independent Television Authority appointed **Bryan Rook** as assistant to the advertising control officer on ad copy matters, a new post . . . Television Audience Measurement Ltd., the local rating organization, brought in **P. D. G. Heneker** to handle pubrelations. Job previously handled by Rolls & Parker ad agency . . . BBC acquired exclusive tv rights to Newmarket races during 1965 which keeps such horserace classics as the 1,000 and 2,000 guineas and important handicaps like the Cesarewitch and the Cambridgeshire from the indie outlet . . . Grampian-TV transmissions controller **Tony Bacon**, wrote "The Underworld" which BBC-TV puts out in the "Comedy Playhouse" series . . . **Millicent Martin** and **Roy Kinnear** of BBC's irreverent "That Was The Week That Was" switch to the independent tv channel in an Associated TeleVision play "The Happy Moorings," scheduled for screening in the new year . . . **Frank Gillard**, BBC's Director of Sound Broadcasting, makes a guest-of-the-week appearance in the Light Program's "Woman's Hour" show this week . . . **Arthur Clifford** appointed program controller of Anglia-TV, and **Peter Holmans** named planning controller. Both previously held top programming positions in the company . . . Yank singers **Roy Orbison, Lesley Gore, Dion, Timi Yuro, Bobby Rydell** all set for exposure here through ABC-TV's "Thank Your Lucky Stars" show.

IN WASHINGTON

Chester Curtis signs on as television reporter with WTOP news. He has been with WHAM radio in Rochester, N. Y. . . . Disk jockey **Bob Kelly** moves from WTOP to WRC. He will take over some daytime spots as **Ed Walker** and **Willard Scott** expand their evening schedule . . . WTTG-TV's "Community Dialog" took a look Sunday (13) at problem of city-suburban co-existence problems here . . . Local viewers of NBC o&o WRC are asked submit the name of their favorite web star. From four drawings daily winners of prizes will be selected. Among the prizes are RCA color and portable tv sets . . . Local chapter of American Women in Radio and Television held "special report" Monday (14) on President's Commission on the Status of Women. Speaking were Sen. Maurine Neuberger (D-Ore.), Rep. Edith Green (D-Ore.) and Mrs. Esther Peterson, Asst. Sec. of Labor who heads President's Commission. Panel members were **Anne Blair** of Triangle Stations and **George Herman** of CBS. **Patty Cavin** of RCA moderated . . . WTOP radio will present a Russian language course in cooperation with George Washington Univ.

IN BOSTON

Michaed R. Santangelo, coproducer and creator of "Black Nativity," berthed at the Shubert, made tv-radio rounds as guest on the **David Alan** show on WNAC-TV, the "Heartline" show on WEEI, **Bill Hahn** show on WNAC, and WBZ-TV's "News at 9". . . **Phyllis Doherty**, p.r. chief at WNAC, WNAC-TV, nabbed first "Woman of Achievement" award by women's div. Mass. Democratic state committee and speeched for them on "You and Your Image". . . **Mary Sparks**, of "Mary's Mail" fame on WNAC, program chairman of AWRT meeting in Chatham . . . **Ed Sullivan** in Wednesday (16) to guest speak at 15th anni luncheon Broadcasting Executives Club at Sheraton Plaza and will be awarded personalized O'Sullivan coat of arms by **Hon. Gearoid F. O'Clerigh**, consul general of Ireland . . . WGBH-TV, Channel 2, is looking for folk singers to audition for a new tv program. **Dave Sloss** is producing the program to be called "Folk Music U.S.A." Series will be aired starting Wednesday, Nov. 6 at 8 p.m.

IN DETROIT . .

Newscasters off to Baden-Baden, West Germany, to report the fate of Detroit's bid for the 1968 Olympic Games are: **Frank Tomlinson**, WJR; **Dave Diles, Ed Hardy**, and **Arthur Mazur**, of WXYZ . WXYZ-TV, ABC o&o station, celebrated its 15th anniversary with four employees, who were with the station on the first day of telecasting, receiving "Founders Club" certificates. Station now employs 135 persons . . ."Assignment Detroit," WJBK show hosted by news director **Bob King**, will present hourlong documentary on Detroit's mass transportation system with several leading city officials participating.

IN CLEVELAND

Harry Morgan began his third year as emcee of KYW's "Program PM" . . . Foreign-land bound are KYW secretaries **Joanne Barnes** and **Shirley Maslar** to Greece and **Jean Schreiber** and **Judy Gigson** to Mexico . . . WJW pacted 32 weeks of N. Y. Philharmonic . . . **John Ambrozic** named to KYW radio sales . . . **Ed Hersch** authored half-hour Metromedia documentary on National Geographic . . . WCLV doing series of full length weekly dramas, including "Brecht on Brecht." **Cheryl Crawford** presentation scheduled for John Carroll U stand . . . WNOB skedding round-the-clock airing operation, the first FM-er in area to so do . . . For the first time in over three months, the city's three tv outlets have permanent fulltime news directors. Latest to fill a vacancy is **Dick Trembath** who moves from public service to the news directorship at Channel 3. He's the fifth to hold the berth in about four years. At WEWS, **Dan Hackle** has been named news director filling the void set when **Joel Daly** shifted to Channel 8. Hackle had been a news editor. At Channel 8, **Norm Wagy** was tapped to fill the Storer news spot when **Ken Armstrong** was axed.

IN ST. LOUIS

Lorne Greene, the dad Cartwright on NBC's "Bonanza," will headline the St. Louis Firemen's Rodeo booked for the Arena Nov. 5-10 . . . WIL radio deejay **Ed Wilson** named a member of the Mach-Busters Club by North American Aviation. Wilson jockeyed an F-100 Saber Jet through the speed of sound to qualify for his plaque . . . KMOX radio's **Rex Davis** will moderate a series of Medical Forums starting Sunday (20) and presented in cooperation with the St. Louis Medical Society and the Globe-Democrat . . . Same station has booked **Edga Bergen** for a guest stint on its "At Your Service" program on Tuesday (22) . . . **Don Beecher** has replaced **Annette Chambers** on KTVI-TV's early-eve weathercast . . . KTVI-TV also named **Courtney Goodman Jr.** to the post of assistant director of public affairs under **Bruce Hayward** . . . KSD-TV's **Harry Honig** promoted to sales promotion manager.

IN PITTSBURGH

Mellon National Bank will not sponsor the Pirate games on radio and tv next year because of "a change in marketing strategy with attendant need for change in broadcasting techniques." The bank had sponsored the games for the past two years and had an option for renewal in 1964 . . . Critics **Henry Ward** of the Press and **Win Fanning** of the Post-Gazette raved over **Sterling Yates'** work in "Take Her, She's Mine" at the Pittsburgh Playhouse. Yates is one of Group W's top personalities here . . . More than 15,000 fishermen took part in WIIC's Family Fishing contest last week at North Park. The affair was sponsored by the station in association with the Allegheny County Sportmen's League. Nearly $2,500 in prizes were given away with first prize being a 13-foot Serro Scotty Trailer . . . **Harold Lund**, v.p. of WBC in Pitt, was appointed President of the Board, Pittsburgh Branch Western Pennsylvania Association for the Blind. Lund also serves on the Board of Directors of 10 other prominent organizations, including the Pennsylvania Association of Broadcasters . . . WATE made the largest single buy in Pitt outdoor advertising history to promote its fall shows. The bottom portion of each board is set up to cover the 14 new ABC-TV network shows and the station's own color movies. The billboards is just a part of a gigantic newspaper, radio and on-the-air program launching the new season which the station has called "Happy New TV Year" . . **Chuck Brinkman** renewed as the voice of the National Record Mart on KQV.

IN PHILADELPHIA .

Clyde R. Spitzner, director of sales and programs for WFIL, appointed to the newly-created post of general sales manager for the radio & tv divisions of Triangle Publications, Inc. . . . **Jack Gregson**, N.Y. broadcaster brought to WPEN for the morning show several months ago, has exited station . . . Bulletin columnist **Frank Brookhauser** doing daily session for sheet's FM station WPBS . . . **John Corcoran**, vet broadcaster, named public relations director for WFIL, WFIL-TV, succeeding **Lou Frankel**, now with WNEW, N.Y. . . ."TV 10 News Report" examines growing problem of air pollution in "Take a Deep Breath" (22). Consultant for program, **Gordon Larson** formerly headed the air control center in Los Angeles . . . **Tommy Roberts**, doing the narration for NBC's "Pro Football Highlights" with **Jim Leaming** . . . **John O. Downey**, CBS veepee and general manager of WCAU, named moderator, by the Valley Forge PTA, for a panel on education . . . WRCV-TV, WRCV win American Legion Auxiliary's "Golden Mike" awards for tv series "Gateways to Careers" and radio's "High School Highlights."

IN DALLAS

Dick Harp, pianist and 90th Floor club owner, debuted his thrice-weekly "The Jazz Show" on WFAA at 11 p.m., featuring wax for jazz buffs and chatter sessions with visiting celebs . . . **Hugh Lampman**, longtime KRLD longhair deejay on "Music 'Til Dawn," taped a pilot at WFAA-TV for a projected local variety series before a live audience . . . **Gordon McLendon**, KLIF and McLendon Enterprises prexy, hosted a "Carnival of Stars" benefit at $100 per couple for the Planned Parenthood Association at his Cielo Ranch, with a dozen Hollywood names in for the participation games and funfest . . . The Three Stooges visited KRLD's "Comment" show to plug their film, "The Three Stooges Go Around the World in a Daze," and took phone calls from listeners in a q&a session . . . **Paul Levitan**, CBS-TV special events director, due Nov. 1 to helm the "Miss Teenage America Pageant" via the net from State Fair Music Hall.

Talk Up Central America Live Link With ABC

Execs of the Central American Television Network and ABC International Television are meeting today (Wed.) and tomorrow to discuss the potential for live interconnection between the member stations and the web. Other points on the agenda include new developments in videotape equipment, new programming and sales plans.

AB-PT president Leonard H. Goldenson and Don Coyle, ABC International TV prexy, are heading up the U. S. contingent at the meeting.

'30 Share'

Continued from page 21

with seven of the 14 new entries achieving the 30 share mark — "Outer Limits," "Breaking Point," "Greatest Show On Earth," "Fugitive," Patty Duke (which grabbed a whopping 48 share); "Burke's Law," which won out over the Bob Hope Anthology, and "Farmer's Daughter." For all the fact that he enjoyed a 34 lead-in from Lawrence Welk, Jerry Lewis couldn't do any better than a 22 share, clobbered by the Saturday Night Movies.

Pubaffairs shows means taking an audience rap and NBC took two of them (one on moon orbiting and the other on crime hearings, the latter preempting "Temple Houston") but even so the network delivered only one new entry (Bill Dana) with a 30 plus share. "Novak" nearly squeaked in with a 29; ditto "Grindl." The others will have to rest their case on what the Nationals will have to say.

ABC Rate Hike

Continued from page 21

endar year, it also means higher returns in adjacency spots sold by affils and ABC o&o's. As soon as it became apparent that "McHale's Navy" was holding its own against CBS' "Red Skelton Show" and swamping "Redigo" on NBC-TV, ABC had no trouble selling out the balance of the season. Gillette bought in and locked out several other advertisers wanting a piece of the action.

ABC's increased strength this season in the comedy genre as a result of the click of the new "Patty Duke Show" also favors the web's aim of attracting more full sponsorships. Comedy shows, in which CBS has had and continues to have a commanding lead, has been the usual favorite of advertisers favoring single sponsorship.

Inside Stuff—Radio-TV

When CBS runs its Nov. 17 segment of "20th Century," called "The Road to Berlin," it's a combo of revival and survival for two men in the tv effort. Scripter is former USAF and Army Col. Barney Oldfield, now out of uniform with Litton Industries in Beverly Hills. As a WW II paratrooper PR type, he was always conning war correspondents into airborne ordeals of parachute and glider transport. One who was prepared for this unusual way of ultimate risk was a UP hand named Walter Cronkite, who although a great many of the third dimensional attacks for which he was scheduled were scrubbed, did go on the invasion of Holland in September, 1944. After the first messiness, Cronkite established the UP "bureau" which was initially about as permanent as a police-bedevilled floating crapgame. Oldfield ultimately went into Berlin with the Allied Airborne Army, overland, and participated in the first abortive attempt to get through the Russian stymie June 22, 1945, then in the second movement which did get into the German capital, July 1, 1945.

Exec producer Burton Benjamin rounded up Army Generals Lucius Clay, Jim Gavin, Stuart Cutler for eyewitnesses, and has Floyd Parks and Frank Howley on film along with onetime State Dept. planner, Philip Mosely. Hardly anyone on the show has any right to be alive.

Reports that Sir Winston Churchill previewed and approved a half-hour documentary, "Churchill The Man," produced by Associated British Pathe in England and distributed in the U. S. by Seven Arts, has been flatly denied by the elder British statesman. A spokesman for Churchill said that he never even heard of the film, much less see it.

The spokesman said that Churchill had given his approval only to the tv series, "The Valiant Years," and to a current documentary film of his "War Memoirs" being produced by Jack Le Vien. There is also some film company interest in Churchill's autobiographical book, "My Early Life."

"Churchill The Man" is being sold in the U.S. for telecasting only after Churchill's death. The report that Churchill had approved the show was traced by Seven Arts to a misunderstanding of statements made by the British producers who, in turn, failed to correct the Seven Arts' press release when it was submitted to Associated Pathe.

Chicago chapter of Academy of Television Arts & Sciences is tossing a special luncheon Oct. 28 to honor the "Hallmark Hall of Fame" series as one of the "most distinguished programs in television history" and one that belongs, to a certain extent, to the midwest. Latter claim is based on the fact that sponsor Hallmark Cards is a Kansas City-based firm; ad agency Foote, Cone & Belding a Chicago-based firm; and producer-director George Schaefer a native of Oak Park, Ill.

Storer Broadcasting has declared its regular quarterly dividend of 45c per share on its common stock, payable Dec. 9 to stockholders of record Nov. 22. It's the 40th consecutive quarterly dividend paid by the broadcast chain since it went public in November, 1953. Storer's board also declared a 12½c dividend on its unlisted Class B common stock.

Sen. Vance Hartke (D.-Ind.) introduced legislation allowing daytime radio stations to begin their broadcasting day at 6 a.m. Hartke said present FCC restrictions preventing "daytimer" operations until sunrise work a hardship on people in areas without full time stations.

He said the restrictions prevent the public in these areas from learning important morning information such as weather, driving conditions, school closings and farm and industrial news.

Hartke's bill goes to the Senate Commerce Committee, of which he is a member.

BBC's Carleton Greene

Continued from page 23

schedule is that it will be a "new approach to television." He emphasized that it would not be a poor man's BBC-1, nor would it be much the same mixture as the existing web.

BBC-2, he said, will not "chase at all costs after the biggest audience" and will provide educational and minority programs at peak hours. This is not to say the new web will be without entertainment. "The Danny Kaye Show" is, for instance, set for BBC-2 exposure.

Overall, the UHF outlet is to be a "planned alternative" to the current national network run by the Corporation. It will try to satisfy people who, for example, do not care for sport on Saturday afternoons.

Greene said the planning together of the two webs will guarantee viewers a genuine choice instead of the "haphazard chances of competition."

He anticipated that sometime in 1965 that BBC-TV would be able to beam color shows on the new outlet.

Greene went on: "We have been criticized in some quarters for going ahead with this big and expensive program of development—it is costing $112,000,000 to set up—without a longterm certainty about our financial resources. The Government has given us this great opportunity and a firm guarantee that it accepts its responsibility to see that BBC can secure sufficient income to finance adequate services. If we had hesitated in these circumstances we should have indeed been 'chicken' and we should have deserved to have our necks wrung."

The BBC boss later told VARIETY that he hoped the Government would further finance the Corporation from an increase in the license fee but he didn't anticipate a hike in said tab before 1965.

Ottawa—Severely injured in a traffic crash in early August, Les Lye, w.k. locally via his three-hour morning show on AMer CFRA, has returned to the stint from his hospital bed. Stanza, using gab, disks and comedy, was kept alive by CFRA staffers. Lye's wife is also still in hospital from injuries received in the accident which killed their young daughter.

Foreign Television Reviews

SARAH SINGS AND BASIE SWINGS
With Sarah Vaughan, Count Basie Orch, Jimmy Rushing, Kirk Stuart Trio
Producer: John Hamp
Director: Henry Kaplan
45 Mins., Wed., 9:45 p.m.
Granada TV, from Manchester

An edited version of a one-night stand at a Manchester concert hall, this show cashed in on the recent tour of Sarah Vaughan and the Basie band. It had little else to recommend it, for there was little rhythm or polish in the production. Cameras, waywardly placed, got little excitement out of the occasion. Tape joins were abrupt and obvious. And the gimmick of making a montage of snips from the program was gauchely executed, and tantalizing to fans, who like their jazz unadulterated.

The most impressive moments came from the Basie band in Frank Foster's "Blue in Frankie's Flat," which showed off the delicacy as well as the fiery power of the outfit. Jimmy Rushing was alloted a single blues solo, which didn't do justice to his formidable personality or technique.

The Vaughan items also disappointed, largely because they concentrated on her wilful way with a vocal line, without any straight renditions to point up the contrast. "Baubles, Bangles, and Beads" and "Tenderly" were acceptable, but her skittish massacre of "Misty" was too much of a goodish thing. Miss Vaughan was backed by the Kirk Stuart Trio, an adequate combo.

On Basie's last visit, Granada TV showcased him in zinging style, in an informal studio setting. This halting and ragged enterprise caused all the more chagrin to those who remembered it. Sonny Payne's interminable drum-bashing climaxed the show, and summed it up. *Otta.*

THE RARE ONES
(The Wild West)
With Peter Scott
25 Mins., Fri., 6:35 p.m.
BBC-TV, from London

German photographer Eugen Shuhmacher has been around the world, recording rare fauna and the attempts being made to preserve them. BBC-TV is presenting six filmed reports, sprinkled with comment by their top nature pundit, Peter Scott. The initialler concerned the U.S. National Parks, which Scott claimed to be pioneers of wildlife rescue, and, although lacking in heartpounding excitement, it showed off the cameraman's expertise with the natural scene.

Elks, trumpeter swans, longhorned antelope, and buffaloes were spied on their home ground, and there were stunning vistas of the Grand Canyon and Yellowstone Park. Later segments will range over South Africa, Patagonia, the Bering Sea, and points north and south, keeping the link between the animals and their background. The point, that link between the animals and the loss of entire species is a threat to be fought, is acceptable, and the only reservation about the skein is that it has been made, rather more dramatically, in many a program before. *Otta.*

HULLABALOO
With Peter, Paul & Mary, Carolyn Hester, Rambling Jack Elliott, Cyril Davis and the Rhythm and Blues All-stars Long John Baldry and the Velvettes, Sydney Carter, Rory & Alex McEwen
Director: Ben Churchill
30 Mins., Sat., 11:15 p.m.
ABC-TV, from Manchester

Taking advantage of British tours by American folk-singing personalities, this gusty and highly enfertaining skein has been succesfully launched. It hasn't been taken for networking in the London area, but there seems to be no sane reason why it shouldn't.

The one caught, emceed with the right informal note by Rory McEwen, was a crisp and varied roundup of top performers in the idiom. Peter, Paul & Mary scored in Bob Dillon's "Tain't No Use" and followed with a vigorously swinging "Go Tell It on the Mountain."

The charming guitar-playing Texan, Carolyn Hester, clicked with a couple of haunting ballads, with "Won't You Take Me Back Again?" given a simple artistry. Rambling Jack Elliott purveyed a typical number, and scored through individuality, rather than through the sense of the lyric, which was hard to grasp.

Britain was represented by the brisk Cyril Davis and his group, whose "Preachin' the Blues" was fine. The offbeat Sydney Carter, who sings unaccompanied, came up with his own witty number about a juvenile delinquent who blamed it all on tv, and Rory McEwen, joined by brother Alex, contributed a fine Scottish ballad.

Director Ben Churchill provided warmth and a spontaneous feeling, which aided the performers. With the growing fashion for folk music in these parts, "Hullabaloo" is pioneering along the right lines. The title, however, should be changed; it doesn't suit the content. *Otta.*

TEMPO
With Leonard Maguire
Producer: Reginald Collin
Writer: Peter Brinson
25 Mins., Sun., 11:10 p.m.
ABC-TV, from Manchester

Although much abbreviated from its original format, "Tempo" came back with a commissioned ballet from the choreographer, Kenneth MacMillan, who has contributed much to the Royal Ballet's programs. This was the climax of the segment, which first explored the problems and considerations that MacMillan encountered during the formative stages. He explains his own methods of working, and the influences of designer (James Goddard) and composers (Carlos Chavez and Darius Milhaud) on the finished output.

The 10-minute ballet itself was a recasting of the Orpheus legend, and was danced with panache by Marcia Haydee and Ray Barra, imported from the Stuttgart company. Conceived in tv terms, it made some use of trick photography and fluent camera-tracking, and, although a slight work, it impressed with its enterprise and ingenuity.

The initialler, introduced by Leonard Maguire, was thus welcome to dance addicts. More elbow-room is required, however, to turn it into a more authoritative skein, taking all the arts as its oyster. Reginald Collin produced clearly, and Peter Brinson's script was pointed and answered the right questions. *Otta.*

P.E.P. (PICCOLA ENCICLOPEDIA PANELLI)
(Small Panelli Encyclopedia)
With Paolo Panelli, Bice Valori, Magali Noel, Luisella Boni, Aldo Giuffre, Lelio Lutazzi, Renata Mauro, Sacha Distel
Director: Daniele D'Anza
65 Mins.; Sat. 9:05 p.m.
RAI-TV, from Rome (tape)

This newest Italo variety show is a disappointment, despite a valid contribution by one of country's best new comedians, Paolo Panelli. When he's on, it's frequently funny, when not, the humor falls flat, sometimes embarrassingly so. Reduced to a half hour pattern, it could be a weekly must; current format makes one check Italy's other channel first.

Helter-skelter, if recurrent, motif is the illustration of the alphabet, with several letters taken on each week. After excellent, imaginative titles and credits show caught progressed into an amusing spoof of the Crusades as they might be seen today, with Panelli at his best. Star later returned for a risible phone call with his (real-life) wife, Bice Valori, for another good takeoff skit on wolfmen, and a final old-man routine which is reprised every week to good effect.

In between, Magali Noel was featured in an unfunny bit about crying babes. There were several brief interludes in which Luisella Boni played on words, sometimes overacting, and a windup guest stint by singer-guitarist, Sacha Distel, which had the advantage of being straight-forward. *Hawk.*

MAIGRET
(Poor Cecile!)
With Rupert Davies, Ewen Solon, Neville Jason, Victor Lucas, Joan Sanderson, Anthony Jacobs, Mary Chester, Casey Jones, Brian Waldron, Joan Paton, Christopher Banks, Gloria Salvador, Branwen Iorweth, Laurie Asprey, Renny Lister, Arthur Pentelow
Producer: Andrew Osborn
Director: Michael Hayes
Writer: Donald Bull
50 Mins., Tues., 9:10 p.m.
BBC-TV, from London

The final skein of "Maigret"—this fourth bout will exhaust the supply of Simenon stories suitable for adaptation—returned with a certain sense of strained languor. The familiar assets were all present, including the tangy Gallic atmosphere (owing much to Eileen Diss's authentic sets), Rupert Davies's human impersonation of the famous sleuth (although, perhaps, more offhand than before), and a tale rooted in a French kind of money-grabbing.

In other respects, however, the story moved slowly and packed little in the way of surprise. Cecile (Mary Chester) constantly visited Maigret's waiting-room to tell him of fearful, but imaginary, events. Hence he ignored her when she called again. But, this time, she really had something to report. Her miserly old aunt, with whom she lived, was found murdered. And so, in police headquarters, was Cecile.

A plodding and dispirited enquiry followed, with little tension in Michael Hayes's direction. Solution was that Ceciel had murdered her aunt, but that a shady lawyer, living a floor below, had killed Cecile. He knew the old girl had been loaded, but couldn't find the loot.

Donald Bull's adaptation was unexceptionable, and the fault probably lay in the low-voltage of Simenon's plot. It may indicate that the best of his harvest has already been gathered for earlier skeins. The momentum of this one was certainly slack, and beguiled, rather than clinched, the attention. Apart from Davies, Ewen Solon, and Victor Lucas (who make up the team of cops), other thesps were clumsy. *Otta.*

THE AVENGERS
(The Undertakers)
With Patrick Macnee, Honor Blackman, Lally Bowers, Lee Patterson, Jan Holden, Patrick Holt, Howard Goorney, Mandy Miller, Ronald Russell, Marcella Markham, Helena McCarthy, Denis Forsyth
Producer: John Bryce
Director: Bill Bain
Writer: Malcolm Hulke
60 Mins., Sat., 10:50 p.m.
ABC-TV, from Manchester

The offbeat character of this mystery skein has made it a fad in some circles. Its return to the schedules, in top tongue-in-cheek form, indicated that there's still plenty of life in the formula. The partnership of Patrick Macnee, bowler-hatted, charmingly insolent, and unruffled as Steed, and Honor Blackman, who has a passion for leather garments and jujitsu as Cathy Gale, is now a well-oiled affair, the two playing together with well-judged sympathy. The scripts are conscious parodies of the genre, not expecting to be taken seriously, and Malcolm Hulke's "The Undertakers" was a good example of the breed.

In order to dodge death duties, wealthy widows were provided with substitute husbands when their own died. An organization, bossed by a millionaire, existed for the purpose, in cahoots with a firm of morticians, who disposed of superfluous bodies. Steed and Cathy Gale were dizzily involved in unmasking them, and a rapid string of near-farcical events led to the usual gun duel as climax. Lomax (Lee Patterson) wanted to get rid of the organization's chief, Madden (Patrick Holt), and sent a killer and a coffin to his apartment. Idea was that he would be shot, stuffed in the box, and taken away for burial. Other ingredients included a wide-eyed widow, Mrs. Renter (Lally Bowers), who capered through the segment not suspecting that anything criminal was afoot. And a torrid affair between Madden's wife and Lomax.

Belief was constantly suspended, and the plot didn't respond to investigation. Bill Bain directed John Bryce's production with a springy gaiety, and a strong team of supporting thesps gave sly sustenance, with Lally Bowers and Howard Goorney standing out. Only danger is that the scripts will go overboard for yocks, and the mixture will lose its tension. It wasn't always dodged in the one caught, but it was frolicsome enough to get by. *Otta.*

STADTPARK
(Park of a Town)
With Inge Meysel, Michael Hinz, Karin Heym, Paul Esser, Ingeborg Koerner, Hans Reiser, Heinrich Gretler, Erich Dunskus, others
Director: Klaus Wagner
Writers: Hans Schubert, Fred Denger
90 Mins., Sun., 8:15 P.M.
West German TV, from Hamburg (film)

Nearly all the action of this show was set in a big city park, Berlin in this case. It was a popular tale revolving around a little boy and a middle-aged woman who sell ice cream in the park.

The boy had run away from his parents because of their quarrels which had already led to a split between mother and father. The ice cream lady had become his "second mother." She was a good-natured creature, with a well-oiled tongue, and she took such a fancy to the boy that she wanted to keep him for good. Yet even stronger was her ambition to bring the boy's parents together again, and needless to say, she managed to achieve the good goal.

This sentimental piece benefited from some good performances. Inge Meysel portrayed the ice cream woman and was right at home with the role, it was chiefly her show. The presentation, incidentally, utilized a number of players who are rather prominent such as Paul Esser, Erich Dunskus, in native films and on the stage, Ingeborg Koerner, young Michael Hinz.

This popular piece had already made the legit rounds. Artistically speaking, "Stadtpark" had some good real-life dialog sequences. The dialog, it's understood, was polished by Fred Denger, an able mag writer, for the tele version. The camera work was also on the plus side, and the show was at least as good as a current German average cinema opus. *Hans.*

DEMETRIO PIANELLI
With: Paoli Stoppa, Ave Ninchi, Gianrico Tedeschi, Armando Furlai, Attilio Duse, Romolo Costa, Loris Loddi, Luca Ward, Mara Berni, Cristiano Minello, Loretta Goggi, Nino Bianchi, Rosella Spinelli, Loris Gizi, Stefano Varriale, Carlo Montini, Loris Gafforio
Writer-Director: Sandro Bolchi
55 Min.; Sun. 9:05 p.m.
RAI-TV, from Rome (tape)

One of the better Italian dramatic presentations judging by the first few segments, and reconfirms Sandro Bolchi as one of RAI-TV's top craftsmen in this sector. Serial, running for several Sundays in a row, should also up Paolo Stoppa's stock, thanks to his superior performance in the title role.

In the stanza seen, Demetrio (Stoppa) found himself unexpectedly falling in love with Beatrice, a young widow (Mara Berni) he's always seen but rarely considered, until she's suddenly beseiged by suitors. Selfishly, he begins to keep them away from her. Bolchi handled this key episode in a lengthy plot with great taste, though not avoiding the effective dramatic situations which brought the story across. As noted, Stoppa is outstanding in a meaty role, with good support from Mara Berni as the widow, Loris Gizzi as a suitor, and others in the large cast. Technical credits were outstanding. *Hawk.*

ON THE BRADEN BEAT
With Bernard Braden
Producer: Francis Coleman
Editor: James Thomas
20 Mins., Sat., 11:50 p.m.
Associated TeleVision, from London

With the headline-catching gimmick of Briggitte Bardot as a thrush, this highly individual skein, nonchalantly chaired by Bernard Braden, returned as the commercial web's rival to BBC-TV's "TW3" on a smaller scale. It clicked last season as a neat equivalent to a newspaper gossip-and-comment column, and, although the one caught was more staid than most, Braden smoothly injected an acid note.

Most of the subjects are pegged to the week's headlines. Thus Braden introduced a lyric about milkmen who kid housewives into paying for extra groceries by leaving them on the doorstep. A local operator, Jack "Spot" Comer, claimed that Britain's crime, like America's, was in the grip of the Mafia—and Braden, with police aid, effectively disproved him. He also made sharp, if unfair, fun of the Labor Party Conference as an excuse for heavy eating and drinking, with guzzling stills to reinforce the point.

Bardot's contribution, on film, was a Spanish ditty, and said little for her larynx and managed to deplete her s.a. Result, on this occasion, was somewhat scrappy, too intent on inflating subjects before knocking them down, but was otherwise spirited. Francis Coleman produced safely. *Otta.*

Foreign TV Followup

Drama '63

For one of the most important editions of this continuing Sunday night dramatic cycle (which alternates with ABC-TV's "Armchair Theatre"), Associated TeleVision selected Giles Cooper's "The Double Doll." In the first weekend following the bow of the autumn schedules, this outing opposed the new BBC dramatic skein "First Night" and the first edition of the Corporation's "new entertainment" morsel "Dig This Rhubarb."

"Double Doll" was a thoroughly professional job on Cooper's part, neatly packaged, with a strong storyline and added up to a satisfying hour complete with impact, tension, laughs, tears and interesting studies in character.

Yarn involved the "takeover" of a well-to-do household by the dumb maid (Frances Cuka) who laboriously, but cunningly, maneuvered herself into a position where she had her employers over the proverbial barrel. Ursula Howells was excellent as the wife who returned early from the family's vacation in the company of another man and then mysteriously disappeared. Ernest Clark was ditto as the wife-pestered husband, who relished in her absence and the attentive servility of the maid. But the play belonged to Miss Cuka.

As the plain, slow-thinking lass who painstakingly kept house and kept its master happy even to the point where he was ready to accept her as his "wife," she turned in a superb performance. Other members of the small cast—notably Michael Forrest as the lecherous baker boy, backed up solidly in the supporting roles.

Christopher Morhan's classy production helped to make this one of the best plays in the "Drama '63" series. *Watt.*

First Night

After the standout initialler for BBC-TV's peak-hour drama skein, Nigel Kneale's "The Road" sadly disappointed as the second stanza. Kneale, who wrote the memorable "Quatermass" series, has a classy reputation for futuristic fiction, but it was largely squandered in this one.

Idea was a spooky premonition of nuclear disaster, set in 18th century England. Sir Timothy (James Maxwell), the local squire and dabbler in scientific enquiries, was determined to investigate reports of supernatural noises in a local wood. He was joined by the sceptl-

(Continued on page 41)

ABC News presents Saga of Western Man: 1492

A world dead for almost 500 years will come to life tonight in the first program in ABC News' Saga of Western Man: 1492, 10:00-11:00 p.m. on the ABC Television Network.

Utilizing a unique and compelling camera technique, Saga of Western Man recreates the actual scenes and events which made 1492 one of the most extraordinary years in history. ABC cameramen ranged throughout Spain and Italy to film the very places and rooms where Leonardo da Vinci, Lorenzo de Medici and Ferdinand and Isabella lived and flourished. Even the Battle of the Alhambra is recreated on the spot where it actually took place. And, in a thrilling climax, you will follow the epic voyage of Christopher Columbus aboard the Santa Maria. You will hear Fredric March, using many of the words spoken and written by Columbus himself, narrate this exciting story of the discovery of the New World.

The Saga of Western Man is produced for the Special Projects Division of ABC News by John H. Secondari and Helen Jean Rogers. Subsequent programs in this four-part series will deal with 1776 when America became an independent new nation; with 1898 when America had become a world power; and with 1964, when once again, man is running out of space and resources.

ABC TELEVISION NETWORK abc

TV Followup Comment

Continued from page 30

tian Church organizations, the work of the Ecumenical Council, the missionary activities of the churches, the role Communism plays in the "Christian Revolution," the compatability of science and religion, and other issues such as infallibility, revelation, and biblical research were touched upon. The key criticism to the proceedings was the phrase "touched upon," for there was so much to explore that little was dealt with in any depth.

Second time out was billed as a joint venture with BBC, under exec producer Fred Friendly. The broadcast was seen in Europe from 1:30 to 2:30 p.m., British Standard Time. It will be repeated tonight (Wed.) over CBS-TV from 7:30 to 8:30 p.m. *Horo.*

Jimmy Dean Show

The Jimmy Dean show, one of ABC-TV's hopes in the live-on-tape metier, still has not evolved a workable style on its Thursday night outings. As it stands now, this series looks as if some city slickers have tacked some production tinsel on a Grand Ole Op'ry-type of entertainment. They have only succeeded in turning the genuine folk elements into hoke and spoiling what could possibly be an appealing variety show in a crackerbarrel vein.

Last Thursday's (10) show was a patchwork stanza in which Dean again worked so hard at being just-plain-folks that it was painful. There's just a trace of too many dad-gums, back-slapping and uproarious laughter at doubtful gags to support Dean's image as a sincere, down-home boy.

Jack E. Leonard, as guest comic, tore through the hour with his customary abrasive brand of humor. One routine, involving a psychological test of Leonard, was a tired and fumbling sketch. Leonard also turned up in a preposterous ballet costume for an amusing takeoff on classical hoofology. Much of Leonard's humor registers as improvised and not always on target.

The McGuire Sisters made an attractive feature with their swinging and rocking musical numbers. Stuart Hamblen, country cleffer and singer, also appeared in a long, rambling, sentimental sequence of talk and song, including a schmaltzy rendition of "My Home," which seemed to have Dean in tears. One of the brightest things on the show was Dean's bit with a hand-puppet dog, which looks as if it will be made a permanent part of this company.

Jimmy Dean also introed a singer, Ron Martin, as one of the great new performers of the age. He appeared in the show's most elaborate setting and after a couple of bars, fell down the steps, apparently battered and dazed. That was supposed to be a station-break joke. *Herm.*

Chronicle

Echoes of Thornton Wilder's "Our Town" sang through this "Chronicle" CBS-TV documentary, appropriately titled "American Tap Roots: Finkley, Dickey and Merry."

Producer Warren Bush had a good idea for capturing Americana through the simple devise of asking three oldsters to tell about themselves, how they lived and the changes they witnessed. Selected for Wednesday's (9) half-hour outing, at 7:30 p.m., were Mrs. William David Finkley of N.Y., the daughter and granddaughter of Negro slaves; John B. Dickey, Jr., of Newton, Kans., and H.E. Merry, of Duxbury, Mass., all octogenerians.

Mrs. Finkley told what she knew of slave life on a southern plantation, as told to her by her mother, how her forebearers breathed freedom, and how she succeeded in her determination to give her children a college education. She sang a hymn; she immitated a hog call.

Kansan Dickey told of a gun duel, the thread of the story becoming lost in the detail. He told a bit about Kansas wheat, his father and how he grew up. Merry of Duxbury, Mass., spoke about the death of his first wife, how grounded he was in the wisdom of the bible, and the man he was as a streetcar conductor.

Just talking into the cameras, they revealed a bit of themselves and the America they knew. Each had a pride and a sadness; each had an optimism and a resignation; each was a bit of a poem caught in the camera by director Robert Guenette. *Horo.*

So What's Nhu?

The indefatigible Madame Ngo Dinh Nhu of South Vietnam has proved to be inscrutable as far as U.S. broadcasters are concerned. Before her arrival in this country, she was busy lining up as many television shots as possible to tell the American public her version of recent events in her country. But a few hours after disembarking, Madame Nhu reversed her field and began cancelling tv commitments right, left and centre.

David Susskind, who thought he had a deal for a two-hour solo interview to be telecast on WPIX, N.Y., last Wednesday night (9) wound up only with a polite turndown on the grounds that Madame Nhu was fatigued. Madame Nhu also pulled out of WNBC-TV's "Open Mind" show and NBC's "Today" show. CBS-TV had previously cancelled Madame Nhu's scheduled appearance on "Face The Nation" on the grounds that her multiple exposure on other shows made this appearance unnecessary. She did "Meet The Press" on NBC-TV on Sunday (13) and on Wednesday (9), appeared on WOR-TV, N.Y., in an interview with Joseph Newman, of the N.Y. Herald Trib.

There was some speculation in diplomatic circles whether Madame Nhu's decision to cut back tv appearances stemmed from South Vietnam's anxiety over her talent for rubbing American officials the wrong way.

Madame's 'Nhu Act'

Continued from page 21

ance rapidly increased to more than a score, and, with about 800 yards to go, the cops became violent. The trio was forecefully separated. Halferstam was knocked out cold and Sharkey was belted across the head with a camp chair (used by sidewalk peddlers for display) and felled while trying to go to the aid of the Times man.

The cops wrested the camera from Wolfkill, then the three tried to enter a cab to ride back to the hotel. But uniform and plainclothes cops halted the driver. They went on to a limosine and driver used often by the network, and were driven to the hotel.

The newsmen called the Marines and the U. S. Embassy. Sharkey was taken to the hospital under Marine guard where he was treated for head lacerations and a broken finger (his arm is now in a cast).

Ambassador Lodge came personally to the hospital to investigate the situation, registering a complaint with the Vietnamese government immediately afterward.

Sharkey had scribbled a story of the hassle with his good hand. Friends brought a tape recorder to the hospital and the newsman did a report for phoning to the network from his hospital bed. When he was released, the network flew him back for a couple of weeks rest and exposure (he was on "Today" and slated to face Madame Nhu on "Meet the Press" Sunday (13). Incidentally, in spite of the confiscation of the Sharkey-Wolfkill footage, the network did get some 8m film of the burning from an undisclosed (naturally) source.

New 'B'fast Club' Coin

Merle Norman Cosmetics, a heavy mag advertiser, has switched the bulk of its new ad budget to ABC Radio's "Breakfast Club," starting Nov. 18.

It's a 52-week deal placed through the Nides-Cini agency of Los Angeles.

CBC Development

Continued from page 20

of some $44,000,000 in a suburban Toronto development. Another proposal, backed by the city council, is for the CBC to establish in the planned $25,000,000 St. Lawrence Centre for the Arts kitty-cat from the $12,000,000 O'Keefe Centre.

CBC spokesmen decline to say anything about the two or three offers from Toronto private interests but admit that they are located in nine Toronto establishments that cost them about $500,000 in annual rentals).

Plans for the CBC centres in Toronto and Montreal are top secret but "leak" was permitted in latter city. "That was ghastly error," said a CBC spokesman. "These plans are not to be released until they are approved by the Treasury." This was particularly embarrassing to the CBC in that J. W Pickersgill, State secretary—who reports to Parliament on broadcasting matters, still had not seen the plans of both cities.

In the case of the Montreal project, the date of the commencement of construction is Oct. 1, 1965, where some 25 acres is currently being cleared. The site cost the city council $11,000,000, for which the CBC is to pay $4,160,000—once the land is cleared—plus waiving of property taxes for the next 12 years.

Knoxville — WBIR-TV is now transmitting from its new tall tower located 15 miles east of Knoxville. A changeover time of about five weeks will be required. Tower is reportedly the world's highest.

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"Advocate" eyed by Balt., Bost., Cleve., Pitts., & S.F. in unique legit-tube link

On Monday, October 14th, first nighters saw the premiere of Robert Noah's "The Advocate" at New York's ANTA Theater.

At the same time, millions of tv viewers in Baltimore, Boston, Cleveland, Pittsburgh and San Francisco watched the same drama, with the same cast, unfold in its entirety on their television sets.

Credit for this history-making simultaneous showing belongs to Group W (Westinghouse Broadcasting Co.) who produced the television version on video tape. Their philosophy in using tape was simple. They wanted to bring Broadway to television. They knew only video tape could capture all the present tense sound and sight excitement of the live stage performance. To assure the ultimate realization of the medium, Group W sought the unsurpassed technical abilities and creative skills of Videotape Center, the leader in tape production.

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British TV Season: Off & Running

Continued from page 20

Sunday afternoons. Show blanketed a BBC repeat feature which dipped to a 10 rating. With the start supplied by Read, the ATV lead throughout the afternoon was maintained with its feature pic against BBC's "Laramie" and serial "No Cloak, No Dagger." BBC's shows were beaten down to ratings below 20, which on a two-web basis is low.

Sunday evening prime time scramble for audiences saw ATV's "The Saint" (40) pitted against BBC's previous-season hit "Black And White Minstrel Show" (26); the Palladium outing (44) against "Perry Mason" (29) and "Armchair Theatre" (from ABC-TV) beating BBC's new dramatic entry "First Night" 44 to 22. ATV's post-10:30 p.m. score for "Beverly Hillbillies" (against BBC's cultural "Monitor" show) was 34. "Monitor," the BBC opposition, scored 5.

Though BBC fares somewhat better in the UK's second big market, the Midlands, on Saturday afternoon and night, it loses heavily to ABC-TV on Sunday and, in the North, third major region, ABC-TV the local weekend commercial contractor, pulls off an across-the-board clean sweep for both days.

So far as new shows are concerned, the initial fall sked weekend ratings offer great encouragement to the commercial boys who have brought in many more new offerings than has BBC.

Associated TeleVision's "Sentimental Agent" vidpic, for instance, augmented its 33 London rating with a 34 in the Midlands and a 39 in the North. And ATV's major comedy acquisition, "Charlie Drake Show," produced a 39 in London, 32 in the Midlands and a 43 in the North. ABC-TV's comedy show "Life And Al Read" hit London with a 32, the Midlands with 49 and the North with 45, to rack up what is believed to be unprecedented ratings for a Sunday afternoon spot.

ABC's Midlands and North scores for "The Greatest Show On Earth" acquisition from Desilu in the choice 7:30-8:30 p.m. slot brought forth TAM figures of 40 and 39 respectively. And ABC's latenight folksingery "Hullabaloo" won 13 in the Midlands and 19 in the North. Neither of the last two entries is seen in London.

Mgt.: William Morris Agency

TV Reviews

Continued from page 31

decrepit cars showed the environment from the outside, as a ride on the Broadway bus might; and even the interviews that took place inside the flats were dispassionate and conducted with a newsman's detachment. The blighted Uptown community was a garden of facts, but it was never fleshed out. Those uneducated migrants remained "Strangers To the City" per the title. *Les.*

WHATEVER HAPPENED TO 8?
Narrator: Vince Leonard
Producer: Robert J. Shafer
Director-Writer: Dave Burrington
60 Mins., Wed. 10 pm
FELS SOAP
WRCV-TV, Philadelphia

This hour-long documentary with the impact of drama told the story of dedication on the part of a boy, his parents and their community. The title had poignant significance. David Posnett, the son of Mr. and Mrs. William Posnett, of Buckingham, Pa., had been totally paralyzed in an automobile accident. He suffered multiple fractures and lingered in a near-death coma for months. He was left without the senses of sight, speech and smell. But on his ninth birthday he staged an amazing recovery and his question was: "Whatever happened to eight?"

Physicians, who could see no hope for the youngster, advised that he be institutionalized. A new concept for treating brain injury had been developed at the Institute for the Achievement of Human Potential, Chestnut Hill, and his parents took him there. Through the camera and the narration of Vince Leonard, the year David lost was retraced, along with the steps in the rehabilitation process as the uninjured part of the boy's brain was retaught such elementals as creeping, speaking, reading.

The volunteer, an army of them, gave their time to "pattern" the stricken child, moving his body and limbs in basic movements that re-teach the brain to develop control. This miracle of recovery was graphically relayed by the sensitive lensing of Dick Roy and the station's award-winning Houston Hall.

Session ended with an emotional wallop as the members of American Legion Post 210 (which contributed financial help) gave a standing tribute to David as he walked down the aisle at their meeting. Entire program was a rewarding hour for any type audience. *Gagh.*

Saperstein

Continued from page 27

an NBC-TV deal for a series of half-hour "Magoo" cartoons, in which he will play out great literary classics in 26 episodes. His "Christmas Carol" special, with music by Julie Styne, also will be repeated on NBC-TV, with Timex picking up the tab. UPA, which now is a subsid of TPI, has sold its "Gerald McBoing" series to CBS Films for syndication.

Saperstein, who juggles figures with business style, reports that in three weeks of distribution the 113 pictures acquired for tv have grossed over $1,000,000. He's partnered with Harold Goldman in the Screen Entertainment pix-to-tv venture.

The four pictures which Saperstein is producing for theatrical exhibition include "Two Hours to Darkness," which Bill Ludwig is scripting; "Catch A Falling Spy," book and script by Nathaniel Benchley; "Miss Deputy D.A.", Ann Sothern starrer; and "The Lemonade Caper," which George Clayton Johnson is scripting as a sequel to "Oceans 11," which he also wrote.

Saperstein stated that each motion picture includes a commitment by the writer to do a tv series. Securing top writers for tv series played no minor role in Saperstein's motion picture ventures.

TPI, which is Saperstein's major company, has the merchandising rights to such personalities and shows as Red Skelton, Debbie Reynolds, "Lassie," "Rifleman," Presley, "Lone Ranger," Chubby Checkers, "Wyatt Earp," et al.

Saying he's publicly revealing some dollar figures for the first time, the multiple enterprises of Saperstein in '62 grossed $8,000,000. Net profits, he stated, were $2,400,000 before amortization on sales.

Radio France

Continued from page 23

over to classical music only for the highbrows and buffs, and the usually over-indulged French patter will also be held to a minumum. And the whole RTF setup itself will get some structural changes along with the actual radio shifts.

That is the heads of news for tv and radio will be under different men and offices from now on, plus more autonomous aspects for each facet. Now the RTF is waiting to see how this new streamlined affair will strike listeners and whether they will be able to hold more than their own with the private competitors.

Salant

Continued from page 20

ship is heavily weighted on the entertainment rather than on the news side.

CBS News prexy acknowledged that the question of form is germaine to criticism. Form alone, though, divorced from content, is poor criticism, Salant stated.

Who is competent to judge the content of a news program or news documentary? Salant's response is "the specialist," the national affairs editor for example, the foreign editor, for another, other newsmen who live the news and know the difference between competent and superlative coverage of a news event and a poor rendition of that same event. To ask the regular tv and radio reviewer to bring the same competence to broadcast news as editors and newsmen in the field covering the same stories as reported in the broadcast medium is asking the impossible, in Salant's judgment.

CBS News prexy pointedly stated when WCBS-TV, N. Y., had its "WCBS-TV Views the Press" show criticism of the press was done by a CBS News correspondent, a specialist in the news field.

What to do? Salant didn't have any ready, practical answers. The New York Times on occasion assigns its dance, art or music specialists to cover tv shows in their respective fields. Jack Gould, the paper's regular critic, bows out for those special occasions. Conceivably, the Times and other newspapers and magazines could assign their national and international affairs experts to render reviews on news and news documentary programs.

Salant was asked what qualified him to be president of CBS News. (His background is legal and he was appointed to head up the CBS News division from a top echelon corporate berth, hardly solely involved with news). "I tried to beg off," Salant laughed, "they wanted me. And two wrongs don't make a right."

Telepix Residuals

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In part, this is offset by about $130,000 from foreign royalty, but an accurate study is not yet possible, the Guild says.

That long-range 10-year prediction on royalty concept income is based on an assumption the domestic gross will remain constant at $320,000,000 because of present market saturation, tv set sales, and the state of the syndication market, also on the estimate that in 1972 the foreign gross will come to $110,000,000. WGAW predicts that in 1972, 70% of the shows will be in the royalty concept, that the royalty gross in that year will be $77,000,000 of which $3,080,000 will accrue to writers via royalties. WGAW analysis pegs the 1963 foreign gross at $65,000,000 of which 5% are royalty shows.

To date, WGAW has received royalty coin on 34 series and from 25 foreign countries, including Australia, Hongkong, Ireland, Luxembourg, The Philippines, New Zealand, England, Japan, Thailand, Scotland, Mexico, Spain, Holland and Argentina.

WGAW prexy Nate Monaster told writers the two Guild boards and council to unanimously okay and recommend the hikes.

AFTRA

Continued from page 21

docked, depending on the number of appearances a week.

AFTRA also is seeking a tightening of the code covering newsmen other than "political commentators and analysts" who do air shots. Union feels that the networks have tabbed the newsmen as "commentators" in many cases where a newsman is functioning strictly as an on-air reporter on a given web broadcast.

There are other proposals covering fees for satellite broadcasts for airing abroad, and talent appearing in pooled coverage on special broadcasts.

Proposals were worked up following AFTRA's annual convention last July in Los Angeles.

GAC Dickers DuPont On 'Story of Civilization'

Will and Ariel Durant's massive, multi-volumed "Story of Civilization" may be winding up as a television property under a deal being packaged by General Artists Corp.

GAC is trying to interest DuPont in picking up the tab for the historical series which would be produced by Sam Bronston, who's been turning out feature film epics.

West German TV

Continued from page 23

until she arrived in America, but has been happy and feels well adjusted).

An official of the American Embassy in Bonn noted that while his office is often called on to supply information for German radio and television films to show the American way of life, he had never been queried about the integration problem in America.

"In the office we discuss it among ourselves, as to how we would handle a query of this nature if we ever got one," he commented. "But we've never been asked directly about it."

Apparently, though, the crisis in America has had some effect on the German television and radio here. And the programs show honesty and perception, in not trying to show America in a bad light and to examine the same situation as it occurs here.

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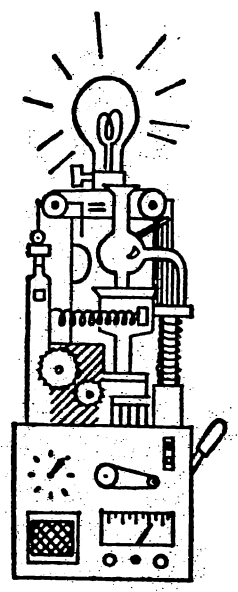

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Claude Rains	Keenan Wynn	Mickey Rooney

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For details contact
SCREEN GEMS, INC.

CBS-TV's Joe Curl Adds Sports to Sales Vistas

Joe Curl, CBS-TV v.p. of daytime sales, has had his horizons broadened at the network to encompass that of director of sports sales for the network as well.

Under the new setup now in effect, Jack Purves, sports sales coordinator, and Bill Martin, sports sales specialist, will report to Curl. In addition to assuming supervisory responsibilities for sports sales, he continues in his role as v.p. of daytime sales.

Widening of Curl's horizons caps a successful daytime sales operation, which finds the fourth quarter daytime schedule sold out and the only thing left to sell in the fourth quarter, starting in January, being morning minutes.

TV Foreign Reviews

Continued from page 35

cal and rationalist Gideon Cobb (John Phillips), a dogmatic believer in the perfectibility of man. The script was largely an excuse for an argumentative clash between the two viewpoints. Ironically, it was Cobb who was vouchsafed the revelation of the future, although he denied the truth. Sir Timothy, anxious to record events with a battery of crude instruments, was exhibited as a character with the valuable gift of curiosity. He would arrive at the truth in the end—without the benefit of a supernatural short-cut.

Unfortunately, the conflict of opinions was resolutely arid throughout, and the dramatic tension implicit in the ghostly action was never realized. Result was a boggy morass of chatter, remaining inert. John Phillips was okay as the formidable Cobb, but James Maxwell could make little of the enthusiastic squire and Ann Bell even less of his wife, who was merely introduced to distract the eye. Christopher Morahan's direction was limp. *Otta.*

WBKB

Continued from page 26

Hill for immediate delivery without having a spot on the schedule for either of them; indeed without having a proper news department to incorporate them into. He had been looking for a news personality to backstop Dreier for some time, but the kind of highpriced depth he's getting from the two WBBM-TV expatriates virtually commits him to a fullscale news operation, whether the station is ready for it or not.

The WBKB plans board has been meeting all week to figure how to revise the local schedule so that the newcomers may be slotted, and so far nothing has been settled upon except the date on which it's supposed to happen. That's to be Nov. 4.

Whatever might be said of Quinlan—and he's been criticized for his free-wheeling ways and for all the projects that misfired—he alone keeps the game lively here. Those Brooks Bros. shops might bear in mind that it was management trying to please stockholders, and not the bad acts, that killed vaudeville.

New York—John J. Ryan Jr. has been designated regional membership executive for the Associated Press in New York state.

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Britain's Yank Yen

Continued from page 27

a stake in telefilming on its own account—"The Saint," "Sentimental Agent" currently—and has a co-production deal with NBC on "Espionage," has reportedly acquired no new American show (save "Beverly Hillbillies" which has been going the rounds in the regions).

Regional outlets on the commercial network have been on a buying spree, too, with stations like TWW, the Welsh indie, picking up as many as half a dozen American series for future transmission.

BBC-TV, now desperately looking for product for its second channel (bowing in April), is looking hard at the 90-minute shows which have emerged across the Atlantic. Reportedly, and the Corporation isn't saying one way or the other, BBC has picked up the 90-minute version of "Wagon Train"—the hour shows have been seen on both the commercial and existing BBC tv channel—and has bought "Arrest and Trial" for its new 625-line outlet.

Washington, N.C. — W. Bennie Waters Jr., has resigned as news director of WITN-TV and accepted a position on the news staff of WBT-TV in Charlotte.

JACK BAILEY'S 'QUEEN' BOFFO IN OMAHA DATE

Omaha, Oct. 15.

"Queen for a Day" was a big smash here Oct. 7-11 in one of its infrequent appearances away from Hollywood.

Jack Bailey termed the reception "the greatest we have ever received and the people the warmest we have ever played before." Crowds were estimated at 45,000-50,000 for the five days of the show which was carried live on ABC and originated with KETV in Omaha.

The show was brought to Omaha by Ak-Sar-Ben, giant civic organization, as a part of the Omaha Retailers Golden Jubilee Celebration. The festivities ran from Sept. 28-Oct. 12 and featured the Navy's Blue Angels, television and radio personalities and other guests. Peter Lorre came in to boost the premiere of Ray Milland's "Man With the X-Ray Eyes."

Bailey said the crowds at the Omaha Civic Auditorium were the largest his show played before in the 18 years it has been in existence. He praised aud manager Charley Mancuso. Femmes came from as far away as Pittsburgh and chartered buses ran each day from Kansas City, Mo.

Kalmus Award to NBC's Quiroga As SMPTE Hold Annual Powwow

Boston, Oct .15.

More than 800 experts from throughout the U. S., Europe, Japan, attended the 94th semi-annual technical conference of the Society of Motion Picture and Television Engineers at Hotel Somerset, which opened Sunday (13) and continues through Friday (18).

Alex Quiroga, color and technical coordinator in Hollywood for NBC, received this year's Herbert T. Kalmus gold medal award for outstanding technical achievement in color motion pictures for theatre or tv use at awards ceremonies Tuesday night (15). Quiroga, who supervises color film programs, "Bonanza," "Virginian," "Hazel," "Kraft Theatre," has been working with such problems as the objective balancing of tv color monitors.

The 1963 progress medal award of the society went to Arthur C. Hardy, emeritus prof. of optics and photography at MIT. This chief award of the society recognizes outstanding technical contributions to the progress of motion picture and tv engineering.

Sidney P. Solow, v.p. and general manager Consolidated Film Industries, Hollywood, was chairman of the award committee.

Dr. Hardy is known for his pioneer work in motion picture sound recording during the mid 1920's and his later work on the theory of color reproduction in the fields of photography, tv and graphic arts.

Other awards went to Henry N. Kozanowski, manager of tv advanced development for RCA, Camden, N. J., who received the 1963 David Sarnoff gold medal award recognizing meritorious achievement in tv engineering; Morton Sultanoff, physicist at Aberdeen Proving Ground, Md., who received the E. I. du Pont gold medal award for outstanding contributions to engineering phases of instrumentation and high speed photography; Robert L. Lamberts, research associate with Kodak Research laboratories, Rochester, the 1963 Journal award for the most outstanding technical paper published Honorable mention went to Walter Bach for "Magnetic-Striping 'Azimuth-Plateau' effect on frequency response of 16m and 8m film: "An engineering survey"; and J. S. Courtney-Pratt for "Image converter tube photography."

Two national officers of the society were reelected in a small ballot and two others were newly elected.

Memorandum

TO: J.L.B.

FROM: R.N.A.

SUBJECT: THE CINEMA
BEVERLY HILLS HOTEL

I have just heard that the Beverly Hills Hotel is opening a unique private projection room on October 15 called THE CINEMA, which meets all our our screening needs.

It will be an intimate, plush room with homey atmosphere where we can screen pilots, current television shows, spots, documentaries and feature films in 35mm or 16mm, standard size, or Cinemascope... anything from slides to "Cleopatra," and it provides simultaneous facilities for lunch, dinner, or cocktails.

The dining and bar set-up in THE CINEMA makes it a perfect place for us to hold our screenings and entertain in complete privacy at the same time.

Mal Sibley, at the Beverly Hills Hotel, is the man to contact. He will give you all the other information you might need.

R.N.A.

Goulet's 'Person,' Stompers' 'Square,' Page 7's 'Explosion,' Mimms' 'Baby,' Beach Boys' 'Coupe' Top New LPs

ROBERT GOULET: "IN PERSON" (Columbia). Robert Goulet has become a surefire seller in the album market and this new one, which showcases him in concert, is likely to be the best. It has everything the Goulet fans could possibly want and the LP provides the feeling of being on the spot at one of his concerts. Other bright points are the variety of song material that a concert offers and a topflight act put together by such able hands as Lyn Duddy & Jerry Bresler, who set up the presentation; Sid Ramin, who worked on the arrangements with Bresler, and Columbia's Jim Foglesong, who produced the package. Included are a medley by Alan Jay Lerner & Frederick Loewe, a medley of vintage songs, Rodgers & Hammerstein's dramatic "Soliloquy" from "Carousel" and a nifty reading of "What Kind Of Fool Am I," among other ear-arresting bits. The set was recorded at the Chicago Opera House and the sound is good.

THE VILLAGE STOMPERS: "WASHINGTON SQUARE" (Epic). Combining folk and dixie stylings into a swinging musical blend is the pattern of the Village Stompers, an instrumental unit which has been creating a stir with its "Washington Square" single. Now there's a whole album of Stompers sounds and those who dug the 45 will be happy with this extended version. The group also manages to get a hint of rock into some numbers, and all swing brightly as they step out after various-styled intros. Many of the tunes are from the recent folk hit parade; others come from the country or dixie bag. The arrangements are always unique, and played with a zest that is both spirited and savvy.

THE PAGE 7: "AN EXPLOSION IN POP MUSIC" (RCA Victor). The newly organized Page 7 is a compact band with the drive of the big band styling familiar to Count Basie. The group hits a hard, swinging beat packed with rhythm and inventiveness. Most of their book in this package is new, which demands added attention, but even the treatments of Jerome Kern's "Pick Yourself Up" and George Gershwin's "Summertime" rivets the ear. For the record, the new combo consists of Page Cavanaugh (pianist-leader), Lew McCreary (trombone), Dave Wells (trombone), Bob Jung (Sax), Jack Sperling (drums), John Pisano (guitar), and Don Bagel (bass). Together they make up one of the most exciting musical crews to come along in some time.

GARNETT MIMMS & THE ENCHANTERS: "CRY BABY and 11 OTHER HITS" (United Artists). Garnett Mimms & The Enchanters created quite a spinning storm a couple of months ago with the release of "Cry Baby." In fact the disk is still one of the hottest items on the turntable circuit so the album with the title in the spotlight can be a potent lure for the teen crowd. Group is strictly for the juve set, though. The sound is loud and raucous aimed to stir up young blood so the kids will probably have a ball with it. The "11 Other Hits" in the package are similarly pegged for excitement but have yet to prove themselves.

THE BEACH BOYS: "LITTLE DEUCE COUPE" (Capitol). The teenagers are apparently replacing their surfing binge with hot rod music. The beat's virtually the same but the lyric message centers on the motor car instead of the surf board and is more in keeping with their seasonal activities. At any rate, The Beach Boys, who made a big splash with their surf sounds, will do as well with their hot rod beat. Their single, "Little Deuce Coupe," has already moved out and this similarly titled package can't help but follow.

MANTOVANI ORCH: "MANHATTAN" (London). The music of and for Manhattan is an easy mark for Mantovani. The bounce of "Give My Regards to Broadway," the charm of "Autumn In New York," the dynamics of "Slaughter On Tenth Ave." or the jazz of "Harlem Nocturne" fit neatly into his wide-ranged musical perspective. With arrangements by Roland Shaw, Mantovani supplies a musical variety that gives his full-blown orch plenty of room to move about. There'll be a big spinning pickup for all sides.

"ELIZABETH TAYLOR IN LONDON" (Colpix). CBS-TV's "Elizabeth Taylor In London" special last Sunday (6) pulled in an impressive Nielsen so the soundtrack set of the show is bound to pick up enough sales ruboff to make it a worthwhile venture for the company. However, Miss Taylor fails to ignite on disks as she does on the screen. Her readings of poetry and prose are styled along elementary elocution lines without much punch or passion. The music composed by John Barry is appropriately moody with an occasional jazz touch to lift things up.

JIMMY SMITH: "ANY NUMBER CAN WIN" (Verve). The jazz work of Jimmy Smith's Hammond electric organ has already won pop favor and with the push on his "Any Number Can Win" side, the popularity is destined to go even further. He has a driving infectious beat. With the assistance of such topflight sidemen as Kenny Burrell on guitar and Ed Shaughnessy on drums, the rhythm is precise and persuasive. The album's title comes from the theme of a current Metro pic release. Included in the package are same Smith originals as well as some nifties that stand up well in his hands as "You Came a Long Way From St. Louis," "Georgia On My Mind" and "Ruby."

THE SURFARIS (Decca). Although the surfing fad is on the ebb, especially in the east, The Surfaris still have a good chance to make some noise with their first Decca package. The beat is hot and frolicsome and the songs, like "Wipe Out," "Point Panic," "Waikiki Run" and "Surfer Joe," will surely continue to put the teeners in the surf music swim.

LONNIE MACK: "THE WHAM OF THAT MEMPHIS MAN" (Fraternity). As careful title readers will pick up, this album contains driving guitar man Lonnie Mack's recent disclicks "Wham" and "Memphis." Backed by a rocking unit of instrumentalists and spirited vocal wailers, the LP also showcases the youngster in a pose unfamiliar to many of his fans—that of a singer. He vocalizes on a few soulful bits here and of course rocks with skill on some instrumental selections. The result is a package which should catch on for Mack, both from an instrumental and vocal standpoint.

THE PLATTERS: "LATINO" (Mercury). The Platters have apparently made it in all languages and practically everywhere so this salute to Latin America will only serve to strengthen their grip with the Latino-lovers. They've put together a lilting package that features some of the most popular south-of-the-border entries to have made it in gringo-land. Even so, "Siboney," "Amor," "Malaguena," "Besame Mucho," "Marie Elena," "Green Eyes" and "Brazil" can still win new fans as The Platters take them over.

TIMI YURO: "MAKE THE WORLD GO AWAY" (Liberty). This session catches husky-voiced singer Timi Yuro in a soulful ballad mood. Her emotional style is nicely showcased by the outing, pegged to her recent click "Make the World Go Away" which is included. Miss Yuro uses her deep voice to advantage, wailing with spirit and style backed by effective arrangements by Marty Paich, Ernie Freeman and Belford Hendricks. There's an occasional driver included in the LP like "I Walk the Line." She handles these groovers skillfully. But the session remains mostly a ballad affair and as much it is a fine package which will attract lotsa attention from pop music buyers.

LAWRENCE WELK
Has Another Hit Dot Record!
"BLUE VELVET," B/W "FIESTA"

Sporn's Michigan Music

Murray Sporn, music publisher-record producer, has launched Michigan Music Publishing Corp.

His initial production commitment is with 20th Century-Fox Records. The first Sporn-produced side for 20th is "Story Untold" by The Emotions.

Longplay Shorts

Marianne Mantell and Barbara Holdridge, co-owners of Caedmon Records and **The Shakespeare Recording Society,** have been selected for inclusion in the first edition of "Who's Who In The American Theatre"... **Teresa Stich-Randall's** first album of solo operatic arias will be released by **Westminster** this month... **Regina Records** signed pianist **Roger Kellaway** to a three-album pact... **Xavier Cugat** and **Abbe Lane** have joined the client stable at **Mal Braveman's** office. Ditto Regina Records and its prexy **Jack La Forge**... Atlantic and Atco, and two labels distributed by Atco, Vault and Moonglow, are releasing 18 albums this month. The LPs are being offered to distributors with a 15% discount during October and deferred billing terms to qualifying accounts.

Ray Charles, ABC-Paramount disker, has set aside next May and June to do a film in Europe... ABC-Paramount plans to record **Fats Domino's** act at **The Flamingo,** Las Vegas, where he opens tomorrow (Thurs.)... In an October LP release Impulse throws the spotlight on **Beverly Jenkins,** wife of **Gordon Jenkins.** She's a jazz singer... **Cozy Cole,** Coral disker, set for Cincinnati's Living Room starting Oct. 27... Decca's **Gold Label** classical artists, **The Alma Trio,** leaving shortly on a U.S. State Dept. sponsored tour of Czechoslovakia...

Violinist **Ricci,** currently out on Decca with "A Tribute To Fritz Kreisler," set for a return appearance with N.Y. Philharmonic at Lincoln Center... **Roberta Sherwood,** now recording for the ABC-Paramount label, goes into Boston's Statler-Hilton Hotel for two weeks starting Nov. 4. She's also set for a week at Cleveland's Chateau beginning Nov. 18... Pianist **Rosalyn Tureck,** back in New York after a South African, will do Bach recitals at the Kaufman Auditorium Oct. 19 and 26... Warner Bros.' distribution in the Albany and New York areas will be handled by Alpha Distributing out of N.Y. Also, the M.S. Distributing Co. of Chicago will add the Indianapolis territory to its selling area for WB.

Jerry Kennedy has returned to Mercury Records' Nashville a&r staff after a hitch with Columbia Records. His new deal with Mercury includes provisions for him to scout new talent and for him to handle any new artists he acquires.

Cameo-Parkway, a Philadelphia-based label, has opened offices in New York... Columbia's **New Christy Minstrels** and Jubilee's **Enzo Stuarti** have concert dates at New York's Carnegie Hall on Oct. 27 and Oct. 19, respectively... Atco Records will handle national distribution of the Vault Records LP, "Hot Rod City," as well as Vault's entire line of albums and singles.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

FRED DARIAN.... THAT LUCKY OLD SUN
(United Artists)..... North To Durango
Fred Darian's "That Lucky Old Sun" (Robbins) brings back this Frankie Laine hit of about 10 years ago in a powerful performance that should mop up plenty of spins on all levels. "North To Durango" (Breezy Willow*) is a somewhat ponderous saga of the west.*

* * *

GEORGE HAMILTON..... DON'T ENVY ME
(MGM)..... Little Betty Falling Star
George Hamilton's "Don't Envy Me" (Famous) gives this actor-singer a solid piece of material with a firm beat and a lyric that'll draw the juke spins. "Little Betty Falling Star" (Arch*) is another smoothly handled slice with strong potential.*

* * *

PATTI PAGE..... IF AND WHEN
(Columbia)..... Love Letters
Patti Page's "If and When" (Miller) is a pretty ballad that shapes up as one of the strongest entries by this songstress in some time. "Love Letters" (Famous*) is another good piece of material for this performer.*

* * *

DIANE RAY..... MY SUMMER LOVE
(Mercury)..... Where Is The Boy
Diane Ray's "My Summer Love" (Gil†) scores as a well-written rocking ballad with a seasonal peg which this songstress delivers right on the teen target. "Where Is The Boy" (Gallico†) is an okay entry with a bright beat.

* * *

ROSEMARY CLOONEY..... HELLO FAITHLESS
(Reprise)..... A Hundred Years From Today
Rosemary Clooney's "Hello Faithless" (Acuff-Rose†) comes across as an infectious rhythm number with a nifty lyric idea handled in a way that could bring this songstress back into the hit lists. "A Hundred Years From Today" (Robbins) is another strong slice in a standard groove.*

* * *

TOMMY LEONETTI..... SOUL DANCE
(RCA Victor)..... Somebody Loves You
Tommy Leonetti's "Soul Dance" (Queen M) is a slow-moving rhythm number with a hoofing idea that should appeal to the younger crowd. "Somebody Loves You" (E. H. Morris*) is a neat workover of this fine oldie.*

* * *

GINNY ARNELL..... DUMB HEAD
(MGM)..... How Many Times Can One Heart Break
Ginny Arnell's "Dumb Head" (Peter Maurice) registers as an original conception with a cute lyric which this songstress delivers in a suitable high-pitched groove. "How Many Times Can One Heart Break" (Gallico†) is another rocking ballad entry with a good tune and lyric.*

* * *

THE DREW-VELS..... JUST BECAUSE
(Capitol)..... Tell Him
The Drew-Vels' "Just Because" (Beechwood†) registers as a strong rocking ballad on the impetus supplied by the high-pitched lead singer of this bluesy combo. "Tell Him" (Beechwood†) is similarly tailored material also affectively projected.

* * *

THE ESCORTS..... MY HEART CRIES FOR YOU
(Coral)..... Give Me Tomorrow
The Escorts' "My Heart Cries For You" (Massey-Jungnickel-Gladys) is a way-out rocking slice of an old hit which could come back for another ride with the new generation of teenagers. "Give Me Tomorrow" (Champion†) is a fair ballad which this combo exercises with their vocal pyrotechnics.*

* * *

THE TRIPJACKS..... WE SHALL OVERCOME
(Squire)..... Shovelled 10 Miles
The Tripjacks' "We Shall Overcome" (Ludlow†) is a standout version of this anthem of the civil rights movement by a folk group which could give the stirring number wide circulation. "Shovelled 10 Miles" (Focus-Country Gentlemen†) is an okay entry also in the folk idiom, but with a lot of talk.

* * *

KING CURTIS... THEME FROM "LILIES OF THE FIELD"
(Capitol)..... Part II
King Curtis' "Theme From 'Lilies of the Field'" (Unart†), a pic theme, registers as a fine instrumental which this orch swings over two sides with unflagging energy.

* * *

THE KIRBY STONE FOUR..... WASHINGTON SQUARE
(Warner Bros.)..... High Is Better Than Low
The Kirby Stone Four's "Washington Square" (Rayven†) is an interesting entry with a catchy rhythm and a big plug for New York's Greenwich Village projected in a slick jazzy style. "High Is Better Than Low" (Harms), from the legit "Jennie" score, is another bright side with a snappy inspirational idea.*

* * *

DEBBIE DOVALE..... HEY LOVER
(Roulette)..... The World We Love In
Debbie Dovale's "Hey Lover" (Roosevelt†) registers as a sharply arranged rocking ballad with a sound and lyric due for big impact with the Coke set. "The World We Love In" (Leeds) is a big classy Italo ballad which this songstress handles in an interesting style.*

* * *

BOB & PEGGY..... I'M GONNA LOVE MY WAY
(Peacock)..... Everybody's Talking
Bob & Peggy's "I'm Gonna Love My Way" (Don†) shapes up as a solid rocking ballad with a teenage lyric delivered in the approved style by this duo. "Everybody's Talking" (Don†) is another good side in a similar groove.

* * *

RAY CONIFF..... HOW AM I TO KNOW
(Columbia)..... Sweet Sue, Just You
Ray Coniff's "How Am I To Know (Robbins) comes across as a toe-tapping instrumental in a fresh-sounding arrangement which will win plenty of plays. "Sweet Sue, Just You" (Shapiro-Bernstein*) is a smart workover of the oldie.* Herm.

FILM SCORES' LONGRUN LP'S

Disk Industry & B'casters Now Going Steady—Meeting on Mutual Problems

The record industry and the broadcasting industry are on their way to sharing a common purpose. For the first time the National Assn. of Broadcasters has called in disk industry representatives to attend its seminars and discuss mutual problems.

A tightening of ties between the broadcasters and diskers has been part of the long campaign conducted by the Recording Industry Promotion Assn. The coordination of disk industry reps and the NAB seminars is now being handled by Henry Brief, exec secretary of the Record Industry Assn. of America.

The RIPA has been driving for such a liaison so that mutual problems may be discussed and solution arrived at by top management in both fields. The org figures that inasmuch as the recording industry has played such a vital and important part in the growth of radio, the broadcasters and the diskers should be on closer terms than they have been in the past to iron out the wrinkles that affect both their industries.

The NAB seminars, which kicked off Monday (14) in Hartford, will run about a month in various cities around the country. Brief has arranged for top industry reps to attend the various seminars.

Bill GaHagher, of Columbia Records, will represent the diskers at the Hatrford seminar. (Dick Gersh, of Colpix, was originally scheduled but had to cancel.) Bill Alexander (RCA Victor) will attend the Miami seminar tomorrow (Thurs.).

Sol Handwerger (MGM) is set for Pittsburgh on Oct. 21; Bob Thompson (Columbia) will attend the Miami Beach meet on Oct. 24; George Cooper (Dot) is set for the Nov. 14 seminar in Nashville; Morris Diamond (Mercury) will represent the diskers in Fort Worth on Nov. 18; William Muncy (Warner Bros.) will go to the Denver meet on Nov. 21; and Bruce Davidson (Capitol) is set for the San Francisco parley on Nov. 25.

London Label Invading U.S. Mkt. in Spring With 15 'New Sound' Albums

London, Oct. 15.

London Records Inc., British Decca's wholly-owned American subsidiary, is planning to hit the U.S. market with a "major program" of British-made albums in the spring. Company is to release between 12 and 15 stereo albums from January through March, many of which will involve a sound "seldom, if ever, duplicated in the U.S."

The American London label may spark the launching by flying reps from its 40 U.S. distribs to this country, where they will hear the British-produced LPs, meet some of the people who made them, etc.

The 12-15 LP release is necessitating day and night recording activity on the part of London's resident-in-U.K. a&r manager Tony D'Amato. Latter is the Yank disker who recorded the Phase 4 stereo albums for London, eight out of the first dozen scoring in the American charts (and four of them staying there for six months).

Hank Tausend, Ex-MCA, Joins ITA Concert Dept.

Hank Tausend has joined the concert department of International Talent Assoc. He was formerly with Music Corp. of America and UTM Artists Ltd.

ITA's New York office is now staffed by Frank Modica Jr., Alan Lawler and Tausend in the concert department; Irwin Arthur, Larry Gengo and Pater Paull in location bookings; Harry Bell, Dick Berkmayer and Sheldon Brodsky in radio-tv.

Bert Block, ITA president, is now in Hollywood developing expansion plans for firm's operations in tv and the acquisition of new artists. Larry Bennett is ITA's exec veep.

MGM's 'Twilight' 'Track

MGM Records will release the soundtrack recording of Richard Chamberlain's first full-length pic, "Twilight of Honor." In addition to the instrumental music composed by Johnny Green, the album will contain two new songs, "Blue Guitar" and "They Long To Be Close To You," recorded by Chamberlain.

The pic is scheduled for late October release.

Liberty Back To Bennett as Avnet Divests Diskery

London, Oct. 15.

Alvin S. Bennett, American disker who joined the Liberty label in 1958 and later became president of the company, has reacquired the firm from America's Avnet Electronics Corp. which bought the outfit in May, 1962.

In picking up all the Liberty stock, Bennett also gets publishing rights to 6,000 copyrights that accrued to the label following Avnet's subsequent buyout of the Imperial label which merged with Liberty.

In London for dickers with EMI, which distributes the Liberty banner in the U.K., and on a talent scouting spree, Bennett indicated that under the new structure of the company he is principal stockholder and prexy. His future plans include setting up a new publishing entity—kicking off with the 6,000 properties he now has. He already has ties with London pubber Dick James in Metric Music.

Bennett has also been huddling with Chappell here in connection with their joint holdings in Sheldon Music and Commodore Imperial Music.

According to Bennett, it is not true to say the Liberty label has been going down the past few months. He contends that while under the Avnet umbrella (he was still head, incidentally), the label acquired five key distribution outlets in the U.S. which repped a large capital investment. Record sales, he says, in fact increased.

PICKWICK INT'L BUYS WEISS & BARRY CATALOG

Pickwick International stepped up its diversification program last week with the purchase of the Weiss & Barry music catalog. According to Cy Leslie, president of Pickwick, a lowprice diskery combine, the purchase was transacted on a cash basis without dilution of equity in the company.

The Weiss & Barry catalog comprises several hundred copyrights including "That's All I Want From You," "Please Mr. Sun," "I Can Read Between The Lines" and "No Love." Joe Abend, veteran music man and Pickwick's promotion manager, will supervise the music publishing companies.

Leslie is now scouting for the acquisition of other music company catalogs.

Int'l Pub. Corp. Buys New Musical Express

London, Oct. 15.

Britain's newspaper-magazine empire, International Publishing Corp., has acquired the New Musical Express, largest sale (300,000) weekly music paper in this area.

Sellout by independent publisher Maurice Kinn, means that three of the four leading local sheets now come under the auspices of IPC—Melody Maker, Disc and NME.

BIG PAYOFF IN NON-MUSICALS

By MIKE GROSS

The non-musical soundtrack album has developed into a potent property for the record companies. Not only have they been picking up big sales concurrent with the film's run but they have shown payoff durability after the pic has passed the subsequent run and nabe situations.

Also, in the past, the exploitation of the original score of the non-musical motion picture was usually dictated more by the desire to merchandise the film than in hope of selling the albums. Now, the albums serve a two-fold purpose—they are important tools in the pic's exploitation as well as being profit-pulling platters on their own.

The emergence of the non-musical soundtracker has been pointed up in the past few weeks by VARIETY's, "Best Selling Albums" chart. Riding high are "Lawrence Of Arabia" (Colpix), with a run of more than eight months; "How The West Was Won" (MGM), with a run of six months, "Cleopatra" (20th Century-Fox), with a run of close to four months, and newcomer "Mondo Cane" (United Artists).

Other soundtrack albums that are rising on the sales horizon are "Dr. No" (United Artists), "Irma La Douce" (United Artists) and "Women Of The World" (Decca). Another hot contender in the sales sweepstakes is "The Great Escape" (United Artists) with a score by Elmer Bernstein. Bernstein's score for "To Kill A Mockingbird" (Ava) clicked earlier this year.

Bestselling 'Lawrence'

One of the veteran topselling LPs in the non-musical soundtrack field this year is "Lawrence of Arabia." Maurice Jarre's score for the film that won seven Academy Awards, including best original score for a motion picture, took off immediately upon release eight months ago and it is still going strong.

The "Lawrence of Arabia" pic also copped many international awards, and sales of the soundtrack in foreign countries mirror the sales success in the U.S. The film will shortly go into 1,000 neighborhood theatres and receive a new series of promotional campaigns that make the Colpix execs bullish about a continual upward sales spiral.

"How The West Was Won" is another solid example of a soundtracker's sales appeal and long-lasting sales volume. The score was composed by Alfred Newman and while there were adaptations

(Continued on page 44)

RCA Ups Stefan To Tape-Custom V.P.

Joseph Stefan has been set as division v.p. for tape and custom products at RCA Victor. It is a newly-created post, which, according to Norman Racusin, Victor veep-operations manager, emphasizes the growing importance and constant expansion of the company's tape manufacturing and marketing.

Continuing to direct their respective functions under Stefan are R. C. Williams, manager of custom records; E. O. Welker, manager of marketing magnetic tape products; and E. D. O'Mahoney, manager of the Indianapolis magnetic tape plant.

The RCA Victor custom records are manufactured in Hollywood, Cal., Rockaway, N. J. and Indianapolis record plants.

Prior to his new post, Stefan served with the exec management group of RCA where he was associated with C. M. Odorizzi, group exec veepee and a member of the RCA board of directors.

Col Steps Up Its Dramatic Play Original B'way Cast Album Program

Columbia Records is stepping up its original cast recording activities beyond the musical field. With the current Broadway entry "Spoon River" already in its hopper, Col is close on the heels of the upcoming Alexander H. Cohen production of "Hamlet," which will star Richard Burton, as well as the Jose Quintero production of Eugene O'Neill's "Marco's Millions" due from the Lincoln Center Repertory Co.

The "Marco's Millions" project is part of the O'Neill program blueprinted by Col president Goddard Lieberson early this year. It was announced then that Col would record all of O'Neill's plays with Lieberson producing and Quintero directing.

The label led off with a five-LP version of "Strange Interlude," which was produced last season by the Actors Studio. The cast album features Geraldine Page, Pat Hingle, Franchot Tone, Ben Gazzara, Jane Fonda, among others. It will be released next month.

The "Marco's Millions" recording will also further Col's ties with the Lincoln Center. The disk company already records the N.Y. Philharmonic and Leonard Bernstein, mainstays of Lincoln Center's Philharmonic Hall. There's also some talk that Col will record the new plays by Arthur Miller and S. N. Behrman which will be done this season by the Lincoln Center Reperatory Co.

The "Hamlet" project is still unconfirmed but insiders believe that Col has the inside track on the Cohen production. It will be directed by John Gielgud, who did his "Ages of Man" for Columbia on two LPs.

Also, in the dramatic play field is Col's four-package LP of Edward Albee's "Who's Afraid Of Virginia Woolf?" The package ($15-$17) was released several months ago is now up to the 25,000-copy sales mark. The diskery anticipates a steady sales climb now that a road company is running simultaneously with the Broadway production.

On the musical end, Col already has recorded Meredith Willson's "Here's Love" and is warming up for Noel Coward's "The Girl Who Came To Supper," Ervin Drake's "What Makes Sammy Run?" and the musicalization of Noel Coward's "Blithe Spirit" by Hugh Martin & Timothy Grey. It'll be called "High Spirits."

Smash Ups Lou Dennis

Chicago, Oct. 15.

Smash Records has appointed Lou Dennis as the label's Coast regional representative, headquartering in Los Angeles. He had previously worked in the promotion department of Mercury Records, Smash's parent company, and more recently had done promotion work for Seaboard Distributors.

Dennis replaces Jay Swint, who recently opened his own business as an indie promo man in Seattle.

AFMers Ask Ct. Seizure of Miami Conclave Minutes

Members of seven American Federation of Musicians' locals have petitioned the N.Y. Federal Court to impound the minutes of the Federation's June convention in Miami. The AFM has been ordered to appear in court today (Wed.) to show cause why it should not comply with the plaintiffs' demand for copies of the convention minutes. In the meantime, the Court signed an order last Friday (11) requiring the AFM "to safeguard, protect and maintain all such evidence in the condition in which it now exists." (The Federation will oppose the motion in Court.)

The AFM members in this action had previously brought a N.Y. Federal Court suit in which they charge that the $6 per capita tax was illegally adopted at the AFM June convention. These plaintiffs are concerned with the possibility that minutes of the June convention might be "destroyed, tampered with, mislaid or in some matter prevented from being used for determination of the issues."

The musicians say that this new move was necessary because it was called to their attention that A. A. Tomei, secretary of the Philadelphia Local 77 and one of the delegates to the convention, reported to his members in Arpeggio, that Local's house organ, that the $6 resolution was voted down by voice vote "twice" by the delegates.

This statement, they contend, is in conflict with the published AFM Official Proceedings which reported that only one voice vote was taken. The suing members also say that it is for this reason that the $6 tax was "ramrodded," and "steam rollered" through at the convention and that they must have the records of the Convention in order to show that the delegates were misled by the Federation officials, and also show that the $6 tax was illegally adopted.

If the plaintiffs convince the Court that the $6 bite was adopted illegally, then the union must try all over again.

The AFM members spearheading this new court action are Julie Schwartz, Ben Cutler, Eddie Wittstein and Marty Levitt.

KATE SMITH'S CARNEGIE GIG IN VICTOR'S GROOVE

Kate Smith's concert at New York's Carnegie Hall on Nov. 2 will be put into the groove by RCA Victor. The album, which will be cut during the concert, will be tagged "Kate Smith At Carnegie Hall."

The concert, the first of the singer's career, will be presented by Ted Collins, in association with Felix G. Gerstman, and produced by Durgom-Katz Assoc.

Skitch Henderson will conduct the 35-piece orch and the choral group which will accompany the star.

Famous Players & CHUM, Toronto, in Joint Buy Of Muzak's Ont. Franchise

Toronto, Oct. 15.

The Ontario franchise of Muzak—other than the Windsor area—has been purchased by Famous Players Canadian Corp., and CHUM (radio), Toronto. New firm has been tagged Associated Broadcasting Corp. Ltd., with headquarters in Toronto. Deal includes all of Michigan and Hull, Que.

Acquisition of the Muzak franchise was jointly made by Reuben W. Bolstad, prexy and managing director of Famous Players Canadian Corp., Ltd. and Allan F. Waters, prez of Radio CHUM-1050 Ltd. Famous Players and CHUM will each have a 50% interest in Associated Broadcasting.

Representing a cross-section of Famous and CHUM, following officers and directors have been appointed: Allan F. Waters, prexy; Reuben W. Bolstad, v.p.; Angus MacCunn, secretary; Alex Forbes, treasurer; Eugene E. Fitzgibbons and Richard Rohmer, directors. Wally West will be g.m. of the new Associated Broadcasting Corp. Ltd.

Muzak, besides providing background music for hotels, restaurants, banks, factories, supermarkets and offices by direct wire and FM multiplexing facilities, has more than a thousand subscribers in Ontario.

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	2	40	**PETER, PAUL & MARY** (Warner Bros.) **Moving** (W 1473)
2	3	25	**BYE BYE BIRDIE** (Victor) **Soundtrack** (LOC 1081)
3	1	10	**ALLAN SHERMAN** (Warner Bros.) **My Son the Nut** (WB 1501)
4	8	73	**PETER, PAUL & MARY** (Warner Bros.) **Peter, Paul & Mary** (W 1449)
5	12	5	**BARBRA STREISAND** (Columbia) **Volume II** (CL 2054)
6	9	28	**ANDY WILLIAMS** (Columbia) **Days of Wine & Roses** (CL 2015)
7	6	5	**ELVIS PRESLEY** (Victor) **Golden Records, Vol. III** (LPM 2765)
8	7	9	**NEW CHRISTY MINSTRELS** (Columbia) **Ramblin'** (CL 2055)
9	11	102	**WEST SIDE STORY** (Columbia) **Soundtrack** (OL 5670)
10	4	10	**TRINI LOPEZ** (Reprise) **Trini Lopez at PJ'S** (6093)
11	5	9	**KINGSTON TRIO** (Capitol) **Sunny Side** (T 1935)
12	18	8	**NANCY WILSON** (Capitol) **Hollywood My Way** (T 1934)
13	10	5	**RAY CHARLES** (ABC-Par) **Recipe for a Soul** (465)
14	15	33	**LAWRENCE OF ARABIA** (Colpix) **Soundtrack** (CP 514)
15	14	13	**VARIOUS ARTISTS** (Capitol) **Shut Down** (T 1918)
16	13	32	**JOAN BAEZ** (Vanguard) **Baez in Concert** (VRS 9112)
17	19	28	**HOW THE WEST WAS WON** (MGM) **Soundtrack** (1E5)
18	—	1	**PETER, PAUL & MARY** (Warner Bros.) **In the Wind** (W 1507)
19	17	3	**BOBBY VINTON** (Epic) **Blue Velvet** (LN 24068)
20	21	17	**HENRY MANCINI** (Victor) **Uniquely Mancini** (LPM 2692)
21	38	4	**BOB DYLAN** (Columbia) **Freewheelin** (CL 1986)
22	20	16	**JAMES BROWN** (King) **James Brown Show** (826)
23	33	8	**SURFARIS** (Dot) **Wipe Out** (DLP 3535)
24	26	7	**MONDO CANE** (United Artists) **Soundtrack** (UAL 4105)
25	27	20	**SMOTHERS BROS.** (Mercury) **Think Ethnic** (MG 30777)
26	30	2	**AL MARTINO** (Capitol) **Painted Tainted Rose** (T 1975)
27	44	11	**ASTRONAUTS** (Victor) **Surfin' With the Astronauts** (LPM 2760)
28	22	5	**JOHNNY MATHIS** (Columbia) **Johnny** (CL 1809)
29	25	14	**NAT KING COLE** (Capitol) **Lazy, Crazy Days of Summer** (T 1932)
30	32	27	**NANCY WILSON** (Capitol) **Broadway My Way** (T 1828)
31	28	7	**LAWRENCE WELK** (Dot) **Scarlett O'Hara** (3528)
32	—	1	**JIMMY DURANTE** (Warner Bros). **September Song** (W 1506)
33	—	1	**BEACH BOYS** (Capitol) **Surfer Girl** (T 1981)
34	23	22	**BEACH BOYS** (Capitol) **Surfin' U. S. A.** (T 1890)
35	34	2	**VENTURES** (Dolton) **Let's Go** (BLP 2024)
36	42	17	**AL MARTINO** (Capitol) **I Love You Because** (T 1914)
37	16	26	**BARBRA STREISAND** (Columbia) **Barbra Streisand Album** (CL 2007)
38	35	13	**LITTLE STEVIE WONDER** (Tamla) **12 Yr. Old Genius** (240)
39	40	17	**CLEOPATRA** (20th-Fox) **Soundtrack** (FXG 5008)
40	36	29	**ROY ORBISON** (Monument) **Greatest Hits** (MLP 8000)
41	37	5	**LIMELITERS** (Victor) **14 Folk Songs** (LPM 2631)
42	29	2	**FRANK SINATRA** (Reprise) **Sinatra's Sinatra** (R 1010)
43	41	29	**KINGSTON TRIO** (Capitol) **Kingston Trio No. 16** (T 1871)
44	24	7	**TONY BENNETT** (CL 2056) **This Is All I Ask** (Columbia)
45	31	8	**BOBBY VINTON** (Epic) **Blue on Blue** (LN 24068)
46	39	2	**CHAD MITCHELL TRIO** (Kapp) **Best of** (KL 1334)
47	47	4	**CHUCK BERRY** (Chess) **On Stage** (LP 1408)
48	45	48	**JOHNNY MATHIS** (Columbia) **Newest Hits** (CL 2016)
49	43	9	**JOHNNY CASH** (Columbia) **Ring of Fire** (GL 2053)
50	46	29	**TONY BENNETT** (Columbia) **I Wanna Be Around** (CL 2000)

Top Court Ducks 'Fair Use' Issue

Washington, Oct. 15.

The U.S. Supreme Court refused Monday (14) to involve itself in "fair use" copyright litigation. It denied a writ of certiorari to an author who charged that copying two phrases from a book constitutes infringement and not "fair use" as ruled by two lower courts.

Harry Toulmin, author of "With Pershing In Mexico," wanted the court to review his infringement suit against the distributors of the hardcover and paperback editions of "They Came To Codura," written by Glendon Swarthout.

Toulmin said Swarthout copied two phrases from his factual account for the "Codura" novel. He said this was infringement and not fair use.

Toulmin's infringement suits were rejected by the Federal District Court in Dayton, O., and by the U.S. 6th Circuit Court of Appeals.

Film Scores

Continued from page 43

of traditional folk songs and a few new tunes for the film, written by Newman, Ken Darby, Johnny Mercer, Robert Dolan and Sammy Cahn, and the songs woven into the action of the pic, it still falls into the category of non-musical pic.

"Cleopatra" became a national bestseller even though the film has not yet received its national release spread. The score is by Alex North (the publicity by Elizabeth Taylor and Richard Burton). "Mondo Cane" and "Women of the World" bring out the international aspect of the pull of a score by a non-musical. Both were written by Italian composers Riz Ortolani and Nino Oliviero.

Singles the Springboard

In many cases singles of the main theme from the film scores (usually instrumentals) have contributed to the success of the soundtrack albums. One of the top examples of this singles splash is "More" from "Mondo Cane." It broke first as an instrumental via Kai Winding's Verve recording and since has picked up a flock of vocal interpretations, as well as other instrumentals that have been scoring, too. Norman Newell wrote the English lyric for the "More" theme.

"Lawrence of Arabia" has had 27 "main theme" recordings for the singles market. More diskery action is expected now that pic is beginning to pick up new playdates.

The disk companies in the best position to cash in on this new soundtrack splurge are the subsidiaries of the major motion picture companies, who, obviously, have the inside track.

One of the oldest is MGM Records with Metro as its parent. Now there are UA's United Artists Records, Warner Bros. with Warner Bros.-Reprise Records setup, Paramount with Dot, and 20th-Fox with 20th Century-Fox Records.

One of the newest is Columbia Pictures' Colpix label. Don Kirshner, exec veepee of Columbia Pictures' music/record division, is currently prepping a hefty campaign for the soundtrack package of "The Victors." The score for "The Victors" was penned by Sol Kaplan. The pic was produced, directed and written by Carl Foreman.

According to Kirshner, "The Victors" will be Colpix's major exploitation project for the balance of the year.

Muzak Invades Germany

Frankfurt, Oct. 15.

Muzak is entering the West German entertainment and industrial fields. The Wrather Corp. has just established its "Music for Millions" in West Germany via its Muzak Corp., to provide non-stop music for offices, factories, hotels, restaurants.

The firm did $9,000,000 of business in the U.S. last year through its 250 licensed representatives. It foresees a bright musical future in the currently silent centres in West Germany.

VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	3	6	**BE MY BABY** **Ronettes**	Phillies
2	4	4	**SUGAR SHACK** **James Gilmer**	Dot
3	1	8	**BLUE VELVET** **Bobby Vinton**	Epic
4	2	7	**SALLY GO ROUND THE ROSES** **The Jaynettes**	Tuff
5	6	6	**CRY BABY** **Garnet Mimms**	UA
6	8	5	**BUSTED** **Ray Charles**	ABC-Par
7	5	11	**MY BOYFRIEND'S BACK** **Angels**	Smash
8	21	4	**MEAN WOMAN BLUES** **Roy Orbison**	Monument
9	7	9	**SURFER GIRL** **Beach Boys**	Capitol
10	10	4	**DEEP PURPLE** **April Stevens & Nino Tempo**	Atco
11	12	3	**I CAN'T STAY MAD AT YOU** **Skeeter Davis**	Victor
12	9	7	**THEN HE KISSED ME** **The Crystals**	Phillies
13	17	5	**HONOLULU LULU** **Jan & Dean**	Liberty
14	18	5	**DONNA THE PRIMA DONNA** **Dion**	Columbia
15	11	9	**HEAT WAVE** **Martha & Vandellas**	Gordy
16	20	4	**FOOLS RUSH IN** **Rick Nelson**	Decca
17	13	4	**TALK TO ME** **Sunny & Sunglows**	Teardrop
18	14	5	**BLUE BAYOU** **Roy Orbison**	Monument
19	16	7	**A WALKIN' MIRACLE** **The Essex**	Roulette
20	—	1	**IT'S ALL RIGHT** **Impressions**	ABC-Par
21	15	11	**IF I HAD A HAMMER** **Trini Lopez**	Reprise
22	19	7	**MICKEY'S MONKEY** **Miracles**	Tamla
23	22	7	**WONDERFUL, WONDERFUL** **Tymes**	Parkway
24	28	5	**ONLY IN AMERICA** **Jay & the Americans**	UA
25	29	3	**BUST OUT** **Busters**	Arlen
26	34	2	**DON'T THINK TWICE** **Peter, Paul & Mary**	Warner Bros.
27	31	2	**MARIA ELENA** **Los Indios Tabajaias**	Victor
28	23	6	**MARTIAN HOP** **Ran-Dells**	Chairman
29	24	3	**PART TIME LOVE** **Little Johnny Taylor**	Galaxy
30	33	2	**WASHINGTON SQUARE** **Village Stompers**	Epic
31	32	3	**I'LL TAKE YOU HOME** **Drifters**	Atlantic
32	35	2	**THE GRASS IS GREENER** **Brenda Lee**	Decca
33	30	10	**HELLO MUDDAH, HELLO FADDUH** **Allan Sherman**	Warner Bros.
34	44	3	**TWO TICKETS TO PARADISE** **Brook Benton**	Mercury
35	36	2	**I'M LEAVING IT ALL UP TO YOU** **Dale & Grace**	Michelle
36	39	6	**DOWN THE AISLE** **Patti LaBelle**	Newtown
37	—	1	**YOU LOST THE SWEETEST BOY** **Mary Wells**	Motown
38	—	1	**WORKOUT, STEVIE, WORKOUT** **Little Stevie Wonder**	Tamla
39	25	6	**THAT SUNDAY, THAT SUMMER** **Nat King Cole**	Capitol
40	26	12	**MORE** **Kai Winding**	Verve
41	37	10	**THE MONKEY TIME** **Major Lance**	Okeh
42	27	10	**PAINTED TAINTED ROSE** **Al Martino**	Capitol
43	38	7	**KIND OF BOY YOU CAN'T FORGET** **Raindrops**	Jubilee
44	40	16	**WIPE OUT** **Surfaris**	Dot
45	42	2	**HE'S MINE** **Alice Wonderland**	Bardell
46	41	4	**TEENAGE CLEOPATRA** **Tracey Dey**	Liberty
47	45	4	**HELLO HEARTACHE, GOODBYE LOVE** **Little Peggy March**	Victor
48	43	2	**HOT DOGGIN'** **Astronauts**	Victor
49	46	10	**FRANKIE & JOHNNY** **Sam Cooke**	Victor
50	47	14	**MOCKINGBIRD** **Inez Foxx**	Symbol

Tillotson, Hamilton to MGM; UA Snags 4 Lads; Other Disk Deals

Through a tie with Tanridge Productions, MGM Records will now release the diskings by singer Johnny Tillotson. The pact calls for the Tanridge firm to produce and manufacture all Tillotson recordings for release and distribution by MGM. Tillotson, who formerly etched for the Cadence label, will make his MGM debut later this month.

Also added to the MGM roster last week was MGM film star George Hamilton. He's opening his MGM disking career with "Don't Envy Me" and "Little Bitty Falling Star."

United Artists: 4 Lads, Ortolani

The Four Lads and Italian composer-conductor-arranger Riz Ortolani were added to the United Artists label last week. The Four Lads who had a longtime hitch with Columbia Records, will debut on UA with "It's A Mad, Mad, Mad, Mad World." Ray Ellis, who worked with the group at Columbia, was conductor-arranger on the date.

Ortolani made his dent in the U. S. market with the scores fro the films, "Mondo Cane" and "Women of the World." Ortolani and his wife, Katyna Ranieri, are due in New York Oct. 20 for meetings with UA execs regarding assignment to score forthcoming UA pix.

Elektra: Jug Band, Others

Elektra Records bolstered its roster last week with the signings of The Even Dozen Jug Band, Jean Carignan, and a trio of blues musicians from Minnesota. The blues musicians are "Spider" John Koerner, Dave "Snaker" Ray, and Tony "Little Sun" Glover.

The Even Dozen Jug Band consists of 12 young singers and musicians who play a potpourri of instruments, including 12-string guitar, Kazoo, 5-string and 6-string banjo, mouth trumpet, piano, washboard, hand trumpet and harmonica. Miss Carignan is a French-Canadian fiddler. The Minnesota hooters debut on Elektra with an album titled "Blues, Rags & Hollers."

Epic: Frankie Calen

Frankie Calen has joined the Epic roster. The young singer, who was tapped by Epic's artists & repertoire producer Bob Morgan, will debut with "Here's Where Make Believe Ends" coupled with "That's What The Girls Are Wearing This Year." For the past year-and-a-half, Calen has been appearing at nightclubs in the east and doing tv guest shots.

Case of the Stolen Orch (Benny Short's) Up For Trial Oct. 21 in Las Vegas

Las Vegas, Oct. 15.

Maestro Benny Short will try to prove the Riviera Hotel stole his orchestra when the case goes to trial Oct. 21. He plans to use Harry Belafonte as a witness.

The trial date was reaffirmed Friday (11) by Dist. Judge John Mowbray who refused to disqualify Judge Taylor Wines from hearing the case. The hotel filed an affidavit charging prejudice on the part of Judge Wines. Usually this is grounds enough for disqualification. However, Judge Mowbray ruled that the hotel and the co-defendants, American Federation of Musicians and bandleader Lewis Elias, had previously accepted Judge Wines.

The hotel's attorney, John Foley, said he plans no immediate appeal on the decision. Details on the prejudice charge were not disclosed. Friday's decision was the second recent legal round Short has won through his attorney, Morton Galane. Earlier in the week, the State Supreme Court refused to postpone the trial.

Short claims that he was dismissed from the Riviera March 1, 1961. He asserts members of his entire band said they were quitting him and going to work for Elias, who immediately was hired by the hotel.

Short's band played relief gigs when regular house orchs were off for the night.

Connie Francis' 7 'Love' Songs in 7 Tongues

Connie Francis is going on a multilingual kick with the tunes from the MGM-Joe Pasternak production, "Looking For Love." Miss Francis, who sings seven songs in the film, will record them in seven languages.

She'll cut the tunes in English, German, French, Italian, Spanish, Hebrew and Japanese. Recording sessions will begin at the completion of the film which went into production Monday (14).

Glasgow Hall Bars Liverpool Sound

Glasgow, Oct. 15.

The Liverpool Sound, favorite of the beat groups, has been banned from Glasgow Concert Hall following disturbances by teenage audiences.

So much damage was done by 3,500 enthusiastic youthful customers at two concerts given by The Beatles, top English group, that the hall, a former cinema, is now unlikely to be leased again to similar units. The Liverpool group, Gerry & the Pacemakers, skedded for the site Nov. 8 already have had their booking cancelled.

Decision has angered the promoters, who are seeking an alternative theatre for the performance. Told of the ruling, The Beatles hit back through one of their members, John Lennon, who said: "This must mean that we will never appear in Glasgow again. If the fans want us back, we will come, but in a different hall."

One hundred seats were damaged, and the balcony shook with stamping, jumping customers, at the shows given by The Beatles.

The Glasgow City Treasurer, Councillor Richard Buchanan, told VARIETY: "This type of semi-savage conduct cannot be tolerated. There were 100 seats damaged after the show, and it took 50 stewards and 40 policemen to keep the audience under control.

"We have made the decision to cancel the booking of Gerry & the Pacemakers because of the danger to the balcony. It is built on the cantilever principle, and has a certain amount of springiness. But with feet stamping and jumping about, the plasterwork becomes loose. We cannot put up with this type of damage.

"Our committee will have to consider seriously all future applications for the lease of city halls by groups of this type."

Neil Aspinall, road-manager for The Beatles, commenting on the decision, said: "We are very surprised. The crowd may have been rowdier in other places, but that is no reason why Gerry's show should be cancelled. The reaction to them might be different. To make other artists suffer seems most unfair."

Vogel Sues Over 'Trees' Growing on Broadway

Jerry Vogel has filed suit in N.Y. Federal Court against Morton Gottlieb, producer of the Broadway comedy, "Enter Laughing."

It's charged that Gottlieb infringed Vogel's renewal copyright of Joyce Kilmer's "Trees." The action claims that a public performance of "Trees" is made in the play without a license.

The suit seeks an injunction, damages sustained and an accounting. Damages sought are for not less than $250 for each alleged infringement.

WB Gets Carroll

Jazz pianist Barbara Carroll has been signed to record for the Warner Bros. label. Represented by International Talent Assoc., Miss Carroll is slated for a number of tv guest appearances the first of which is Steve Allen's show on Oct. 16.

FRANKFURT BOOK FAIR

More Global Dealers Now Handling Recordings as Well

Frankfurt, Oct. 15.

The world's largest book fair, which just ended its run here, attracted over 2,100 publishers from 36 countries. And most of the publishers at the 15th International Frankfurt Book Fair agreed that books in their countries are about 5% more costly than a year ago.

Most of the international book handlers are turning toward phonograph records to keep their turnover high—with music coming to the fore. In 1958, the book stores reported that, of their platters, about 54.5% were speaking, and the rest music, while for 1962, the percent of speaking platters has dropped to 20.7%, while of the musical records handled by the bookdealers there is an increasing assortment of classical and religious music.

Books being sold for Christmas will reach prices never before attained in Germany, with outstanding art books from $25 on up, it was revealed.

The Fair presented over 100,000 titles during just about a 24-hour round of authors' parties, cocktails for publishers, and deals to buy and sell throughout the world. Commie countries sent 152 publishers, who all reported good business with the western world. Germans, for instance, report that 3,000 of their publications are now presented annually in translation in 42 countries, and last year 2,428 titles from different lands were translated and sold in Germany.

Cafe Rouge, N. Y., Getting A Musical Reincarnation Via the Cecil Lloyd Trio

The Cafe Rouge (of New York's Hotel Statler Hilton, formerly Pennsylvania) still lives—although on a smaller scale. It's currently being brought back to musical life in the hotel's Le Petit Cafe Rouge by the Cecil Lloyd Trio.

The room, a warm and comfortable saloon-styled setup, adjacent to the famed Cafe Rouge of the big band heyday (now a lure for banqueteers and conventioneers), has booze and groceries from six p.m. to midnight (there's a one a.m. curfew on Saturdays)—but what's more important, it has Lloyd's music on-and-off throughout the evening.

There's no attempt here to duplicate the big band sound of Glenn Miller, Tommy and Jimmy Dorsey, et al, that made the old Cafe Rouge so popular in the late 1930s and '40s. But in his own small way (piano, bass and drums), Lloyd sets up his sessions for listening and terping in a technique that makes the spot one of the town's little wonders. (The menu is reasonable, the drinks generous and the music charge is only $1 after seven p.m.).

Lloyd, the pianist-leader, takes bassist Bill Ellington and drummer Earl Wilkinson through 25-to-30 minute sets that are wide-ranged in musical savvy and total in aud appreciation. The hotel may have taken on a square connotation over the past few years, but hip urbanites will find the musical display as easy to dig as the out-of-town crowd.

The trio's book is made up of standard stuff (Gershwin, Rodgers, Kern, bossa nova, current substantial pops and showtunes) and it's laid out in the easy-flowing terms that can only come from hip tootlers. Lloyd's own composition, "Julie," is a solid sampling of his musicianly spread.

For those who want music for dancing and/or music for background tippling in the mood or pop/jazz groove, Lloyd's group has it—and Le Petit Cafe Rouge has them until Nov. 26. *Gros.*

LaPalm Exits Cole Firm For Chess V.P. Berth

Dick LaPalm has been appointed vice-president in charge of album sales for the Chess Producing Corp. The Chess combine includes the Chess, Checker and Argo labels.

LaPalm is resigning his current post as sales manager for K-C Records in New York, the disk firm owned by Nat King Cole, to assume the new assignment.

Clamp News Blackout on Integration Of Chi Negro, White Tooter Locals

Chicago, Oct. 15.

A voluntary news blackout has been invoked by all parties connected with the merger negotiations between Negro Local 208, Musicians Protective Assn., and the predominantly white Local 10, Chicago Federation of Musicians. The heads of both locals said that they had signed an agreement not to discuss any facet of the negotiations, which began last Thursday (11) and were still going on at press time.

Harold C. Davis, executive board member of the AFL-CIO American Federation of Musicians, who is conducting the meetings, was equally tight-lipped about the meetings. However, Davis did deny published reports that he had endorsed (1) using Local 208's assets to apply on membership dues in Local 10 and (2) guarantees for a period of years of representatives of Local 208 as members of the executive board of Local 10.

Labor lawyers say that there is some doubt as to the legality of assuring anyone of a term in an elected union office past the time of his term. Asked of this, Davis replied that while he might speculate on it in ordinary times, any statement during the negotiations might be interpreted as a position on his part.

Herman Kenin, international prexy of the American Federation of Musicians, has given the two locals until March 1, 1964, to merge. However, there are more than local issues at stake, since the Chi solution is expected to be applied as a formula for the remaining 38 unintegrated musicians' locals in the country.

The members of Local 208 endorsed the merger at a meeting a week ago over prexy Harry Gray's objections. However, it's believed that Gray objected to the resolution so that he could go into the negotiations with a free hand.

It's understood that the rigid curb on news of the talks is at the insistence of the Local 208 prexy, who feels that he has been given a hard time by the local and national press. He has accused Local 10 prexy Barney Richards of attempting to "raid" his local.

UA Music Acquires Lyle Music, Plans More Deals

United Artists Music has further bolstered its activities with the acquisition of Lyle Music. In the Lyle catalog are such tunes as Bobby Vinton's click last year, "Roses Are Red," as well as "Happy Go Lucky" and "Johnny Will," among others.

Also, Paul Evans, cowriter of numerous Lyle hits, has been signed to write for UA Music under an exclusive contract. According to Murray Deutch, UA Music's general professional manager, there will be other acquisitions and signings forthcoming shortly.

Smothers Bros. In One-Wk. Jackpot

The Smothers Bros, folk-singing comedy duo, just completed a one-week period during which they grossed $49,000 as headliners in a Hollywood Bowl concert, appeared as guest stars on the Garry Moore and Judy Garland tv shows, grossed over $17,000 at SRO performances in Sacramento and Fresno (Calif.), introduced the new Pontiac cars through an extensive radio-tv campaign, and continued their hot-selling pace with three Mercury albums and their new single "Jennie Brown."

The Hollywood Bowl date included Brothers Four and Rooftop Singers, Joe & Eddie and Gateway Trio. (Latter two were last minute replacements for the ailing Miriam Makeba.)

The Garry Moore Show was the first of two set this year for the Smothers Bros., with offers for more guest shots coming from Moore's office. Miss Garland's show was originally scheduled for release early in December but CBS president James Aubrey ordered the switch to the Oct. 7 showcasing.

The Sacramento and Fresno dates, the first of some 50 concerts scheduled for The Smothers Bros. this fall, were produced by the local newspapers of the respective cities. Sacramento, on Saturday (5), grossed $10,434, with 4,081 people paying a top of $4. Fresno, the next night (6), did $7,262 with an even 2,500 in attendance. The top there was $3.50.

Also during their "big" week, the group finished the editing on their next Mercury album scheduled for release in November.

Wow $11,700 in Portland

Portland, Ore., Oct. 15.

The Smother Bros. racked up a whopping $11,700 in a one-nighter at the Auditorium Thursday (10). The 3,600-seater was expanded to 4,000 and scaled at $4. Hundreds were turned away. This was the brothers' initial outing in this town. Duo appeared under the Celebrity Attractions banner.

NAMM Slates '64 Trade Show at Conrad Hilton, Chi

Chicago, Oct. 15.

The National Assn. of Music Merchants has decided to hold its next annual Chi trade show in the Conrad Hilton Hotel due to an increase in the number of exhibitors and requests for more display space. The show had previously been held in the Palmer House, which is also a Hilton hotel.

The NAMM also decided to bypass New York as a convention site in 1965, a break in the tradition of holding the trade shows two years in Chi and the next two in Gotham. The 1964 meet will take place June 28-July 2.

Winchell To Dore

Ventriloquist Paul Winchell will take a crack at the pop singles field via Lew Bedells' Dore Records. His initial push side will be "Little Orphan Boy." Winchell, incidentally, works without his dummy, Jerry Mahoney, on the disk.

Catalan Tune Waltzes Off With Golden Trophy At Barcelona Song Festival

Barcelona, Oct. 15.

To the surprise of no one, a Catalan song entry walked off with the Golden Trophy at the fifth Mediterranean Song Festival held here last week. The tune, entitled "Se'n va anar," was composed by Leon Borrell with lyrics by Jose Maria Andreu, and is the first Spanish fest winner to date. Sharing in the tune's victory was Spanish warbler Salome.

Second prize went to "Paz," which observers at the fest considered more of a carol than a popular air for year-round vocalists and ballroom bands. Third award went to "Je suis la," submitted by Monaco. Two French tunes—"Qu'en as-tu fait?" and "Cherie Madame"—won praise from industry professionals who attended. The entry from Greece, "Maria, Maria," and the Israelian contender, "Mediterranean Skies," also merit song market interest despite failure to gain audience votes at Barcelona, industry insiders might say.

While the Mediterranean Song Festival this year reached out to incorporate eight sun-lane countries —France, Italy, Spain, Greece, Egypt, Israel, Monaco and Algiers, the fest appears to have shrunk considerably in reaching the masses. Audiences jumped from 5,000 at the National Palace in its first year to 14,000 at the Sports Palace last year.

However, fraudulent final balloting turned the '62 tune event into a shambles and near riot that was witnessed by millions of television spectators. Playing it call and cautious in the fifth round, song fest organizers of Television Espanola, as well as government television and radio chiefs, transferred the event to the new and acoustically superb Auditorium of All Nations in the fairgrounds where the seating capacity is limited to a little over 1,000.

LP Mkt. Developed Late in Italy But Now Soaring RCA's Big Biz

By ROBERT F. HAWKINS

Taormina, Oct. 15.

Some interesting facets and figures on the Italian disk market can be gleaned from local comments and speeches by RCA Italiana topper Guiseppe Ornato, with special reference to record clubs (recently introduced here via the Reader's Digest route) and the development of 33 rpm, which the company is pushing strongly.

According to Ornato, the biggest breakthrough in record sales in Italy has come in the past 10 years, with 1958 the switchover year in which 45s took over from 78s.

The LP market developed much later, but is now moving along very fast: in the first nine months of this year, RCA LP sales were 64% over last year's, with good prospects that 1963 totals will double those for 1962.

In 1960, when RCA Italiana began sales by mail, LPs had 5% of the Italo market total of about 20,000,000 disks. Of the current total of some 22,000,000 records, LP sales have risen to 3,000,000 or about 13.6%. Mail sales now cover only 7% of the total (vs. 11-13% for the U.S. market, but enable company to reach the distant consumer in hinterland areas, where stores are still few or the elderly person who rarely enters a record shop.

Ornato termed classical music the record business' "great and illustrious patient," but hopes that the cutpriced ("but not cut-quality") "K Series" of classics would rouse Italy's apathetic but music-loving public.

Company spokesman added that although RCA hopes to increase its 45 sales further, there is a limit in the development potential in this sector. No such limit, however, exists in the LP sector. And it is in this direction that future efforts will be directed, with a special accent on RCA's vast classical library and its eventual establishment on the local mart.

Returning to pop fare and summer sales, Ornato gave the approximate sales total for RCA's 1963 summer roster at 3,000,000 records. Rita Pavone's "Cuore" sold over 600,000; Neil Sedaka's "I Tuoi Capricci" over 350,000 to date; songs by Michele, Eduardo Vianello, Giono Paoli, and Nico Fidenco between 270,000 and 300,000 each, while several others hit marks between 40,000 and 200,000.

Mrs. Roy Turk's $600,000 Estate Aids Tyro Singers

Los Angeles, Oct. 15.

Mrs. Gladys Turk, widow of songwriter Roy Turk, left her $600,000 estate in trust for the benefit of aspiring young singers, under terms of will filed for probate Oct. 4.

Turk, who died 28 years ago, wrote such songs as "Walking My Baby Back Home," "Blue of the Night" and "I'll Get By." Mrs. Turk, who died Aug. 21 at age of 63, willed coin to the Gladys Turk Foundation, with attorney Max Fink appointed trustee.

Money, according to will, is to go for living expenses, fees of singing teachers, travel costs, clothes and publicity services.

Premier Albums Spins Up $101,625 6-Mos. Net

Premier Albums' sales for the first half of its fiscal year (six months ended July 31) were $1,502,816 with a net income of $101,625, or 37c per share on 273,000 shares of common stock presently outstanding.

Sales in the comparable period of 1962 were $1,507,046 and net profit was $100,787 or 37c per share. Earnings per share figures for last year have been adjusted to reflect a 5% stock dividend voted in May, '63.

Premier, a lowprice disk line, is headed by Philip Landwehr.

British Disk Best Sellers

London, Oct. 15.

Do You Love Me? Tremeloes (Decca)
She Loves You ..... Beatles (Parlophone)
Then He Kissed Me .. Crystals (London)
If I Had a Hammer .... Lopez (Reprise)
All In The Game .... Richard (Columbia)
I Want to Stay Here Gorme/ ..... Lawrence (CBS)
Blue Bayou ..... Orbison (London)
Just Like Eddie ..... Heinz (Decca)
Shindig ..... Shadows (Columbia)
Applejack ... Harris/Meehan (Decca)

Benny, the Fiddler, May Not Eclipse Heifetz But He's $100 Top in Mpls.

Minneapolis, Oct. 15.

The Minneapolis Symphony Orchestra figures that Jack Benny will be such a whale of a boxoffice attraction that a goodly number of localities will be willing to shell out as much as $25 and even $100 a seat to attend the Nov. 7 benefit concert with him as guest violin soloist.

At least, there have gone on sale the choicest main floor seats at those prices—400 of the $100 and 352 of the $25, with indications that there'll be no difficulty in selling them. In this connection, it has been pointed out that 90% of the ticket's cost will be income tax deductible, inasmuch as the concert will be a benefit for the orchestra.

It's, of course, by far the highest top ever charged for any concert in the orchestra's 62-year history. But Benny is expected to be a greater magnet than any preceding guest soloists who have included the world's top musicians.

Northrop Auditorium, which houses the concerts, has a 4,822-seat capacity, so there'll be plenty of moderately priced tickets. Their scale will be $3 to $5.

This will be Benny's first Minneapolis Symphony Orchestra appearance. All of proceeds will go to the orchestra.

Hoffman Replaces Glancy As CRSC General Mgr.

Maurice Hoffman has been set as general manager of Columbia Records Corp. He succeeds Kenneth Glancy who moved over to the newly created post of veepee in charge of artists & repertoire last week.

Hoffman will report directly to William Gallagher, Col's marketing veep. He'll handle management of Col's New York merchandising staff as well as work on the formulation of sales objectives and policies, planning sales and merchandising programs and maintaining channels of distribution for CRSC.

He joined Col in 1948 as sales distributor in Pittsburgh.

Texas Show Biz

Continued from page 2

Hines, into the ballroom for one show nightly there, with dancing to Chuck Arlington's band. Tab was $15 per head for dinner, dancing and the show in the public room. Dagmar and Ernie Johnson's combo packed the intime Bon Vivant with two shows nightly, also.

Other clubs pulling over capacity biz Saturday were the public 90th Floor, with singer Mildred Jones and Dick Harp's Trio; The Chalet, with the Ray Wray orch for dining and dancing, with no cover, and the Bali Hai Restaurant, with three shows by The Coronados and dancing to Rommie Bryant's Trio.

Tom Hughes, State Fair Music Hall managing director, had a 4,120 sellout Saturday night for the touring "How To Succeed Without Really Trying," scaled at $5.95-$1.65. Hughes said that four performances, Friday night through Sunday's matinee, would show an attendance of more than 14,000.

When local operators finish counting the loot, an alltime spending record is anticipated for one Dallas weekend.

On the Upbeat

New York

Vocalist Brock Peters, currently at the Village Gate, will be accompanied by **Richard Davis** (bass), **Chief Bey** (drums) and **Turk Van Lake** (guitar) for the musical sections of "An Evening With James Baldwin" at Town Hall this Friday (18)... Pianist **Andy Hamon** at the keyboard at Andre's Great Neck... **Phil Leshin** exited Mal Braveman Assoc. to set up his own publicity office... **Miles Davis** will write the background music for the legit play, "The Time of the Barracudas"... **Betty Carter, Arthur Prysock, Hank Mobley, Pony Pindexter** and **Art Blakey's Jazz Messengers** will be featured at a Town Hall concert Oct. 20 under the aegis of J.G.'s Artist Corp. ... **Tyree Glenn Jr.'** combo set for **Trude Heller's** in Greenwich Village beginning Nov. 18.

Skitch Henderson will be the musical director for "Kate Smith At Carnegie Hall" on Nov. 2 ... Cinebox has signed **Eddie Martin** to make two color films ... Singer **Patricia Scott** went into the Blue Angel Oct. 15 for two weeks ... **Jack Teagarden** returns to the Metropole for a three-weeker beginning Nov. 1 ... General Artists Corp. signed French singer **Jean Paul Vignon** ... "The Hora Hootenanny," a new musical revue, debuts Oct. 16 at the Cafe Sahbra ... The Ballroom Dancers' Assn. will stage its 15th annual ball Oct. 24 at Roseland Dance City.

Eddy Arnold, RCA Victor disker, will do an **Ed Sullivan** (CBS-TV) shot Nov. 10 and a stint on ABC-TV's "Hootenanny" Dec. 7 ... Singer **Patty Clayton** began a four-weeker at Roseland Dance City last week ... **Jane Morgan** is now represented in all media by personal manager **Jerry Levy** ... The publicity offices of Winters-Kafafian and Connie De Nave have made an east-west tie ... **Bud Smith**, pianist-organist, currently at Andre's in Great Neck ... **Sol Yaged Quintet** began a three-weeker at the Metropole Monday (30 ... **The Randy Armour Singers** lined up for an Oct. 8-27 engagement at Chicago's Crystal Palace ... **Sam Fox**, president of Sam Fox Publishing Co., on a Caribbean cruise with his wife, Clara, after a coast-to-coast trip visiting business affiliates in Hollywood, San Francisco, Cleveland and N. Y.

Singer **Timi Yuro** leaves today (Wed.) on an extended tour of Europe ... Concert organist **Richard Ellsasser** had dates in St. Cloud, Minn., (19) and Milwaukee (21) ... **John Mehegan**, jazz pianist-teacher has launched the Mehegan Jazz Studio in Greenwich Village ... **Richard Lyons**, 21-year old Philadelphia singer, will debut on **Eddie Heller's** Tribute label ... **Norma French** takes over the keyboard nightly at P. J. Moriarity's on East 54th St. ... Pianist **Jane Jarvis** in from Milwaukee for nitery and tv assignments ... MGM's new singer **Ginny Arnell** kicked off her single, "Dumb Head," at NYU's new radio network, CWAG, last week ... **Al Martino** has signed with **Dick Gabbe-Seymour Heller, Inc.**

London

Kenneth V. Jones, conductor and professor at the Royal College of Music, signed by **Philip Hazelton** and **Alex Singer** to score their feature, "Psyche '59" ... **Alvin S. Bennett**, Liberty Records prexy, in town with international sales direcor Jerry Thomas. Liberty's songstress **Timi Yuro** also in for a British tour ... Dixieland bandleader **Freddy Randall**, who picked up his horn again after a six-year retirement, cut a couple of waxes for EMI ... **Sir John Barbirolli** presented with a long service medal for 20 years with the Halle Orchestra.

Musician **David Blake** awarded the first Granada art fellowship at the U. of York ... **Duke of Wellington's** grandson, **Jeremy Clyde**, signed by Ember Records head **Jeff Kruger**. Clyde forms part of a folk group with **Chad Stuart** ... **Springfields'** last performance as a group on ATV's "Sunday Palladium" show wound with presentation to the singers from the tv company. Each Springfield now goes solo ... U.S. disk producer **Quincy Jones** in for the opening of the **Brook Benton** package show.

Bruce Welch, leading guitarist with **The Shadows** instrumental group, hung up his plectrum due to ill health ... Impresario **Larry Parnes** bringing in **The Crystals** in the new year.

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JERRY JACKSON • KAPP K 543
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DENNIS & RODGERS • CRS -300 X
ARTHUR LYMAN • HI-FPL 1013
BOB HARTER • LIBERTY LRP 3330
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THE
FOUR SAINTS

GEORGE HAMILTON
Sings
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Copacabana, N. Y.

Tony Bennett, Pat Cooper, Cally Dodd & Rene Martell, Copa Girls (8), Joseph Mele Orch (12), Frank Marti & Cha-Cha Band (8); $6.50 minimum weekdays; $7.50 Saturdays.

The fall season at Jules Podell's elbow-to-elbow Copacabana swings into gear with Tony Bennett as headliner of a card which includes comedian Pat Cooper and the song stylings of Cally Dodd & Rene Martell. The Copa Girls are also in full bloom for the outing, nicely costumed and choreographed.

Bennett turns in a hefty song session with practically no patter. There's no need for extra words in the singer's act as his work in the vocal department needs no patter embroidery. Backed by top-flight arrangements which ably carry him over some tricky spots and present him in the best possible light, he contribs a set that consistently keeps the Copa crowd (SRO for his opening last week) absorbed.

The singer shows some signs of strain on the low-register ballads but makes up for it with skillful vocal maneuvers. His set contains a hefty collection of tunes, most of which are familiar to his sizable following. These, naturally, include "I Left My Heart In San Francisco" "I Wanna Be Around" and an array of past disclisks, all presented in top style.

Bennett's set is a hip weaving of ballads and swingers, and pianist Ralph Sharon leads the Copa orch through the session strongly. It's a long turn that Bennett gives the crowd. Since his stint is not interrupted by much gab from the singer, it adds up to a fine musical event which should do solid biz at the Copa for the next couple of weeks. The singer is in top personality form too, it might be added, for his greeting of ringsiders creates a warm rapport.

Part of the Bennett set is Jack Ackerman, a young tap dancer. He's a skillful terper and some of his routines, particularly his technique in executing graceful and spirited turns, reminds of a young Fred Astaire. He does two bits during Bennett's turn. Both work nicely for him and get strong audience approval.

Comedian Pat Cooper is a funny fellow who snaps the Copa crowd to attention and keeps them throughout his turn—no easy achievement during an opening night dinner show. His Italian-American patter line, spiced with Bronx inflections, provides the peg for lotsa yook-getting material.

Particularly effective are family stories relating his background as an Italian in a Jewish neighborhood and a bit, perhaps a little too long, about the ins and outs of an Italian wedding. His interpretation of a Puerto Rican tv show, with the program's comedian doing impressions of Cary Grant, James Cagney and Peter Lorre in Spanish, also scores.

Singers Cally Dodd and Rene Martell are a pair of personality performers who sometime overdo the forced "ain't this fun" bit. But, overall, they're savvy artists who work well with the Copa Girls in two numbers. The chicks are as pretty an eyefull as the room has displayed. They even seem interested in what they are doing this time and do it well.

Joseph Mele's Copa Orch and Frank Marti's Cha-Cha unit provide top-flight music for patron dancing; Mele's backing of the show's production numbers is also solid. The session adds up to a class show for the nitery and one which should get considerable attention at the boxoffice. *Kali.*

Chi Chi, Palm Springs

Palm Springs, Oct. 12.

Pat Suzuki, Davis & Reese, Birk Twins, Bill Alexander Orch (9); $2 cover.

Pat Suzuki with her assured "Flower Drum Song" background opened the '63-'64 season of the Chi Chi Starlite Room and is okay as headliner of a well-balanced bill which booker, groaning Dave Branower, has a singular skill in putting together.

She sings 11 numbers but doesn't get into her winning stride until she hits "I Enjoy Being A Girl," a third of the way through her act. Born in the San Joaquim Valley of California, she nevertheless seems to have inherited the charm of the best Japanese entertainers. They can't sing too well but they're cute and captivate audiences, which is their main mission.

She gives an erudite explanation of folk songs, then adds her own touch of humor by singing "True Love" as a parody. Miss Suzuki's parody of Marlene Dietrich singing "I'll Be Seeing You" off key brings some laughs.

The Birk Twins kick off the bill. Old faves, they are up to form in their acrobatic dances, opening on "Me and My Shadow" to a big hand.

Pepper Davis and Tony Reese follow with gags, familiar to those who may have heard them on Jack Paar, Ed Sullivan or Steve Allen shows, but a delight to nightclubbers who may have missed them on their many exposures on tv.

Bill stays through Oct. 12 when Miss Suzuki goes to Cork Club, Houston. Next on Oct. 18 will be Jane Russell, Connie Haines and Beryl Davis.

Bill Alexander's orch, back for 13th season, is okay on opener. *Scul.*

Fairmont Hotel, S. F.

San Francisco, Oct. 10.

Janet Blair, Ernie Heckscher Orch; $3.50-$4 cover.

"Miss Bubbles Blair", celebrated Las Vegas stripper, has brought her red balloons and breakaway dress to the Fairmont's Venetian Room.

To no one's surprise, she turns out to be Janet Blair, who has taken her Las Vegas act on the road in a significant departure from her Broadway musical career.

To say she was more at home on the musical comedy stage than as the star (and only) turn in a dinner show is begging the question of whether she is good enough to carry a show on her shapely shoulders. The answer is no better than "well, maybe."

Miss Blair, her reddish-blond good looks set off in a chic white sheath with beaded and sequinned overblouse, cuts a stunning figure on stage. She is charming and appealing, and handles herself with assurance. She has a fine voice.

But her material has a sameness that verges on monotony.

The premiere audience greeted warmly, if not effusively, her songs that run the gamut of tempo and emotion from hot to hot. Nearly everything she sings is upbeat, and the show sounds for awhile like a contest of wills between her and Ernie Heckscher's band—for both volume and tempo. (It was a draw.)

The opening number, "That Is What I'm Getting So Excited About" (with references to jackpots etc.), appears to have been written for Vegas.

The only time Miss Blair's exceptional voice and acting talents are used effectively is in a medley of tunes from Broadway shows: "Just in Time" from "Bells Are Ringing"; "Wonderful Guy" from South Pacific; and "Speak Low" from "One Touch of Venus." The latter was especially moving. Finale, of course, was the strip takeoff.

All that volume referred to above may have been considered necessary to fill the colossal caverns of Las Vegas; but for more intimate rooms such as the Venetian Room, a little more accent on subtlety and changes of pace are in order. *Este.*

Chandelier, Melbourne

Melbourne, Oct. 1.

Poncie Ponce, Averil & Aurel; $2.25 cover.

Kicking off its new policy of presenting dual runs of top artists at their two Melbourne outlets, Federal Hotels looks to draw good biz with Poncie Ponce, the taxi driver of "Hawaiian Eye" tv series. He has just finished a seven and a half weeks' stint at Sydney's Chequers.

Ponce has a fine 30-minute act which wins lotsa customer applause. Mainly with a background orchestra, occasionally accompanying himself, he has a varied repertoire which takes in Spanish, Italian and inevitably Hawaiian numbers. He also stands out with a rendition of "Ol' Man River."

There's hardly any patter attached to Ponce's turn but he has a finee segment in which he gives realistic impersonations of such artists as Harry Belafonte, Louis Armstrong, Elvis Presley, and The Platters, among others.

Backing him are a song-and-dance team, Averil & Aurel. The girl Averil has ample personality; partner Aurel is less impressive. *Stan.*

International, N. Y.

Jack Silverman presentation of "George White's Scandals"; with Renee Taylor, Cindy Lord, Linda Bishop, Michel Rosenberg, Dick Bernie, Peggy Womack, Bobby Byron, Cathie Hay, Bert Taylor, Howard Lear, Guy Rotondo, Bobby Ephram, Line (16). Producer, stager, George White; costumes, Bill Campbell; dances, Buster Burnell; conductor, Mike Durso. Opening night prix-fixe dinner, $15.

George White is one of the old-line names in the musical revue field during an era when he was part of powerful trinity along with Florenz Ziegfeld and Earl Carroll. Of this group, White alone survives and is still active.

In his day, White produced a long string of "Scandals" which abounded with top songs and sketches. A sapient selection of the major "Scandals" even today would produce a grade A show. This was evident a few years ago when White went into the now defunct Versailles with a production which ran for more than a year.

It was therefore reasonable to expect that White would exercise the same care and savvy when he formally opened the season at Jack Silverman's International. However, he tailored his selections from a pattern that would have done greater credit to the Hirst and Midwest burlesque circuits of yore.

White apparently sought a feeling of nostaigia. Instead it is one of antiquity. There may be a market for "Pay the $2," but not among the gentry who have been using the expression for many years. "Watch the Expression" skit is also a part of youthful reminiscences around the pool room. There are others that seem to make no sense either as modern day entertainment or for laughing material in any emporium where the family gathers for dinner.

Yet White has a sense of opulence and music. There is a string of hits in the show produced by White that are always welcome. The costumes are good and there is a lush feeling in the production numbers.

However, White appears to have lost his sense of the present with the finale. He dug out a Charleston number wherein four Negro femmes come on for a briefie at that dance. The choral chant during the number is something about putting the "black man's rhythm in the white man's shoes." Hasn't he been reading the papers?

There are some good moments in the show such as the femme trio's delineation of group comedy. This trio, comprising Linda Bishop, Renee Taylor and Cindy Lord, are three attractive and talented girls who know how to throw a line and a song. But for the most part the material is offbase.

The major comedy is a standup spot by Michel Rosenberg, who for years has been one of the foremost story tellers in the Yiddish idiom. He has been known to regale crowds with rich, folksy and earthy humor. But the collection of stories he delivered at the preem was something that had to match the general indigo genre of the show. His assistant in the comedy skits was Dick Bernie.

Singers include Guy Rotando, Howard Lear and Bert Taylor. There's also a brief dance turn by Peggy Womack.

However, all is not lost in this endeavor. White can still junk some of the present skits and salvage the show with some of the solid items that he put on throughout his creative years. Some of the dance numbers could also be rearranged to bring about smooth and opulent cafe entertainment. But for the most part the Buster Burnell dance routines are okay.

It's difficult to divine what Jack Yellen's additional material constitutes, but he's sufficiently savvy to help White redesign the show into a hit. Per usual, Mike Durso showbacks skillfully. *Jose.*

Shamrock, Houston

Houston, Oct. 13.

Mills Bros., Paul Neighbors Orch (10); no cover or minimum.

The Mills Bros. (Harry, Herb and Don) bring to the Shamrock Hilton's International Club their harmony and showmanship that has endured for more than 30 years, and occasion is historic on two counts. Not only is it the first appearance for the freres in a Houston nitery, but this is the first headline sepia act to be set at the plush Continental Room. Gene Whalen, who books the room, scores heavily here.

Brothers present mostly old faves associated with them, palming is mighty throughout and room was unusually quiet, another tribute to the Mills' ability. They were on for about 50 minutes, mainly because patrons wouldn't let 'em go without a bonus tune.

Brothers do such of their w.k. tunes as "Paper Doll," "Till Then," "Glow Worm," "You Always Hurt The One You Love," "Lazy River" and others. In "Basin Street Blues" they do their instrumental impressions, and get audience participation into "Bye Bye Blackbird."

Their guitarist, Norm Brown, assists the Paul Neighbors orch in excellent backing.

There will be a split band engagement for this show, with Frank Bettancourt band coming in for second week of Mills Bros.' stay. Connee Boswell and Larry Wilde are due Oct. 24. *Skip.*

More Night Club Reviews On Page 53

Crescendo, L. A.

Los Angeles, Oct. 11.

Louis Nye, Nancy Wilson, Earl Bostic Band (5); $2.50 cover, two-drink minimum.

In its booking of Louis Nye and Nancy Wilson, the Crescendo has a powerhouse one-two punch, a formidable attraction for the discriminating saloon-atic. Nye is one of the foremost actor-comics extant, Miss Wilson a pop-jazz vocal stylist of the first rank. They are booked through Oct. 20.

Nye, alas, is in need of some more fresh material at the moment. His current turn is largely a rehash of the stuff offered here a year-and-a-half ago. Most of these routines are exceptionally funny and, when masterfully executed as they are by Nye, can be amusing even the second time around.

But there's nothing like trenchant new material to give a lift to an audience and a sharp edge and rejuvenated disposition to a performer. Best of Nye's repeats are his classic "indoctrination speech by a Missouri army base sergeant" and his "coed shower etiquette." Best of the new stuff (new to this reviewer, at any rate) is his "letter to mother by an Arab student at UCLA.

Besides being a beautiful woman, Miss Wilson is an outstanding vocalist. Among her attributes are an especially keen sense of swing, imaginative phrasing and provocative melodic ideas. She has the knack for melting, or oozing, right into the exact mood and anatomy of a song, and seems equally at home on soft, slow romantic ballads and frentic uptempo romps.

Her selections include "Second Time Around," "Did I Remember?" "Dearly Beloved," "Loads of Lovely Love" and such offbeat excursions as "When Did You Leave Heaven?" and the complex message piece, "You Have No Right To Push And Shove Us Little Kids Around."

Earl Bostic Band (5) backstops the show skillfully. *Tube.*

Tidelands, Houston

Houston, Oct. 8.

Don Rickles, Diane Pane, Freddie Noble Orch (6); $1.50 entertainment charge.

Everybody's a target and nothing is sacred as comic Don Rickles scores heavily before—and on—a near-capacity group of opening night (7) auditors. Rickles quickly removes his thumb from the dike, loosing a flood of invective on anyone within hearing. Ringsiders are in the most peril, as are the musicians or members of any minority group.

Rickles is consistently funny, and fortunately patrons know what to expect. He brings a couple of reluctant victims onstage. Somewhere down line, too, he has picked up a couple of Bruceisms.

Diane Pane is a well-endowed brunette who specializes in the belt, which she does well. During her 20 minutes she does "Start of Something Big," "Love Is The Thing," Birth Of The Blues," theme song from La Strada, and "Around the World."

If opening is any indication, boniface Bill Newkirk should be happy with this booking, which is in for two frames. Freddie Noble Orch, target for the night, played usual good show and is excellent for dancing. *Skip.*

Americana, N. Y.

Buddy Greco (with Dick Palumbi, Bobby Bennett), Enric Madriguera Orch, Al Conte Trio; $4 cover.

Claude C. Philippe, the Americana's exec veepee, has probably broken more booking rules than any other major room talent setter about. He apparently takes the view that an act doesn't need previous experience in posh N.Y. rooms to work at the Royal Box. Consequently, the Americana is turning into a highly interesting nocturnal haunt.

The current Royal Box occupant is Buddy Greco, who has been making consistent headway in name ranks. He follows the phenomenal run of the Tommy Dorsey Orch-Frank Sinatra Jr.-Helen Forrest and Pied Pipers booking which regularly broke into percentages.

Greco has been playing the small as well as the major New York rooms, his last run being at the Copacabana. In all these locations, he has been impressing with an interesting and lively song style, plus a breezy and informal mien which provides relaxation for the customers. He continues in this vein in his new environs and makes out well, both in the vocal sector and in his piano interludes.

But Greco should recognize that inclusion of more ballads would give his turn some greater depth and perhaps a bit more variety and pace. At times, there is a great vocal resemblance to Sinatra Sr. However, he doesn't neglect his own strong points and walks off a winner.

Greco has his own conductor, Dick Palumbi, and drummer Bobby Bennett. His arrangements show a lot of care.

There is a secondary feature in the room. The return of Enric Madriguera, who during the rhumba era was one of the more scholarly outfits. His current work continues with that approach which combines a dance beat with high listenability.

It's been some years since he's been current in a major room. But it's as if Madriguera's never been away. The relief terp work is by the Al Conte Trio, recently a fixture at the Roosevelt Hotel. *Jose.*

Mister Kelly's, Chi

Chicago, Oct. 7.

Jackie Gayle, Jackie Cain & Roy Kral, Marty Rubenstein Trio; $2.50 cover.

Mister Kelly's is Jackie Gayle's most important booking as a headliner to date, and there was little doubt after his opening night show that he's of top billing stature. At his best, Gayle delivers an unbeatable blend of pungency, poignancy and comic ferocity, and for his preem night he was at his best for the entire 50 minutes of his turn.

Actually, although he closes the show, he is co-billed with Jackie Cain & Roy Kral, a topnotch jazz duo. While Gayle is just becoming known here ("My agent says I'm a luxury act—I don't draw"), the convention season is in full swing in Chi and prospects are for a profitable three frames.

Gayle has a wealth of material, is a lightning-fast improviser, and uses as many good gags for throwaways as many comics have in their repertoire. He also a firstrate comic actor, as he demonstrates in his opening routine in which he skillfully satirizes all the stock bright, uptempo song and dance numbers that acts have historically used for curtain-raisers.

It's been done before as a satire, but seldom with the grinning, bouncing and wildly gesturing desperation that marks the real thing. As a matter of fact, a goodly portion of Gayle's anecdotes are about the life and times of a cafe performer, and they are hip, fresh, personal and topical.

Jackie Cain & Roy Kral are a prime example of a personal jazz style without a gimmick, in itself a rarity in these times. Their approach is light but not in the least bland and the result is always tasteful and tasty. Kral's piano work is assertive at times, but usually embroiders on Miss Cain's vocal solos. Their arrangements are cheerfully sophisticated and appeal to both the casual and careful listeners.

Rusty Warren opens Oct. 28 for three weeks. *Mor.*

Valachi Vague on Mob Cafes, Jukes; Senators Eager for Show Biz Angles

Washington, Oct. 15.

In his five days of fantastic testimony before, the Senate Investigating Subcommittee, ex-mobster Joe Valachi dangled just enough references to Cosa Nostra "entertainment" connections before probers and public to make both eager for more deails. Sen. Jacob Javits (R-N.Y.), kept pressing Valachi for everything he knows about the entertainment world, but the informer never was explicit.

Valachi has gone back into sanctuary now, so further details may be a while in coming out. He will be questioned further by the subcommittee behind closed doors and then may return in open session when a string of law enforcement officials over the country have had their say.

The very point of Valachi's show biz references is that they have been intriguing. To make them more so, they have been buttressed by Deputy Inspector John Shanley and Sgt. Ralph Salerno, New York police experts on organized crime.

In detailing the activities and personnel of the five Costa Nostra "families" in New York, Shanley told the subcommitte the hoods frequently lend money to cafes and night clubs.

"Many times," he explained, "they will buy a concession in a club such as hatchecking. They'll put up $10,000 and often a proprietor will open with just that much capital and hope the place goes over. Or the mob will put its juke boxes in a place and lend money to get the place started. And in both cases, if a club isn't doing well, the mob will move in and take it over just to protect its interest."

In another reference, Shanley told the story of a well known entertainer being offered $150,000 by a Cosa Nostra member for a ten percent interest in him when he was in financial straits. He elaborated no further, but later identified the performer as now dead in an off the record dialogue with newsmen.

Vegas and Disks

Javits brought up Las Vegas connections and Valachi professed ignorance as to names and places. Then the senator asked him if Vito Genovese, the "boss of bosses," had jukebox interests.

Valachi said he did, in partnership with Tommy Ryan, also known as Thomas Eboli, who is said to be running New York for Genovese while he is in Federal prison on a narcotics conviction.

Javits, sniffing a scent, pressed on. He asked Valachi if the mob jukebox operators have any con-

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Kahle & Jaffe's $10-Mil. Tahotel

Lake Tahoe, Oct. 15.

Plans for another multimillion-dollar hotel on the booming South Shore of Lake Tahoe have been revealed by Tahoe Village Inc., headed by Oliver Kahle, owner of Oliver's Club at the lake, and Ben Jaffe, owner of the Tropicana, Las Vegas.

The Del Webb Corp. recently broke ground for an eight-floor hotel-casino, and Bill Harrah's, owner of Harrah's clubs at Lake Tahoe and in Reno, announced last month he has plans for a 23-story hotel adjacent to Harrah's Tahoe.

All of the new ventures are scheduled for completion in time for the tourist season in the summer of 1965. And all are located on U.S. Highway 50 within half a mile of the Nevada-California border.

Harvey's Wagon Wheel is at the present time the only major hotel-casino (11 floors) on the South Shore of Tahoe.

Kahle and Jaffe estimate the cost of their hotel-casino at $10,000,000. It will go eight stories high, contain 500 rooms, a casino and a 750-seat theatre-restaurant. It will be located approximately half a mile from the California border on the present site of Oliver's Club. Atop the structure will be a swimming pool and an icerink overlooking Lake Tahoe.

Ill Anna Maria Cancels Waldorf, Blinstrub Dates

Illness has forced Anna Maria Alberghetti to scratch a pair of cafe stands. The major cancellation was a four-weeker at the Empire Room of the Hotel Waldorf-Astoria, N.Y., which was to have begun Nov. 18. She also conked out of a Blinstrub's, Boston, stand which was to have started Friday (18).

No replacements in either date had been set by presstime.

Edith Piaf, 47; Famed 'Sparrow'

Edith Piaf had a constant companion, both onstage and offstage—tragedy. The association was lifelong from her birth on Dec. 19, 1915 to her death Friday (11) in her native Paris from an internal hemorrahge resulting from a liver ailment. But between these two dates, she became the foremost Gallic chanteuse of her time. Her fame was worldwide and her audiences were as universal as the tragic songs she delineated.

In Miss Piaf's 47 years, she influenced an entire new generation of worldwide faves. Those given the benefit of her personal tutelage included Yves Montand, Eddie Constantine and Charles Aznavour, all of whom were close to her. In addition, she had a strong influence in helping Les Campagnons de la Chanson which she helped establish as a top act. She also gave powerful lifts to composers Margaret Monnot, Michel Emer and Moustaki.

Miss Piaf died eight days after she was to have started a Broadway Theatre, N.Y. engagement, Oct. 3. The date was called off when it was becoming evident that her frail frame, which had shrunk to 65 lbs., would be unable to withstand an arduous tour. She normally weighed 90-95 lbs., was 4-10 in height). In the U.S. she planned to introduce her latest husband of just over a year, a Greek hairdresser Theo Sarapo, whom she converted to a singer.

Despite her extreme popularity in America, her first date here was not a success, notwithstanding her great European reputation. She was originally imported to the United States by the late Clifford C. Fischer for presentation with Les Campagnons in a legit stand. The critics failed to dig this plain, frail woman dressed in an unbecoming black dress. The show failed, but it did excite the management of the now defunct Versailles and she was brought back to New York about a year later for a series of phenomenal runs. She achieved the greatest artistic and financial success at the Nick Prounis-Arnold Rossfield-John Boggiano spot. It was also at this cafe that she underwent one of her greatest tragedies. Her lover, fighter Marcel Cerdan was killed in a plane crash Oct. 29, 1949. She was awaiting him in the

(Continued on page 50)

Gene Norman Sells His Crescendo, Interlude, L.A. To Flack and 3 Others

Hollywood, Oct. 15.

Crescendo and Interlude niteries on Sunset Strip have changed hands. A Corporation composed of Shelley Davis, who for some years has publicized spots, and three others paid former owner Gene Norman a reported $96,000 for operations.

Each of group, which also includes Davis' father, Charles, attorney Ted Flier and Eldon H. Emerson, put up 25% of payment. Property isn't included, but seven-year lease on site is. Davis fils will front niteries.

Bookings to date include Homer & Jethro, Marquis Chimps and Vicki Carr, Oct. 24-Nov. 3; Wayne Newton & Bros. and Bill Cosby, Nov. 7-17; Jackie Mason and Martin Denny orch, Nov. 20-Dec. 1. Thereafter, booking sheet is bare.

ARA PREXY ELKORT MAY NOT RUN AGAIN

Eddie Elkort, for nine years president of the Artists Representatives Assn., has indicated that he will decline to run for a 10th term. However, a group of agents is asking that he continue in order to make it a round decade at the helm of the agency group.

Meanwhile, Elkort has again been nominated for the ARA board of governors. The board, following election, designates the officers. Others nominated for the panel are Ted Adair, Willard Alexander, Hattie Althoff, Lawrence Barnett, Dave Baumgarten, Bert Block, Dave Cohn, Joe Glaser, Howard Haussman, Dick Henry, Ben Kuchuk, Jimmy Mark, Al Perry, Max Roth and Joe Williams.

Associate members nominated to the board are Fred Harris, Gil Nelson, Stan Seidenberg, Joe Singer and Norman Weiss.

Pressure of business, Elkort said, was his reason for stepping down from the presidency. He was the first representative of a large office elected to the post. He originally became prexy as an indie when he represented the Lew & Leslie Grade Agency of London. When that office was absorbed by General Artists Corp., he continued as president.

Sinatra's Exit Probably Salves Snafu in Nevada

Reno, Oct. 15.

Frank Sinatra's avowed departure from the Nevada gambling scene probably will be "routinely acknowledged" by the State Gaming Commission when it meets in Carson City Oct. 22, a spokesman said this week.

Sinatra facing revocation of his gambling license on grounds his Cal-Neva Lodge at Lake Tahoe catered to Chicago underworld figure, Sam Giancana, announced last week he was withdrawing from gambling.

He said he wanted to consolidate his business interests and keep them largely within the entertainment industry, and that disposal of his casino interests were in line with this policy.

Sinatra did not file a notice of defense against Gaming Control Board charges that Giancana was entertained at the Cal-Neva, that he used vile language in seeking to have board chairman Edward Ilsen drop an investigation of the visits, and that a Sinatra aide attempted to bribe gaming agents. Giancana is one of 11 reputed hoodlums listed in the "Black Book," and casino operators have been warned that catering to any of them may result in loss of license.

Although gaming codes state that failure to file a notice of defense against a license revocation attempt is tantamount to admitting the facts of the matter, a commission spokesman said it was likely the commission would revoke the license formally "so there will be an official record."

Sinatra holds a 9% interest in the Sands Hotel on the Las Vegas Strip and 50% in the Cal-Neva. There have been no official reports on how much these shares are worth, although there have been estimates of up to $3,500,000.

The spokesman said Sinatra could either sell his Sands Hotel interest to new investors or turn it back to the hotel corporation, which could easily absorb the shares for subsequent disposal. The Cal-Neva operating group has only two other stockholders and there was speculation Sinatra would dispose of his shares personally. The Cal-Neva is licensed only for a seasonal operation. It is closed now and the operators must be approved for a new gaming license before it can reopen.

"It the commission decides the other owners are financially able to operate the Cal-Neva, they could be licensed if Sinatra is out of it," the spokesman said. "There would be no license if there was any reason to believe Sinatra still had an interest."

The spokesman said there was "no time limit, as such" for disposal of the interests in either hotel "but we expect this to be done as soon as possible."

'SRO' in N.Y. Fair's Amusement Area Spills Overflow Into States Sector

All space having been allotted in the Lake Area of the New York World's Fair, which is the amusements section, the entertainment is spilling over into the States Exhibits area. One of the largest entertainment complexes at the Fair will be the Louisiana at the Fair exhibit, which will have a theatre along with 15 cafes of various types, most of them with entertainment.

G. Michael Novel, who was active in obtaining backing for the venture, will be the major entertainment buyer. It's not an official state show, but has the imprimatur of the state through an executive order signed by Gov. Jimmie H. Davis on June 3.

Major item in the exhibit will be a Grand Opry House, policy of which is still to be determined. There will also be many cafes on the Bourbon and Basin Streets area of the Louisiana exhibit.

According to Novel, negotiations are current for Al Hirt and Pete Fountain to take over the concessions of two niteries. Novel will seek to recreate an atmosphere in some of the cafes of the old era when New Orleans spawned some of the jazz greats.

He hopes to promote a Mardi Gras, and an atmophere with street parades. He even hopes to stage a jazz funeral of the type that prevailed around the turn of the century in New Orleans' Negro sections.

Some of the cafes to be open at the Louisiana exhibit will include replicas of The Old Absinthe House, Zazarac, Two Sisters Cafe and others. There will also be eateries featuring some of the state's more famous dishes. Among the restaurants will be a Horseshoe Bar to be operated by Diamond Jim Moran Jr.

One 5th Ave., N. Y., Drops Exclusive Booker Policy

One Fifth Ave., N.Y., is going off the exclusive booker policy and is changing over into an open spot starting in December. Management will hold weekly auditions when the new policy begins. Booker has been Henry Hermann.

Idea is to get a greater flow of new talent and for management to establish a more variegated act supply for the nitery.

Govt. Lien Shears Black Sheep, Mpls.

Minneapolis, Oct. 15.

Troubles continue to mutiply for the erstwhile tony but no longer ritzy franchised private Black Sheep key club here. One of a number of such spots throughout the country, it preemed locally more than a year ago charging $100 to join it and cover the first year membership dues.

On the heels of being stripped of all of its furniture by two creditors, the club last Wednesday (9) was shuttered by the federal government because of nonpayment of taxes. George Lethert, Internal Revenue Service district director, had a sign posted on the front door announcing the seizure and warning against tampering with or removing any of the remaining property on the premises.

Lethert says the Government has a lien against the club for failure to pay $3,867 in taxes withheld from employes' salaries. He charges that a number of demands for the payment have been ignored and warned the owners that unless they now come across the property will be sold by the Government to satisfy its lien.

Two former young women bookkeepers, who alleged they've been unable to collect $1,000 in salaries the club owns them, obtained default court judgments enabling them to seize the club's furniture at a noon hour when a number of members were present lunching.

The court has given the club until this week to post a bond covering the former employes' judgments, attorneys' fees and the cost of seizing and storing the furniture which is mortgaged for $68,000. If it does so, the $1,000 judgments against the club will be vacated to permit trial of lawsuits brought in the matter. Otherwise the furniture will be disposed of to satisfy the judgments.

There also are pending a number of other judgments and lawsuits against the club alleging failure to pay debts.

Oldtime Vaudeville Show Gets a Modern Touch In '64 Ramblerama' Unit

U. S. big business having harnessed show biz to its purposes, is constantly increasing an entertainment tiein with sales. In recent years, consumer goods manufacturers have been sending out troupes of performers in ever growing numbers to make direct pitches for sales. There seems to be no area in which this idea is immune. It's a format that runs the groove through the old medicine shows through Hadacol and now to Rambler automobiles.

The difference with the Rambler show is its pitch to a truly unique audience. It's aimed at the GIs stationed abroad. American Motors has commissioned a troupe of entertainers who bowed Thursday (10) at the Persian Room of the Plaza Hotel, N. Y., and almost immediately afterward took off for Europe, where they opened Saturday (12) at the South Ruislip Officers Club, England.

They'll play through Dec. 6 on an itinerary that includes stops in England, Germany, France, Italy and Spain. It's an unusually large troupe and should be a conversation piece among GIs which should help sell Rambler cars in one of

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Josy Baker Boffo In Carnegie Bash

By JOE COHEN

Josephine Baker, the Negro singer-expatriate who returned to the U.S. for a Carnegie Hall, N.Y., recital Saturday (12) still has the power to make the crowds go berserk. At age 60, which she frankly announces, Miss Baker wears her extensive wardrobe with the grace of a Balensiaga model, adds dimension to the coutoure and a sense of theatre to the fashion world. Miss Baker also added to the bizarre with her hairdo or wig (who can tell these days?). She remains an overwhelming personality at her age, and in an era where youth is seeking the spotlight.

Miss Baker made her Carnegie bow, unfortunately, during a weekend when the air was heavy with the deaths of Edith Piaf and Jean Cocteau. It was a double blow for Francophiles, who seemed to be missing at this event. The affair was a benefit for several civil rights organizations and for her village in France, where she supports a number of orphans. She worked without fee that evening, the audience paying up to $25 for admission.

Miss Baker, a product of the Cotton Club era, long ago went to Paris and was a sensation on the strength of her personality. At a time when Parisian nudes were at their nudest, Miss Baker made a tremendous splash with a costume made of bananas. Her personality and vigor were the backbone of an act that made her an international figure.

That vigor and tremendous personality remains. The audience at Carnegie refused to concede that some of her mannerisms were dated or that she was a heritage of a world that was. Her work seemed to be a clash of several arts—that of the singer-songwriter and coutourier. Some creations made for her by the top high fashion houses of France were exciting and breathtaking. There isn't a song that can compete with that splash of color and design, and there isn't a tune that can go with these masterpieces. They can be worn only with some slight background music. These garments are a tremendous symphony

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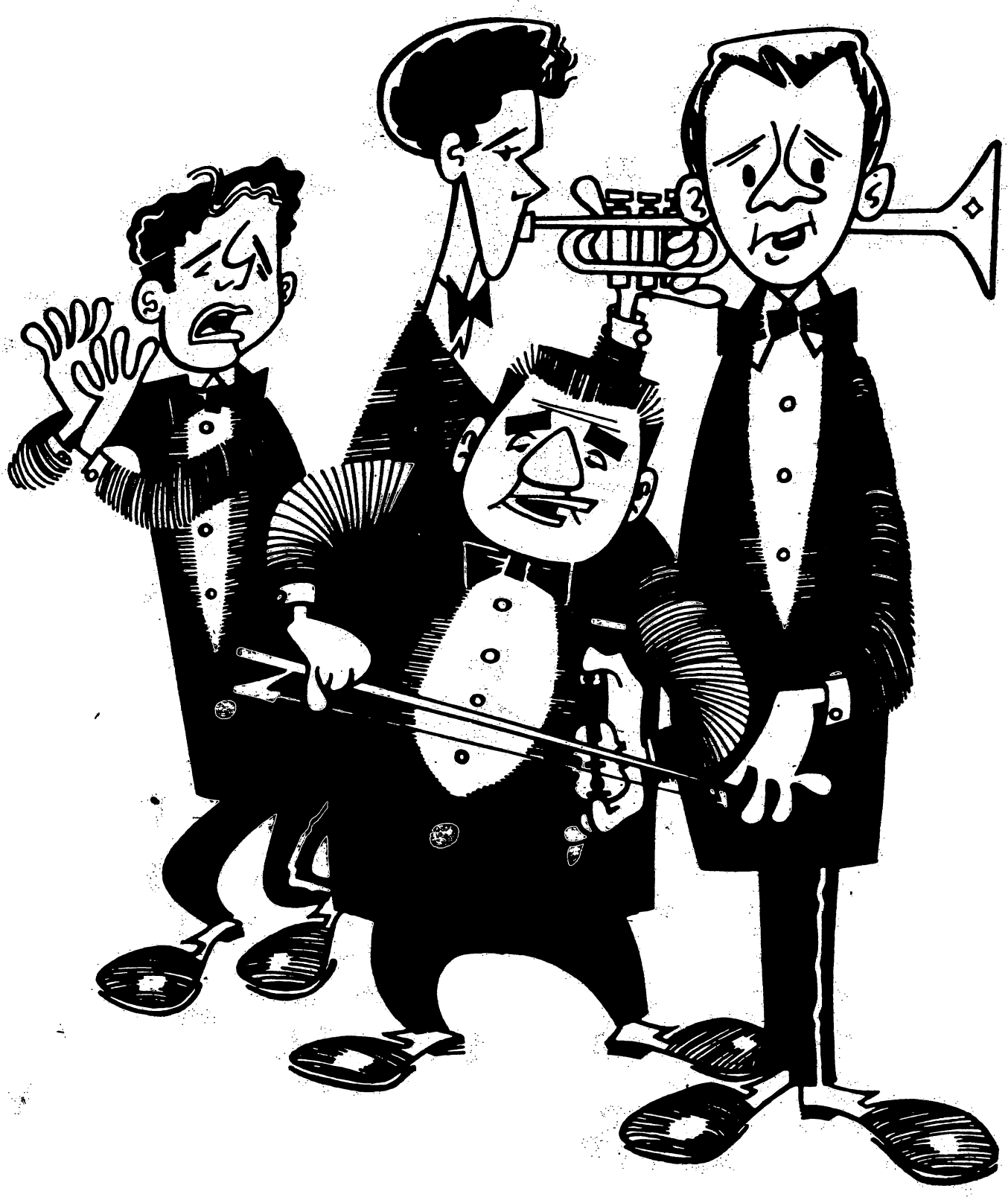
THE FOUR SAINTS



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Rambler Show For GIs

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the toughest markets in the world. Overseas, the American car manufacturer has the competition of the sleek, chic European makes and models.

The idea is to stress the advantages of the American car, which is sold through post-exchange system at a cutrate. But this is the big pitch—it can be brought into the U. S. upon completion of the GI's European tour on a duty-free basis. Last year, PX sales came to approximately 6,000 cars, and the goal is to step up this amount appreciably with "64 Ramblerama."

If this show gauges GI tastes accurately, the kind of entertainment sought by today's servicemen isn't far removed from the type of unit that was sent out by USO-Camp Shows during the wartime era. It's essentially an old-fashioned vaudeville show with a six-girl acrobatic line. It makes some concessions to modernity with a turn billed as the Chantones who put on a Hootenanny act, but it's hardly a true folk turn.

The line constiutes a pretty and talented group, who do tumbling and acrobatics in a lively manner. The costumes are good and the routines are applause winning. The girls should entice whistles from the red-blooded American boys who will comprise their audience in the overseas bases.

There is further femme interest in the show. The Lindys (Dorothy Evans and Patricia Hailwood from England) are blond singers who work in an acceptable manner and should get by on their looks.

The comedy is by Lewis & Dane, who also act as emcees, and Wayne Roland, a ventriloquist. The comedy team is weak on the repartee but there are moments when their work is commercial. They make the sole Rambler references in the show.

Roland exhibits some good ideas in his routine. He works two rubber-faced dummies, a modus-operandi which permits an unusual latitude of expression, and there are other good gimmicks in his act. The male singer is Al Alberts, formerly of the Four Aces, who works robustly.

The great expense to which Rambler and its ad-agency, Geyer, Morey & Ballard, have gone is seen by the fact that they've given this already large troupe a six-piece band to accompany them. Michael Massa conducts the crew capably.

William M. Wey is in charge of production, and Lenore Sutton did the choreography and costumes.

Jose.

64 Ramblerama

Ramblerettes (6), *Lewis & Dane, Wayne Roland, The Lindys* (2), *Chantones* (3), *Al Alberts, Michael Massa Orch., producer, William M. Wey; choreography and costumes, Lenore Sutton. Previewed at Persian Room of the Plaza Hotel, N.Y., Oct. 10, '63.*

Valachi

Continued from page 48

trol over the records that go into the machines.

"I heard about it," said the star witness, "but I don't know too much about it." Then he added: "I had some jukes myself. I bought my own records . . . along 10th Ave. . . . not many, maybe 15 a week."

Javits asked at that point if he knew of any connection between the rackets and record companies.

"Maybe, I don't know," was his answer.

To a final Javits question of whether the mob had an interest in any entertainers, Valachi reported cryptically: "Frank in the Bronx has an interest in a girl singer." No further identification was asked or offered.

'Village' & The Copa

Valachi capped his testimony by telling of the Greenwich Village clubs Genovese owns and how New York's Copacabana "belongs" to Frank Costello. Valachi also revealed he owned a small piece of a Havana club but sold out "before Castro started causing trouble." The rest of the mob followed suit when Castro wanted half their take, he added.

After casually ticking off four Village clubs, The Savannah Club, Rocky Village, 181 Club and 82 Club, he said are in the Genovese domain, he told of the conversation he had with Genovese in the Atlanta Federal Penitentiary where they were cell mates.

"I had heard," said Valachi, "that Joe Pagano (of Genovese's army) had a piece of the Copa. So I mentioned it innocently to Vito. He blew up, he asked me who told me. And he said, 'you have my permission to tell everybody that I gave the Copa back to Frank Costello and to nobody else'."

Historically, this is supposed to have happened after an unsuccessful gangland attempt on Costello's life in 1957. Costello was temporarily stripped of all his power and influence and then, in Genovese's words, was reinstated and given the Copa back.

Valachi explained that owning a piece of the Copa could mean anything, the usual hatcheck concession or anything else. This led him to a further explanation that two other Cosa Nostrans at one time paid $25,000 for the Copa hatcheck concessions and cleared a net profit of $30,000 in one year.

The two concessionaires were known quaintly as Phillip Lombardi, alias Benny the Squint or Ben Turpin, and Arthur "Chink" Leo.

Josy Baker

Continued from page 48

in themselves and seem to overwhelm any vocal arts accompanying them. The model, however, is glorified.

Yet one had to listen intently to rise above the visual accoutrements. Miss Baker's vocal pitch has lowered somewhat, as is normal with age even in this ageless femme. She carries a tune well and it would have provided an excellent yardstick of herself had she sung a tune into her jewel-studded mike which she felt would be expressive of herself in a simple costume and bathed only in a small spotlight. On this weekend, some could not help but recall the recital in that very hall a few years back by (the now late) Miss Piaf, who wore only a simple black dress and sang with her heart of the cruelties inflicted upon her.

Miss Baker showed excellent taste and contrast in the selection of acts to give her a breather and opportunity to get into those tremendous gowns. The contrast was topped with the acro work of the Wazzans (7), when went as far as a four-high pyramid, and who tumbled with dazzling speed. There was also the excellent dance work by an Israeli troupe, the Fibich Dancers who did a spirited hora and a Hassidic Wedding Dance. They gave an extremely lithe and meaningful recital. There was also Laverne French & Partner in an Afro number well delivered, and an extremely supple Indian dancer billed as Boshkow.

Al Van Petten, Pete Katz Join GAC Variety Dept.

General Artists Corp. has hired two additional agents. Al Van Petten, formerly with UTM Artists Ltd. which was absorbed by GAC some months ago, will work in the variety field. Peter Katz will join the variety packaging department.

Van Petten will succeed Al Olweil, who resigned recently to join Joe Glaser's Associated Booking Corp. Hollywood office.

Edith Piaf Dies in Paris

Continued from page 48

U.S. but she refused to cancel her performance that evening, and sang to a hushed audience all of whom were mindful of her great grief.

Early Start

Miss Piaf's bouts with tragedy started at birth. Her mother, was a singer and her father a travelling acrobat. She was born on the Rue Belleville, with two policemen assisting in the delivery. Her father arrived after the birth. She was named Edith Giovanna Gassion and immediately left in the custody of her grandmother who operated a brothel. At an early age, she went blind because of a poorly treated conjunctivitis. It was this early life tragedy which turned her to religion. She went to the Basilica of St. Theresa at Lisieux, and through a miracle recovered her sight. Afterward she entered the acrobatic act of her father, who would tell audiences that she customarilly does a double somersault, but because of a recent illness, she would sing instead. Thus was born her early singing career.

At 16, Miss Piaf, suffered another tragedy. Her lover, a soldier stationed in Paris, was transferred. The child born of that affair died in infancy. Afterward, she started singing in the streets with a friend passing the hat. She was heard by Louis Leplee, proprietor of a seedy cafe, who was later murdered in gangland fashion. Leplee rechristened her Piaf (The Sparrow), put her into a simple black dress, which remained her trademark, and presented her in his nitery. Here she was heard by Maurice Chevalier, among others. Chevalier remarked, "Cette Mome—elle en a dans la ventre." ("That kid really has it on the inside."). She was later accepted in the Paris music halls and was on her way. She wrote songs, and made records, both of which provided her with big incomes, and her appearances were at the standard rate of $1,000 nightly. Yet despite her big earnings, she was constantly broke because of her aid to needy.

In the last year, she tried to make a comeback. She sang on a tour with a physician in the wings. Yet it was evident that although the tragic note in her voice remained, the volume and stamina was gone. Her voice became nearly as thin as she was, and it was inevitable that she had to call off her American tour. The news was cabled to her American adviser, Eddie Elkort by her longtime manager Louis (Lulu) Barrierre.

Miss Piaf was also married for two years to singer Jacques Pills (Peals) in a ceremony in New York while working the Versailles. It was feared by many that since she was rich and with a husband younger than she was, the tragedy in her voice and songs would sound empty. This was never the case—it was the overriding factor in her life.

Miss Piaf, even in death, was not entirely liberated from the tragedy which followed her. Although more than 100,000 turned out to pay her homage at her funeral, she was not permitted a Roman Catholic Mass because she was once divorced and had married into Greek Orthodoxy. However, Rev. Jasques Leclerc, chaplain of the Catholic Union of the Theatre & Music Hall, led prayers and pronounced a blessing at the Pere Lechaise Cemetery where such figures as Rossini, Balzac, Colette, Sarah Bernhardt, Oscar Wilde, Chopin and other famous figures of the artistic world lie.

'Hootennany 63' Rousing $13,864 at Carnegie, N.Y.

The Hal Zeiger promotion, "Hootenanny 63," Friday (11) at Carnegie Hall, N.Y., brought a big $13,864 in two shows at a $3 top. This is a repeat date for this display, as the first of Zeiger's series took place here in late August. First show was a near sellout and second, at midnight, had a big house, although not quite full.

Show comprised a non-name parley. Participants included Danny Cox, Casey Newman and Pine Valley Boys.

Josephson Exits Agency Biz For Personal Mgt.

Marvin A. Josephson has left the talent agency business for personal management. Most recently with Ashley-Steiner-Famous Artists, he resigned last week to join Robert Chartoff Associates.

Josephson was with MCA for several years before moving to General Artists Corp.'s Chicago office. Recently he went to New York, where he worked for A-S-FA for several months.

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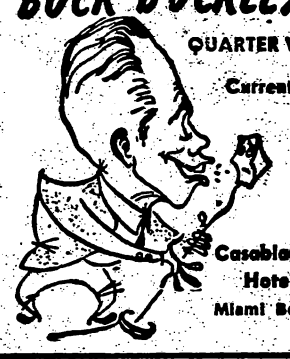
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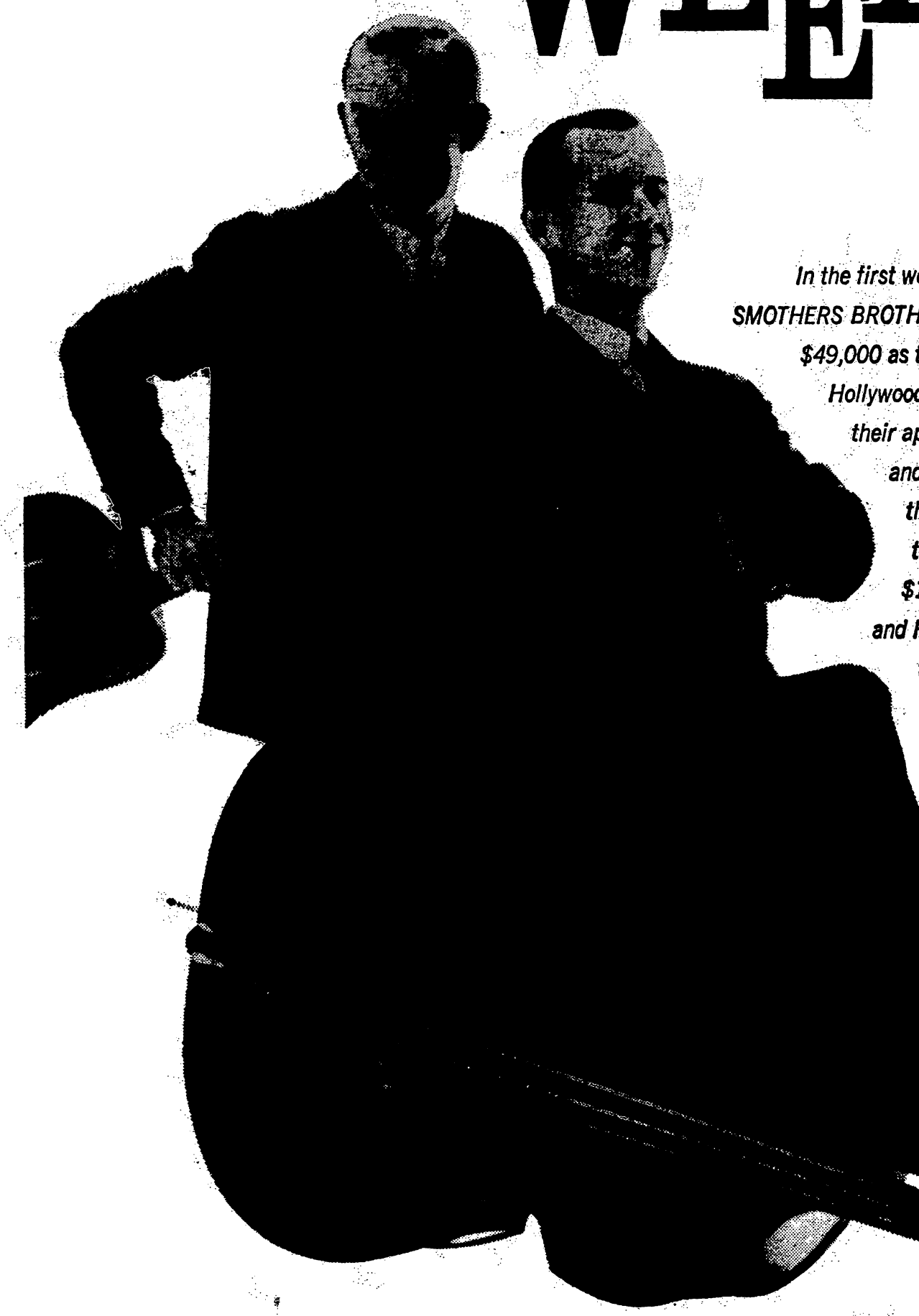

In the first week of October the SMOTHERS BROTHERS grossed $49,000 as the headliners at the Hollywood Bowl, got rave reviews for their appearances on the Garry Moore and Judy Garland Shows, introduced the new Pontiac on national television and radio, grossed over $17,000 in SRO concerts at Sacramento and Fresno, California, had all three albums on the record charts and watched their new single, "Jenny Brown," take off like a rocket.

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New Acts

CAROL LAWRENCE & CO. (5)
With John Harmon & Robert Lone
Variety
55 Mins.
Persian Room, New York

Carol Lawrence is a nitery click too.

This is not surprising. The versatile musicomedy-video-concert star has been in every medium but the saloons and it was natural that she debut at the Persian Room of the Hotel Plaza, where (1) Robert Goulet premiered so effectively and (2) in the hotel which was the scene of their nuptials only four weeks ago.

Although her telexposures figured so effectively in the standout grosses she achieved subsequently —and of course her identification as the original femme lead of "West Side Story" is her high-mark in legit annals—she never played the niteries.

In the same hip show biz manner which has marked an already distinguished string of credits, she has fortified herself with top artisans in shaping her new turn. Vet choreographer Tony Charmoli has fashioned her a good act, aided and abetted by two personable and talented aides, John Harmon and Robert Lone; special material by Fred Ebb; special arrangements by Luther Henderson and Don Pippin; and her personal maestro, Joe Harnell.

And not the least of it is her innate savvy on audience values.

Miss Lawrence brings a new gimmick to the cafe floor which has seen everything from make-up-in-full-view to bubble bath and shower affections. Hers is a "dancing ladder." She is glided on the conventional stepladder which is on ballbearings, ingeniously manipulated by her sturdy juvenile aides, creating fetching swirling bouffant dance effects as she projects her thesis of "I'll Do Anything" to "Friendly Star," "Ridin' On The Moon" and "Ridin' High."

Ebb's special material gives the star and the two talented boys full opportunities. Incidentally, the latter pair are destined to make their show biz mark on their own.

After the special openers there's a folk group and thence a "dance group" (jazz, Spanish, waltz, cha-cha, strip—this in comedy fashion of course—and hoedown). A neat paraphrase, "Thank Heaven For Little Boys," finales with the "West Side Story" medley.

Miss Lawrence solo, and later with Goulet, has been a show biz phenomenon as a b.o. grosser. The seeming accumulation of her legit credits, of which "WSS" is the sturdiest (the ensuing "Saratoga Trunk," "Subways Are For Sleeping" and "Night Life" were relatively shortlived) plus her judicious videxposures on the Garry Moore, Perry Como, Ed Sullivan and other shows have given her vast audience identification throughout the land. Subsequently her eight-week concert with Goulet proved equally b.o. socko and she should repeat in the niteries.

Miss Lawrence has the fundamental versatile ingredients for mass and class acceptance. She projects like the Eiffel Tower in her standout audience empathy; furthermore, the will-to-please is fortified by nothing but talent.

The Persian Room, which clicked with its reopening-of-the-season Xavier Cugat-Abbe Lane, has another winner in this booking. On the horizon is another Gotham saloon debut, Ethel Merman, who, however, has done her stuff in Vegas, etc.

Miss Lawrence, in turn, has yet to invade the casino belt, Miami Beach and the like, but she'll conquer them with the same facile grace as the posh Plaza boite. Emil Coleman's AFMers gave her socko backstopping, fortified only by two of her own musicians and special conductor. Mark Monte's Continentals, per always, alternates with the equally surefire dansapation.
Abel.

CHUCK DODDS
Songs
20 Mins.
Living Room, N. Y.

Chuck Dodds is a newcomer who has learned his craft well. He has careful arrangements, shows careful grooming and a well-schooled way around a tune catalog. Hhis projection is forthright and pleasant and he's at home with many types of tunes.

Dodds is a singer of competence and indications are that he could make his way in the musical comedy field. He has a good speaking voice as well and his enunciation is such that he can make lyrics known to the upper reaches of a house.
Jose.

RODNEY DANGERFIELD
Comedy
20 Mins.
Town & Country, Brooklyn

Rodney Dangerfield has been around, possibly under another name, but there is no record of him in the New Act file. According to his opening routine, Dangerfield selected this tag presumably because of a routine on names, which is a fairly funny recitative. After this opening gambit, Dangerfield dwells on domestic humor which finds a ready response with this bourgeois audience.

Dangerfield is a good technician who has broken in well on the Catskill and clubdate circuit. He seems equipped with a good innate sense of humor, knows how to adjust himself to the crowd in the room, and seemingly has enough material to change direction of his act at any time. He should do okay on the cafe circuits.
Jose.

RUBEN RIVAS CO. (4)
Songs
45 Mins.
Cork Room, Toronto

Deemed the hottest Latin-American property in Toronto, Ruben Rivas of Mexico City is in for two months at the Cork Club. There is a $2.50 cover charge at the 130-capacity room and Rivas is jamming them in with his sophisticated singing, plus his leading the quartet sessions that run till 1 a.m.

Particularly in baritone warbling, this former fronter for Xavier Cugat is a standout with the femmes for his good looks and singing to his own accompaniment via guitar of such numbers as "Jamaica Farewell," "Granada," "Malaguena," "Brazil" and "Besame Mucho" when caught. Rivas appeals to all customers in his three 45-mins. appearances.

Clad in black, tight-fitting Mexican costume, he also leads Paul Neary, drums; Frank Colucci, piano; and Peter Cleary, bass, for lotsa Latin-American interludes of cha-chas etc., and is outstanding in solo stepouts. Rivas sings in Spanish, Portuguese and, of course, fractured English, 50-50, including Broadway pop tunes, plus trick falsetto finishes.

Ruben Rivas is all right in his baritoneing, phraseology and choice of material—and is packing 'em in.
McStay.

SANDY
Songs
26 Mins.
Riverside, Ottawa

Sandy, who doesn't bill her surname (Scoville), is a canary tailored for lounges and niteries. She's a tall, blond looker, stacked, with plenty chirp ability and staging savvy, and equipped with nice pipes which she has under control throughout. The sound is sexy without evidence of straining for it and the sight is enhanced by chic gowning. Stint uses no gabbing, all chirp, but manages to gather the customers close sans special effort.

While she could handle larger rooms, she's best in the intimate ones where she can cuddle the customers with her thrushing and charm.
Gorm.

PETER & NEV
Sons
32 Mins.
LeHilbout, Ottawa

These young chaps will have to decide whether they're going to be country & western or folk & blues singers. At present, while billed as "bluegrass," their material is mainly straight country and they are relentlessly nasal during most of their few other numbers as well. Their large, 95% youthful audience, however, loved everything.

Their closer, "Nine-Pound Hammer,"—a real folk tune—was the first in which both more or less deserted the country twang. If they want to retain it they may make a mark, with more experience, in that crowded field; but few coffeehouses go for it, and probably no intimeries. They're promising—especially Hodgson — and will be ready for wider exposure when they've settled on a style.
Gard.

GALE GARNETT (1)
Songs
15 Mins.
Blue Angel, N.Y.

Gale Garnett is a folksinger who has the basis for a solid act in her present turn at the Blue Angel. It's still a little rough around the edges to really register particularly effectively but she warbles in a manner which shows promise.

A husky-voiced chirp who has some strength with the blues, Miss Garnett works with guitar accompaniment provided by Steve Mann. She creates a right appearance for the folk bit and opens with an oke version of "Wanderin'," done as a bluesy ballad. Part of the act is made up of tunes she wrote herself like a supposedly comic, "The Mistress," which doesn't really come off. Her moppet blues, "The Prism Song," is pleasant enough though.

Also in the turn is a song from the bag of Miriam Makeba which she handles with okay style and she closes with a treatment of "Take This Hammer" on which she tends to overdo. Accompaniment for this item is also wrong somehow in that singer and guitar don't jibe all the time. Many of these points could be cleared up with more work on the act, however, as the young femme evidences a desire and potential that could be developed.
Kali.

Vegas' Tallyho

Continued from page 2

a nine-hole golf course, four restaurants, and "not a single slot-machine."

The experiment lasted 232 days —the hotel officially opened on Feb. 22.

The end came unexpectedly at 2:05 p.m. Thursday when Clifford Jones, Lowe's attorney, and two certified public accountants took over the Tallyho's receipts and account books. Minutes later, tenants and employees were scurrying through the spacious lobby. An evacuation by taxicab began as the order spread to "empty everything out immediately."

Within an hour, cash had been stacked into moneybags at the room counter. Hotel officials sat, talking in low tones, in the lobby. Hastily-summoned security guards barred the entrance from the public. At 4 p.m. the only way to go at the Tallyho was out.

"It's false to predict an economy on a single industry like gambling," Lowe said when the Tallyho opened. On closing day, the payroll had dropped from 250 to less than 100 employees.

In a brief shutdown announcement, Lowe noted:

"I believed I could prove to the world that a first-class hotel could operate in Las Vegas without gambling. I was wrong. I will remedy the situation at the Tallyho as quickly as possible and reopen with a casino."

The Tallyho offered "golf all day for $2.50" as a tourist attraction. An employee told VARIETY during the evacuation scene that only one foursome was on the course when the word came that the bold experiment was over.

A Lowe spokesman said the owner decided on a swift shutdown to "cut down his losses during the rebuilding period. We could have dragged it out, but what would have been the point?"

Lowe's announcement of his new plan concluded with the assurance:

"Our new facilities will be equal to the best in Las Vegas, and we hope to have them ready to open on May 1, 1964."

CURRENT BILLS

WEEK OF OCTOBER 16

NEW YORK CITY

MUSIC HALL — Rockettes, Corps de Ballet, Raymond Paige Symphony Orch.

AUSTRALIA

MELBOURNE (Tivoli) — June Bronhill, Jon Weaving, Suzanne Steele, Pauline Garrick, Gordon Wilcock, Ivan King, Kevin Mills, Maureen London, Ray Collier, David Gray.

SYDNEY (Tivoli)—Jeff Warren, Susan Swinford, John Rickard, Lina Denison, Geraldine Morrow, Ron Bennett, Geoffrey Veitch, Suzanne West, Jacqui Carroll, Andrew Guild, David Phillips, Christopher Hill.

BRITAIN

Tower Circus—Charlie Cairoli & Co., Great Pusztai Troupe, Flying Zemgannos, Rudi Llata, Los Onas, Ruppert's Bears, Circus Animals, Eugen Weidmann, Robert Bros., Bobby Roberts, Baranton Sisters, Hermanis, Sacha Houcke & Edith Schickler, Bears, Desmond Marks, Our Sammy, Little Jimmy & Circusettes.

BLACKPOOL (Tower Ocean Room) — Frankie Davidson, Patricia Stark, Tony Heaton, Del-Derrick & The Three Bells.

The Blackpool Tower Ocean Room—Roy Stevens, Sonny Roy, June Glynne, Johnny Laycock, The Nutcrackers.

LIVERPOOL (Empire)—Jimmy Edwards, Beryl Reid, Reg Varney, The Raindrops, The Kuban Kossacks, Los Flamencos, Neil & Pat Delrina, Jimmy Curries' Waltzing Waters, The Joan Davis Dancers.

MANCHESTER (Palace)—The Beverley Sisters, Eve Boswell, The Monarchs, Dalley & Wayne, Ted Rogers, 5 Olanders, Eliane & Rodolph, 4 Escorts, Derek Taverner Singers, Joan Davis Dancers.

LONDON (Palladium)—Arthur Haynes, Frank Ifield, Susan Maughan, Nicholas Parsons, Bob Wallis and Storeyville Jazzmen, Rudy Cardenas, Walter Gore Ballet Group, Ken Morris & Joan Savage, The Ross Taylor Dancers, Dorothy Dampier, Leslie Noyes.

VICTORIA PALACE — John Boulter, Tony Mercer & Dai Francis, Leslie Crowther, Margo Henderson, George Chisholm Jazzers, Schaller Brothers, T.V. Toppers, Pat Ellis.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Tad Truesdale, Ritchie Haven 3, Johnny Barracuda.

BARBERRY ROOM—Conrad Monjoy.

BASIN ST. EAST—Dick Gregory, Ramsey Lewis, Page Cavanaugh.

BITTER END—Tarriers, Woody Allen.

BON SOIR—Felicia Sanders, Marge Cameron, Enid Mosier & Alphonso.

BLUE ANGEL—Vaughn Meader, Patricia Scott.

CHARDAS — Lia Della, Bela Babai Orch, Elemar Horvath, Tibor Rakossy, Dick Marta, Janos Hozzsu.

CHATEAU MADRID—Los Chavales de Espana, Emilio Reyes Orc., Carbia Orc.

COPACABANA—Tony Bennett, Pat Cooper, Joseph Mele Orc., Frank Marti Orc.

CRYSTAL ROOM—Maria Velasco 3, Larry Storch, Jay Lawrence.

EMBERS—Dorothy Donegan.

GRINZING — Kalman Banyak, Henry Butz.

HAWAIIAN ROOM — Dee Marquez, Keolu Beamer, Auletta Orc.

HOTEL AMERICANA—Buddy Greco, Enrique Madriguera Orc.

HOTEL ASTOR—Eddie Lane Orc.

HOTEL NEW YORKER—Milt Saunders Orc., Frankie Dash.

HOTEL PARK SHERATON — Irving Fields 3.

HOTEL PLAZA — Carol Lawrence, Emil Coleman Orc., Mark Monte Orc. **Plaza-9 Room:** Julius Monk, Carol Morley, Gerry Matthews, Rex Robbins, Lovelady Powell, Susan Browning, Gordon Connell, William Roy, Robert Colston.

HOTEL ROOSEVELT — Juan Carlos Copes Ballet, Milt Shaw Orc.

HOTEL ST. REGIS—Peter Duchin Orc, Nancy Manning, Quintero Orc, Walter Kay, Jani Sarkozi.

HOTEL SAVOY-HILTON—Arturo Arturos Orc.

HOTEL STATLER HILTON — Cecil Lloyd.

HOTEL WALDORF-ASTORIA — Alan King, Myer Davis Orc.

INTERNATIONAL — George White's Scandals, Mike Durso Orc.

LATIN QUARTER—Bert Wheeler, Tom Dillon, Charlivels, Glenda Leigh, Art Johnson, Jo Lombardi Orc., Sam Binder Orc.

LIVING ROOM—Lainie Kazan, Morty Storm, Jerry Holmes, Brothers Cain, Bob Ferro Orc.

NO. 1 FIFTH AVENUE—Hankinson & De Maio, Bob Fisher.

RAMONDE—Violinaires, Vince Donato.

RAT FINK ROOM—Jackie Kannon, Annette Sanders, Gene Stridel, Norm Geller 3.

SAHBRA — "Land of Milk & Honey," Leo Fuld, Bob Phillips Orc.

SQUARE EAST—"To the Water Tower," Bob Dishy, Paul Dooley, Anthony Holland, Andrew Duncan, Barbara Harris, McIntyre Dixon.

TOWN & COUNTRY—Tony Martin, Rodney Dangerfield, Terrace & Elita, Ned Harvey's Orc., Rod Rodriguez Orc.

UPSTAIRS & DOWNSTAIRS — Ronnie Graham, David Rounds, Barbara Quaney, Jon Stone, George Coe, Bob Rogers, Sam Pottle, Mabel Mercer.

VIENNESE LANTERN—Monica Boyar, Bes-Ariene, Ernest Schoen Orc.

VILLAGE BARN—Piute Pete, Charles Slavin, Ada Cavallo, Danny Curtis, Kingsmen 4, Lou Harold Orc.

VILLAGE GATE—Brock Peters, Monzo Santamaria, Dakota Staton.

VILLAGE VANGUARD—Sonny Stitt, Bill Evans 3.

CHICAGO

BLUE ANGEL—"International Calypso Revue," Mitsou, Maurishka, The Calypsonians, Al D'lacey Orc.

CONRAD HILTON—"Hat's Off!" Lee Caron, Blackstone Jr., Helga Neff & Theo Ernst, Sherry Stevens, Ernie McLean, Boulevar-Dons (5), Boulevar-Dears (5), Jimmy Palmer Orc.

CRYSTAL PALACE—Randy Armour Singers, Steinberg & Kadish.

DEL PRADO HOTEL—"Hits of Broadway" revue.

DRAKE HOTEL — Patachou, Jimmy Blade Orc.

EDGEWATER BEACH—Dorothy Donegan, Edgewater Beach Guys & Dolls, Don Davis Orc.

GATE OF HORN—Carolyn Hester, Contemporary Folk Group.

LE BISTRO—Anita O'Day, Connie Milano Trio, Larry Novak Trio.

LONDON HOUSE—Jonah Jones Quartet, Jose Bethancourt Trio, Larry Novak Trio.

MISTER KELLY'S—Jackie Gayle, Jackie Cain & Roy Kral, John Frigo Trio, Marty Rubenstein Trio.

NEW LIVING ROOM—Rocky Rockwell & His Group, Pam Garner.

PALMER HOUSE—Frankie Laine, Roger Roy, Ben Arden Orc.

PLAYBOY — Bonnie Jacobs, Michael Dees, Faye Adams, Kenny Roberts, Simmy Bow, Jerry Collins.

SECOND CITY—"13 Minotaurs" Ann Elder, Sally Hart, Dick Schaal, Avery Schreiber, John Brent, Jack Burns, Del Close, Bill Mathieu, Omar Shapli.

SHERATON-BLACKSTONE — Toni Carroll, Franz Benteler Orc.

LOS ANGELES

COCONUT GROVE—Jerry Vale, Reiss & Davis.

CRESCENDO—Louis Nye, Nancy Wilson.

DINO'S—Jack Elton, Valarie Drew, Steve LaFever.

ICE HOUSE — Gold Coast Singers, Willow Creek Ramblers, Sara James & the Sanctified Six.

INTERLUDE—Pat Collins.

JERRY LEWIS—Tony Marsh.

MELODY ROOM—Ronnie Brown Trio.

PURPLE ONION—Jazz Crusaders.

SLATE BROS.—Jack Jones, Gina Wilson.

STATLER HOTEL—George Liberace

TOWN HOUSE—Red Nichols & Five Pennies.

TROUBADOR — The Dillards, Randy Boone, Jim & Dean.

YE LITTLE CLUB — John Gabriel, Janice Baker, Jack Smalley duo.

LAS VEGAS

BOURBON STREET—Lyn Keath.

CASTAWAYS—Barry Ashton's "Playmates of 1964," Redd Foxx, Peter Anthony, Don Randi Trio.

DESERT INN—Jimmy Durante, Sonny King, Eddie Jackson, Jean Sheppard, Donn Arden Dancers, Carlton Hayes Orc. **Lounge:** Ben Blue, Johnny Puleo, Les Baxter, Mafalda 3, Violins of Mexico, Peterson-Baker, Silver Strings.

DUNES—Eleanor Powell, Rip Taylor, Arturo Romero Strings, Dunes Dancers, Bill Reddie Orc. **Lounge:** "Vive Les Girls!", January Jones.

FLAMINGO — Ella Fitzgerald, Myron Cohen, Inga & Rolf, Russ Black Orc. **Lounge:** Harry James, Marion Colby, Gospel Jazz Singers.

FREMONT—Joe King, Zaniels, 4 Fables, Emblems, Bill Britton.

GOLDEN NUGGET—Rose Maddox, Diplomats, Cut-Ups.

HACIENDA—"Les Poupees de Paris," Grover Shore Trio, Johnny Olenn, Four Tunes, Kay Houston.

MINT — Pat Moreno's "Artists & Models of '63," Sheb Wooley.

NEVADA—Carol Jean Thompson, Jeri Lynne Fraser, King of Limbo.

NEW FRONTIER—"Paree! Ooo La! La!" **Lounge:** Clara Ward Singers, Ink Spots, Sunny Spencer.

RIVIERA—Harry Belafonte, Jack Cathcart Orc. **Lounge:** Shecky Greene, George Young, Al & Jet Loring.

SAHARA—Victor Borge, Moro-Landis Dancers, Louis Basil Orc. **Lounge:** Louis Prima & Co., Freddie Bell & Roberta Linn, Russ Cantor, Peter & Hank.

SANDS—Diahann Carroll, Allan Sherman, Bill Carey, Copa Girls, Antonio Morelli Orc. **Lounge:** Jackie Heller, Yaccubian Co., Red Norvo, Morry King, Strings, Ernie Stewart.

SHOWBOAT—Bob Luman, Johnny Paul.

SILVER SLIPPER—Hank Henry, Sparky Kaye, Danny Jacobs, Eddie Innes, Lili St. Cyr, Viennas, Slipperettes, Geo Redman Orc. **Lounge:** Funtastics, Beverly Marshal, Skeets Minton, Johnny La Monte.

STARDUST — "Lido de Paris," Eddie O'Neal Orc. **Lounge:** Roberta Sherwood, Kim Sisters, Nalani Kele, Bernard Bros., Andrini Bros.

THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Juanita Hall, Nat Brandwynn Orc. **Lounge:** Frances Faye, Christine Chatman, Teddy Randazzo, Gil and Nikki, Doris King, Lou Rawls.

TROPICANA—Folies Bergere '63, Ray Sinatra Orc. **Lounge:** Vagabonds, Al De Paulis 4, Dubonnet 3.

RENO-TAHOE

GOLDEN—Characters, Sue Flanders Quintet, Sparklers, Jac D'Jon.

HAROLDS—Don Cornell, Del Ray, Don Conn Orc.

HARRAH'S (Reno) — Billy Eckstine, Gaylord & Holiday, Judy Lynn, Personalities, High Hopes, Red Coty.

HARRAH'S (Tahoe)—Donald O'Connor, Rosemarie, Moro-Landis Singers and Dancers, Leighton Noble Orc. **Lounge:** Tex Beneke, Ray Eberle, Modernaires, Jerry Colonna, Braman & Leonard, Continentals, Playboys, Peter & Hank.

HOLIDAY—Happy Jesters, Jo Ann Jordan Trio, Andrini Bros., Charles Gould's Satin Strings.

MAPES—Guy Mitchell, Jack (Jive) Schafer, Ginny & Gallions, Ted Crawford.

NEVADA LODGE (Tahoe)—Deedy & Bill Galene with Charlene Knight.

NEW CHINA CLUB—Skip O'Donnell.

PRIMADONNA—"Step Lively" with Snyder Bros., Jacquelyn Fontaine, Arwoods, Forrest & Marika, Tom Peters, Dorothy Dorben Singers and Dancers, Al Tronti Orc.

RIVERSIDE — Freddy Martin Orc., Bobby Page and Musical Pages, Joyce Aimee, Nelson & Palmer, Enola.

SPARKS NUGGET—John Raitt, Rowan & Martin, Dolinoff and the Raya Sisters, George Arnold Singers and Dancers, Foster Edwards Orc.

WAGON WHEEL (Tahoe)—Red Norvo, Mavis Rivers, Florian Zabach, King's IV, Frank Moore Four, Ginny Greer and Gallions, We Four, Senators, Orrin Tucker Orc.

SAN FRANCISCO

BIMBO'S 365—Paul Gilbert, Wong Bros., Yacoubian Co.

CLAREMONT HOTEL (Berkeley) — "Ecstasy on Ice."

THE COMMITTEE—Kathryn Ish, Irene Riordan, Scott Beach, Bobby Camp, Gary Goodrow, Larry Hankin.

EARTHQUAKE McGOON'S — Turk Murphy and his band, Clancy Hayes.

FAIRMONT HOTEL—Janet Blair.

HUNGRY I—Bill Cosby, Amanda Ambrose, The Four Amigos.

JAZZ WORKSHOP—Wynton Kelly Trio.

SHERATON-PALACE HOTEL— "South Pacific."

SUGAR HILL — Lambert-Hendricks-Bavan.

TRIDENT (Sausalito) — Jean Hoffman Trio.

Latin Casino, N. J.

Cherry Hill, N.J., Oct. 15.

Xavier Cugat & Abbe Lane, Jackie Mason, Brascia & Tybee, Moro-Landis Dancers (8), *Jack Curtis, Joe Frasetto Orch* (15); $3-$6 *minimum.*

Abbe Lane's vocalizing is a shrewd combination of material and allure. Husband Xavier Cugat conducts the band, or looks on deadpan as his wife takes over the spotlight and the mike. Sheathed in a beaded white dress, to get the maximum shimmer out of Latin hip movements, Miss Lane swings into "Femininity," which she introed in the musical "Oh, Captain!"

"What is this something I've got?" she intones from the verse and a chorus of wolf whistles from an all-male table in the rear of the hall answers the questions for her. Although she obliges with such native lilts as "Everything's Coming Up Roses," "My Kind of Girl," "Blame it on the Bossa Nova," the major accent of the recital is its international flavor.

"Al Di La," the tune winner at the San Remo Festival, is followed by an Italian version of Peggy March's "I Will Follow Him," a Parisian chantey identified with the late Edith Piaf, an a dramatic rendition of "Hava Nagilah." Admitting that she has never had a gold record of her own, Miss Lane pays tribute to her bandleader-spouse in the background with Latino segment devoted to such "Cugie" evergreens as "My Shawl," "Perfidia," "Besame Mucho" and "Frenesi."

Cugat has augmented the regular Latin Casino instrumentation with a girl trio, a vibes man, drummer and French horn. The maestro also breaks up the concert with two fast dance interpolations by the team of Brascia & Tybee, who can make acro lifts, splits and slides seem torrid with the Latin beat.

A last minute substitution for the ailing George Kirby, Jackie Mason is in the comedy slot and still working out his aggressions on the audience. The comedian has a tendency to overdo it, giving the customer the feeling he'd rather bicker for audience laughs than win them.

His casually interspersed routine's jokes and impressions are good when the patron digs them. Best is Mason's hypoed imitation of Ed Sullivan and his cockeyed advice on economics, "the dollar has steadily declined in value, which the price of bread has constantly increased. Save bread."

Gagh.

Capri, L. A.

Los Angeles, Oct. 9.

Nellie Lutcher, Jimmy Miller, Cowboy Martin; two-drink minimum.

Making her first local appearance in five years, although she has played some dates in fringe communities, Nellie Lutcher opened a two-week engagement Tuesday night (8) to a small but appreciative crowd.

The pianist-vocalist is backed capably by Jimmy Miller's drums and Cowboy Martin's bass. While she can still play more tricks with a melody than the average audience can keep up with, Miss Lutcher's tendency to take liberties with her lyrics occasionally botches up a ballad.

After an introductory medley into which she must have worked 15 or 20 tunes in a few minutes, she settled down to alternating requests for oldies with some zany arrangements of current tunes. Somewhere along the way she included such tunes as "Lake Charles Boogie," "Reaching for the Moon," "Hurry On Down," "Heart of a Clown" (a bit too maudlin), "Fine Brown Frame" (not for kiddies) and a version of "Cool Water" that ended up boiling. It's a generous outpouring of fancy playing and singing.

Robe.

Harold's, Reno

Reno, Oct. 8.

Don Cornell, Del Ray, Don Conn Orch (8); *no cover, no minimum.*

Don Cornell and Del Ray, both regulars in this intimate room, are back with basically the same acts presented in prior outings here; and both have proved favorites.

Cornell, in top voice, lends his rich baritone stylings to such as "I'm Yours," "Make Someone Happy," "Hold My Hand," "You're Nobody" and "Drinking Again." Much of the catalog is selected from his record hits, but included are a couple of newies, notably the now over-done "Left My Heart in San Francisco."

Cornell continues to give much attention to femmes at stageside, and at one point coaxes one to the floor and sings to her "Size 12," with attendant chatter. He's a smooth polished performer, but a change in repertoire is suggested to update the 45-minute turn.

Conducting from the piano for singer's stint is Jack Holliday, who is given a chance (while Cornell rests the pipes) to show his pianistic prowess on "Exodus."

Del Ray, top league with the magico stuff in anyone's book, works with disappearing canaries, a toy bear that drinks at vocal command, and a mobile prop table that also moves on command. He's also highly adept at playing card manipulations. High point is a mystifying routine where performer asks a tabler to choose a card, then retrieves same on the end of a rapier used to puncture a balloon he blows up on stage.

The Don Conn Orch ably backstops entire show.

Long.

Eddys', K.C.

Kansas City, Oct. 10.

Four Lads, Fred Muro's Continentals (5); $2 *Cover.*

Several years running the Four Lads were regulars at Eddys', but this is their first stand here in about three years. In the meantime, a new voice has been added in the person of Johnny D'Arc as second tenor. Only a few months with the group, he meshes okay with the established regulars who include Frankie Buseri, bass, Bernie Toorish, baritone, and Jimmy Arnold, tenor. Their offering of 15 numbers in 57 minutes is enjoyable all the way.

Lads' harmony style continues basically four part, but with many variations. If anything, more informality has been added to the turn, with even a bit of clowning not seen here before. This gets them a notch closer to the crowd, but essentially it's the music that is expected. They oblige with a long list of their recordings, plus a sprinkling of standards. There's also a specialty or two, each having a couple of innings featured up front. Frankie handles the emcee bit capably.

Their big hits are musts, of course, including "Standing on the Corner" and "Moments To Remember." These are surrounded by tunes in a wide variety of tempos from "Getting To Know You" to "Who Needs You" and "The Party's Over," with a novelty here and there in the route and even a singalong. Biz looks to hold its own, which is a welcome trend in what has started out as a dullish fall season.

They stay through Oct. 16.

Quin.

Detroit Athletic Club

Detroit, Oct. 11.

Enzo Stuarti, Heller & Helene, Seymour Hoffman Orch (8).

Already well established as a singer, Enzo Stuarti also is an accomplished serious dramatic monologist and an engaging low-key chatter guy. These three sides of Stuarti were delightfully received by members of this swank private club.

He got a deservedly respectful hearing, giving the words a passionately spirited delivery. He sang the Pat Boone lyrics to "Exodus" for heavy mitting.

Stuarti is on for 45 minutes, a good 20 to 25 minutes longer than any other headliner caught here in recent years. While he certainly didn't overstay his welcome, the overall impact probably would have been greater if he had gotten off a few minutes earlier. Headliner was well received and club manager Jim Campbell got his entertainment season off on a high (teror) dramatic note.

Heller & Helene are a polished dance team with the dark, good-looking male sure and graceful in lifts and twirls, while his blond stunning partner displays outstanding dancing ability and beautiful gams. Their Parisian tango number is especially torrid.

Seymour Hoffman and his orch open the show with an overture of "My Fair Lady" songs nicely orchestrated to display the leader's piano to best advantage. The orch's backing of Heller & Helene was a little ragged, but settled down nicely for the Stuarti stint. *Tew.*

Blue Angel, N. Y.

Milt Kamen, Danny Meehan, Gale Garnett, Frank Owens Trio; $5 *minimum.*

Comedian Milt Kamen is the current headliner at Max Gordon's eastside nook, supported by two newer arrivals on the cafe scene. They are singer Danny Meehan and folk chirper Gale Garnett (New Acts). Tinkling before the bill and between the acts is pianist Frank Owens with his trio.

Kamen is a likeable comic who's been getting lotsa exposure lately via the tv route. His kooky bits like a long interlude about whales mating, are spiced with topical gags and everything is styled in a well-timed routine. He's a funny man who uses his face and hands effectively to underscore a comic point. Never particularly dirty, there's an occasional indigo reference in the act but nothing that would offend any but the most ardent bluenose.

Patter covers head shrinking, women getting pinched in Rome, entertainment personalities, smoking, the Senate hearings, kids and various other items. These subjects all get a clever and offbeat appraisal. Although the material is kooky, Kamen is relatively unaffected in his delivery and he brings his comic points home in a natural and easy style which makes the whole business seem easy. Audiences enjoy.

Meehan is a personable lad who tends to oversell a bit but is genally entertaining and Miss Garnett delivers a mildly effective folk interlude. The Owens Trio handles its musical interludes in easy fashion, providing nice fillers for the ears of tipplers and eaters.

Kali.

Hotel Touraine, Boston

Boston, Oct. 3.

Leon Bibb, Herbie Sells, Keynotes (3); $1.50 *cover.*

Journey's End, 500-seater in Hotel Touraine, opened by Steve Leber, New York producer-promoter, is newest supper club venture in Hub. Formerly known as Surrey Room for functions, it has been transformed into posh class layout. Policy here will be names and two-week bookings.

Opening bill is topped by folk singer Leon Bibb and comic Herbie Sells. Bibb, looking like new edition of Belafonte, is slick performer in tight slacks and open black shirt. He adds patter to his turn, giving audience history of folk songs as he spins them off.

Opening with "500 Miles," he segues to some standards and in big voice does "Summertime" and "September Song" for nice audience reaction. Big number is "Rock and Gravel," chain gang song with which he stomps through the audience with sound effects. Bibb gets off to big mitting, returning for encore with "Mule Skinner" and "Didn't It Rain".

Sells, comic impressionist piper with topical fresh material, gets the show off to rousing start with a routine on Vegas and the Clan. He does click carbons of Tony Bennett, Eddie Fisher, Davis, Bishop, Sinatra. For his Sinatra routine he's got a cape, ciggie, the whole bit for bringing boff returns.

As Jerry Lewis he runs amok through the audience kissing femmes and lifting drinks from tables. Sells closes with straight rendition of "What Kind of Fool Am I" in fine voice, and goes off to cheers, setting a tone for the room that's hard to follow. Keynotes, piano, bass and drum, cut show with eclat.

Bill is in to Oct. 16. Nina Simone & Trio opens next.

Guy.

Franz Josef, Toronto

Toronto, Oct. 8.

Judy Lee; Aldo Montecone & his Continental Quartet; $1 *cover.*

A blond in a beaded blue Empress gown, Judy Lee is making her first visit to the posh Franz Josef Room of the Walker Hotel. Miss Lee, who can belt or ballad, jammed the satisfied customers into the 250-capacity room on preem night.

Opening with a bouncy "All By Myself," she seques into "Where Are You?" and changes tempo—and key—by sliding into ballad styling of "Till Somebody Loves You." Bouncing back to belting, she does a memory lane pop medley, including "Chicago," and winds with "I'll Se You in My Dreams."

Miss Lee, whose arrangements are by Harry Cohen and Ted Auletta, can also sing phonetically in French, Italian and German, but does not bill herself as an international chantootsie. Songstress, knows how to handle a mike, is an easy click in her 23-minute stint.

Aldo Montecone Quartet, with leader at the piano and vibes, gives staunch support to Miss Lee's act, and also plays for the dance seshes.

McStay.

The Blues Bar, Paris

Paris, Oct. 11.

Mae Mercer, Chet Baker, Champion Jack Dupree, Bill Marshall; Curtis Jones, Jean-Claude Lubin; $1.50 *top.*

There is a neat and needy idea behind this new boite. It is a place for locals and Yank residents, plus visitors, to hear quiet blues in a well proportioned room in expensively and into the wee hours of desired. It should settle down as a welcome addition to the nitery scene.

Maurice Girodias, Olympia press publisher, turned over one of the rooms in his three-tiered Les Grandes Severines for this boite. Behind it is also a late Russo-type restaurant and a downstairs bar and dance spot. It all adds up to catering to many tastes on the same premises.

Statuesque Mae Mercer gladhands and heads the roster with her singing accompanied by Champion Jack Dupree. Chet Baker plays his trumpet and sings with Jean-Claude Lubin backing on the 88. Curtis Jones fills in on the ivories and U.S. actor Bill Marshall tries his hand at singing.

Miss Mercer has a tense, arresting presence and unlimbers a belting voice that can be harsh, gentle, grating or caressing as she runs through some classic blues and rhythm & blues songs.

Dupree backs her well. He also does some witty patter talk with the audience and some light songs for good effect. Baker, who can make his horn resound with muted feeling turns it into a blues purveyor that fits atmospherically in this cozy room. He also sings in a reedy voice that has the musicianship to give the standard plaints new force.

Baker is well sidekicked by pianist Lubin. Jones supplies some listenable interim pianoantics. Marshall has an okay voice but still needs depth and a savvy stance to balance his blues and spirituals. Business has been strong for this new boite, primarily on word-of-mouth. *Mosk.*

Trolly Ho!, L. A.

Los Angeles, Oct. 8.

Mitzi McCall & Charlie Brill, Fred E. Stewart, Lori Harper, Bob Alberti Trio; two-drink minimum.

Making the local scene for the first time since a 1962 summer date, the young husband-wife comedy team of Mitzi McCall & Charlie Brill opened a three-week date Sunday night (6) to a crowd that appeared to be anxiously awaiting their return.

Miss McCall has lotsa vitality. Brill, is a slightly frenetic type. Their style is fast with a mad mixture of skits, throw-aways, blackouts and some attempts at singing. The latter is seemingly to burn off excess energy rather than make any serious contribution to music.

Pair have a tendency to emphasize tradey show biz material, with a heavy blue accent. With fresher material and a more sophistcated approach, the act would be suitable for smarter spots and tv guest spots. Tops are skits, particularly their closing takeoff on "The Jazz Singer." Handsome couple drew lotsa laughs.

Singer Fred E. Stewart, who doubles as emcee, handles both jobs well although he could pay more attention to mood and less to charm.

Femme singer Lori Harper, an extremely pretty girl with ample vocal power to carry any number, tends to be overdramatic in her guestures and styling. She would make better impresh with a more natural approach.

Although audience dug her, she didn't relax and enjoy the reception but maintained tense, slightly artificial manner through entire routine. With less histrionics and more ease, Miss Harper would be an asset to any nitery bill.

The Bob Alberto Trio provides excellent musical support for entire show.

Robe.

Town & Country, Bklyn

Tony Martin, Rodney Dangerfield, Michael Terrace & Elita, Ned Harvey & Rod Rodrigues Orchs; $7.50 *minimum plus* $2 *cover.*

The Maksik family's operation of the Town & Country appears to be on an unusual basis this year. They've picked only peak times to keep their institution open, and they're relying on names to bring in the enormous amount of banquet and party trade needed to keep the 1,500 seats in the main room occupied.

Each year there seems to be some additional gimmicks in this operation. Last year, it was the spiraled parking charge of $1 and $2; latter for attended parking. This season, it looks like the $7.50 minimum plus a $2 cover. It's a lot of money for this section of the world. But in all fairness to the operators, they're striving to give the a la carte customers a lot for their loot.

The current headliner is Tony Martin, with featured acts Rodney Dangerfield (New Acts) and Michael Terrace & Elita. Martin is backed by four singers who comprise two couples. It gives the star a chance to show some new effects and get some rest during a song session lasting about an hour. Still one of the top tune technicians, he remains a strong singer in which every detail is carefully polished and projected.

Martin has adjusted well to this easier method of operation. He takes to the new freedom of movement and several periods of vocal idleness with grace and charm. His arrangements meet this newer condition, and per usual, the fresh items in his catalog help him retain the earlier images established by many years on the boards.

Terrace & Elita are lithe ballroomers. Most of their work is in the Latin vein. They present many lively passages designed to show their skill and walk off to ample applause after warming up the audience.

Back on the podium is Ned Harvey, who conducts with skill, and the Rod Rodrigues crew for the Latin terps.

Jose.

Moulin Rouge, L.A.

Las Vegas, Oct. 8.

"Don Snyder's Hootenanny Club," with Snyder, Bob & Buster, Alta King, John & Jerry, Charles Irwin; $1.50 *admission,* $1 *minimum.*

New wrinkle for Vegas is "Don Snyder's Hootenanny Club," with nitery policy for teenagers and "young adults." Resultant angle is no liquor and no gambling which is pretty far out for this desert burg awash with spirits and liberally endowed with games of chance emporiums.

The other wrinkle on the wrinkle is reopening of Moulin Rouge showroom shuttered eight years. Originally slated to open the dark section of the New Frontier Hotel, the Hootenanny Club ran into licensing snags and upper stratosphere rent fee. Those plans were shelved and everybody moved out of the high rent district where the modest budget of $2,000 weekly could work.

Relighting of the town's first "interracial" hospice far from the Strip and some distance from downtown Casino Centre poses certain problems, but enjoying hoopla among young fry as only one of its kind in town may override those problems.

Don Synder is only 19, but displays plenty of savvy as emcee and as ballad-folksinger. With only six months as pro in show biz, he already has built a roster of nitery dates, national vidshow bookings, and an album for Walt Disney.

He grabs full rapport with his glides through repertoire consisting of high percentage of folk standards—"Molly Dee," "Scarlet Ribbons," "Shenandoah," "Greenback Dollars," "John Henry"—and hits high with his original "Story Of A Soldier," with vis-a-vis support from John & Jerry duo.

Bob & Buster are long on personality grafted in tunes such as "Sinner Man," "Yellow Bird," and "Hammer Song." John & Jerry meld vocalistics for solid applause. They hit peak in "Green Fields," and are definite adjunct to Snyder.

Alta King is for real in the folk idiom. From hills of Arkansas, she specializes in the sing-a-longs, plaintively etching backwater blues, spirituals, and novelties. Charles Irwin is another mainstream minstrel, working with 12-string guitar and harmonica among tunes picked up on wandering about the U.S. All acts accomp themselves on guitars, cancelling need for house orch.

Duke.

Shows on Broadway

A Case of Libel

Rober L. Stevens & Joel Schenker presentation of drama in three acts (eight scenes), by Henry Denker, based on the Louis Nizer book, "My Life in Court." Staged by Sam Wanamaker; scenery and lighting, Donald Oenslager; costumes, Ann Roth. Stars Van Heflin, Sidney Blackmer, Larry Gates; features John Randolph, M'el Dowd, Philip Bourneuf, Joseph Julian, Alexander Clark, Wynn Wright, Richard McMurray, Lesley Woods, Camila Ashland, Joel Crothers, Douglas McLean, Tom Hammond, William Hindman. Opened Oct. 10, '63, at the Longacre Theatre, N.Y.; $6.90 top weeknights, $7.50 Friday-Saturday nights.

Claire Marshall ..... Camila Ashland
Abner Coles ..... Joseph Julian
David Strong ..... Joel Crothers
Robert Sloane ..... Van Heflin
Dennis Corcoran ..... John Randolph
Anita Corcoran ..... M'el Dowd
James Baldwin ..... Alexander Clark
Miss Brand ..... Lesley Woods
Paul Cleary ..... Sidney Blackmer
Boyd Bendix ..... Larry Gates
Judge ..... Wynn Wright
Cleary's Assistant ..... Tom Hammond
Court Clerk ..... Douglas McLean
Court Stenographer ..... William Hindman
Col. Douglas ..... Philip Bourneuf
Fred Alston ..... Richard McMurray
Jury Foreman ..... Keith Parnell

Courtroom dramas are a traditional theatrical staple, of course, and in the case of an adaptation of an enormously best-selling book based on a notable historical case involving recognizable public figures, a show can hardly miss. With "A Case of Libel," which opened tonight at the Longacre Theatre, the basic popular assets may make a boxoffice hit of a faulty play.

"A Case of Libel" is Henry Denker's dramatization of Louis Nizer's autobiographical runaway success, "My Life in Court." The play takes only a single portion of the book, the now-celebrated libel suit of Quentin Reynolds against Westbrook Pegler and the Hearst syndicate. The actual names of the principals are not used in the show, but the identities are inescapable and, in fact, there isn't even the almost obligatory disclaimer published in the program.

Since it is obviously based on fact, "A Case of Libel" has the advantage of being immediately identifiable to audiences, especially New Yorkers, and since at least one of the principals in the trial has long been a controversial figure, the play also carries emotional overtones. On the other hand, since the war correspondent's suit against the columnist is so widely known, the element of suspense is sacrificed.

Also, the play lacks dimension and, though the key facts involved are presumably true, their use occasionally seems arbitrary. In short, the dramatic cards give the impression of being stacked. Even though the Nizer book and possibly the official court record may show the case to have been so one-sided and the defendant such a willfully reckless, obsessed monomaniac, it weakens the play.

The drama takes place in the courtroom and the office of the plaintiff's attorney. It opens with the correspondent persuading the reluctant lawyer to take the case, shows episodes from the trial, including the bellicosely self-righteous defendant's self-damaging testimony under cross-examination, and ends with triumphant verdict for the plaintiff. The latter's loyal wife is represented onstage, but she doesn't emerge as a real person, as in fact do any other characters except the wholly admirable lawyer for the plaintiff and, to some extent, the latter himself.

Within these limitations of scope, Sam Wanamaker has staged the drama with cohesive vigar and movement, and there are excellent performances by Van Heflin in the meaty role of the attorney-hero, Larry Gates as the malicious columnist, and Sidney Blackmar as the unctious defense lawyer. There are also good supporting portrayals by John Randolph as the plaintiff, Philip Bourneuf as a salty witness for the prosecution, Joseph Julian as a legal assistant who's red-smeared by the defendant, Richard McMurray as a terrorized syndicate executive and Wynn Wright as the judge.

Donald Oenslager has designed a flexible, playable and impressively weighty combination courtroom and law office setting.

"A Case of Libel" is an engrossing show as far as it goes, particularly in its use of a fascinating episode in history, but it's lack of anything representing life outside the courtroom may limit its popularity. It's likely to be a modest sucess, but might be given added dimension as a film.

Hobe.

The Private Ear and The Public Eye

Roger L. Stevens (by arrangement with H. M. Tennent, Ltd.) presentation of dual-bill of one-act plays by Peter Shaffer. Staged by Peter Wood; scenery, Richard Negri, supervision, Klaus Holm; associate producers, Lyn Austin, Victor Samrock. Stars Geraldine McEwan, Barry Foster, Brian Bedford, Moray Watson. Opened Oct. 9, '63, at the Morosco Theatre, N.Y.; $6.90 top weeknights, $7.50 Friday-Saturday nights.

THE PRIVATE EAR

"Tchaik" ..... Brian Bedford
Ted ..... Barry Foster
Doreen ..... Geraldine McEwan

THE PUBLIC EYE

Cristoforou ..... Barry Foster
Charles ..... Moray Watson
Belinda ..... Geraldine McEwan

The old Broadway truism that one-act plays aren't boxoffice should have a fair test with the Peter Shaffer doublebill which opened last Wednesday night (9) at the Morosco Theatre. The show was a substantial London success and is handsomely presented here.

Shaffer, the author of the click of several seasons ago, "Five Finger Exercise," has written contrasting and strikingly complementary plays in "The Private Ear" and "The Public Eye." Both works are comedies, but the former has a poignant ending, while the latter concludes on a delicious note of whimsy.

Both plays are brilliantly written, with marvelously actable parts and eloquently theatrical situations and scenes. Both are expertly directed and superbly played. They constitute a knockout show and, despite the handicap of being a dual-bill, offer interesting possibilities for the screen.

"The Private Ear" is primarily a situation piece. It involves a shy young man who has met a girl at a concert and invited her to his London flat for dinner. Being inarticulate, inhibited and inexperienced, he also has a brash young friend in to break the conversational ice. The friend and the girl hit it off, of course, and the host slowly congeals in frustration. There is a touching surprise ending.

"The Public Eye," also located in London, is about a life-loving young woman, her stuffy accountant-husband, and the pixie private detective he hires to obtain evidence of her suspected infidelity. It's quite Saroyanesque in style, and very funny.

Under Peter Woods deft and skillfully controlled direction, there are expressive performances by a quartet of British players. Geraldine McEwan gives a virtuoso portrayal in the first piece and an excellent performance in the finale. Brian Bedford is fine as the sensitive youth in the first play, Moray Watson is convincing as the husband in the closer, and Barry Foster makes distinctive characters of the life-of-the-party guest in the opener and the contagious odd-ball gumshoe in the finale.

Richard Negri has designed the playable settings representing a dingy bedsitting room and an accountant's reception room. The show will be limited by the dual-bill factor and the absence of boxoffice names, but it offers sparkling entertainment.

Hobe.

The Advocate

Michael Ellis & William Hammerstein presentation of drama in three acts, by Robert Noah. Staged by Howard Da Silva; scenery and lighting, Ralph Alswang; costumes, J. Michael Travis. Stars James Daly; features Paul Stevens, Tresa Hughes, Martin Brooks, Dino Fazio, Barnard Hughes, Joseph Warren, Dolph Sweet, Allen Nourse, John Cecil Holm. Opened Oct. 14, at the ANTA Theatre, N.Y.; $6.90 top weeknights, $7.50 Friday-Saturday nights.

Ed Hughes ..... Martin Brooks
Giovanni Bertelli ..... Paul Stevens
Warren Curtis ..... James Daly
Tom Stark ..... Allen Nourse
Bartolomeo Vanzetti ..... Dino Fazio
Guard ..... Walter P. Brown
Miss Evans ..... Lynn Brinker
Judge Ballantine ..... Joseph Warren
Rosa Sacco ..... Tresa Hughes
Nicola Sacco ..... Dolph Sweet
Guard ..... Ernest Stone
Flint ..... Luther James
Celestino Madeiros ..... Conrad J. Bromberg
Inspector Matthews ..... Leslie Litomy
Al Tuttle ..... Stuart A. Germain
Capt. Riordan ..... John Crowley
Court Clerk ..... Stuart A. Germain
George Schreiber ..... Charles Baxter
Adam Schuyler ..... Wilson Brooks
Samuel Carter ..... Ernest Stone
Charles Sherman ..... Rufus Smith
Sergeant-at-Arms ..... Alan Ansara
Arthur Burns ..... John Cecil Holm
Secretary ..... Alan Ansara
Governor ..... Barnard Hughes
Warden ..... Leslie Litomy
Assistant Warden ..... Alan Ansara

It's a dire omen when the interesting thing about a show is not the show itself, but the circumstances surrounding it. The provocative and possibly significant aspect of "The Advocate," which opened last Monday night (14) at the ANTA Theatre, is that the play was telecast simultaneously by tape in five key cities, Baltimore, Boston, Cleveland, Pittsburgh and San Francisco, under Westinghouse sponsorship. (For local reactions to the video version, see reports in the Television section.)

As a stage play, the "Advocate" is merely another promising idea gone wrong. Although the subject matter, the infamous Sacco-Vanzetti case, may still have explosive potential, Robert Noah's treatment is fumbling and progressively unsatisfying. It's indicative that the best writing in the play, in fact the only stirring passage, is the celebrated Vanzetti letter, here done as a statement by the defendant in court, just before he's sentenced.

When it was still an active infection in the public conscience, the Sacco-Vanzetti affair became known as the case that would not die. In this drama, however, it seems, if not actually dead, at least in failing health. The material is undoubtedly tricky for stage adaptation, at least as popular entertainment. But "The Advocate" fails as drama, and so of course as boxoffice fare.

Much, though not all, of the trouble appears to be in the script. The story tends to be primarily a repetitious series of discouraging setbacks for the defendants and their supporters, and there's little suggestion on activity or life beyond the backdrop and wings. Significantly, there were recurring flurries of coughing by the first-nighters, although occasional moments brought enthralled silence.

The real flaw in the play appears to be the author's uncertainty as to who is the hero, and the latter's exasperating inarticulateness. The intent obviously was to have the protagonist the eminent, conservative, socially unassailable Boston corporation lawyer who reluctantly became interested in and took the case of the two obscure anarchists accused of a hold-up murder—the ignorant imigrant shoemaker and the semi-literate fish-peddler. That's evident in the title, plus the fact that the character seems to be the author's standard-bearer and in the center of the action most of the time.

But the advocate and spokesman is tongue-tied. Here is a supposedly successful, respected member of the bar in the so-called Athens of America, a hero who takes a brave stand against friends and associates and his social class to fight for a moral principle at the risk of professional ruin and social ostracism—but a man unable to justify his action and belief in words. Instead, the few moving, uplifting ideas—presumably the reason Noah wrote the play—are expressed by the two uneducated defendants, one barely able to speak English.

This weakness in the play is compounded in the casting, staging and performances. For instance, the Vanzetti letter, done as a speech in court by the defendant himself, is the emotional highlight of the play, and it might have been more accurate historically and more effective dramatically if it had been read by the protagonist-lawyer. Moreover, under the seemingly strained direction of Howard Da Silva, the lawyer appears to be something of a rough diamond, given to ranting under pressure, rather than an assured master of the law.

Also, while James Daly is moderate believable, likable and even fairly persuasive in the title role, he seems to lack the dramatic power to give the missing elo-

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SCHEDULED B'WAY PREEMS

Jennie, Majestic (10-17-63).
Marie Bell Co., Atkinson (10-20-63).
Rainy Day, Belasco (10-22-63).
Barefoot in Park, Biltmore (10-23-63).
110 in Shade, Broadhurst (10-24-63).
Ballad Sad Cafe, Beck (10-30-63).
Tambourines, Little Theatre (11-2-63).
Once For Asking, Booth (wk. 11-11-63).
Arturo Ui, Lunt-Fontanne (11-11-63).
Man and Boy, Atkinson (11-12-63).
Cuckoo's Nest, Cort (11-14-63).
Golden Age, Lyceum (11-18-63).
Marathon '33, Actors Studio (11-21-63).
Zenda, Hellinger (11-26-63).
Time of Barracudas, ANTA (12-2-63).
Girl Came to Supper, B'way (12-5-63).
Love & Kisses, Music Box (12-18-63).
Hello, Dolly, St. James (1-16-64).
Dylan, Plymouth (1-21-64).
After Fall, ANTA-Wash. Sq. (1-23-64).
Habimah, Little Theatre (2-1-64).
What Makes Sammy, 54th St. (2-4-64).
Foxy, Ziegfeld (wk. 2-11-64).
Marco, ANTA-Wash. Sq. (2-20-64).
Funny Girl, Winter Garden (2-27-63).
Charlie, ANTA-Wash. Sq. (3-12-64).
Girl to Remember, Hellinger (5-26-64).

Shows Abroad

Six of One

London, Sept. 27.

Peter Bridge (for Bridge Productions Ltd.) presentation of revue in six parts, with sketches and songs by John Taylor, Robin Hunter, Dennis Lotis, Neville Phillips, Alan Melville, Dennis Wilson, Cardew Robinson, Sean Vincent, Ian Fraser, Vivian Ellis, Robert Gould, Arthur Wilkinson, Julius Emanuel, Harold Rottesman, Robb Steward, Jeremy Kingston, Peter Knight, Jay Livingstone, Ray Evans, Charles Zwar, S. C. Green, R. M. Hills, W. C. Handy, Peter Myers, Alec Grahame, Ronnie Cass. Show devised by Francis Essex; staged by William Chappell; musical staging, Irving Davies; decor, Tod Kingman; costumes, James Parker; lighting, Michael Northern; musical direction, Frank Horrox. Stars Dora Bryan; features Richard Wattis, Dennis Lotis, Amanda Barrie, John Hewer, Sheila O'Neill. Opened Sept. 26, '63, at the Adelphi Theatre, London; $4.25 top.

Cast also includes Hilda Campbell Russell, Coralie Persse, Elaine Taylor, Michael Bevis, Lindsay Dolan, David Toguri, Pamela Hart, Robert Howes, Bernard Sharpe, Anthea Slatter, Cathie Sneddon, James Sparrow, Ruth Till, Don Lawson, Susan Denny, Julian Fox, Wendy Barry, Michael Bevis, Caroline Hall, Robert Parvin, dancers (10), singers (8).

Peter Bridge has the makings of a likely hit in this lavish theatrical hybrid containing a number of sketches and songs, with a loose story thread. The yarn covers the rise of a femme performer from pantomine to concert party, revue, musical comedy, tv comedy and variety. Besides all the visual trimmings, the marquee, offers Dora Bryan, a talented, popular comedienne.

Striking decor, stunning costumes and other expensive trappings don't completely disguise the fact that the show is too long, despite an extended road tryout. That's a minor defect, however, and the cutting and tightening should stimulate boxoffice interest and help in achieving a successful run.

This is not a book show in the conventional sense, and that is reflected by the number of writers who contributed the various sketches, songs and lyrics. It is largely a spoof of stage conventions, and is far and away at its best when it keeps in that groove.

It gets off to a rollicking start in the pantomine section, with Miss Bryan, the last of a line of babes, emerging from a reluctantly opening egg. Subsequent parody targets include concert parties, revue sketches, ballet, traditional musical comedy, television, vaude and pop vocal groups.

Miss Bryan is, of course, the mainstay of the production, and the stage comes alight with her every appearance. She has a delightful sense of the ridiculous and although she dominates she does not have it all her own way. Richard Wattis, a refugee from pompous film and stage roles, makes a bold bid in a new field of entertainment, although he is not much of a singer or dancer, but is an assured farceur.

Dennis Lotis, a well-known local vocalist, plays a more conventional role throughout the proceedings, but sings well and acts passably. Amanda Barrie is a striking singer and comedienne, and John Hewer is funny in the sketches. Sheila O'Neill makes a hit as a dancer and plays a prominent role in other assignments.

The show, devised by Frances Essex, has been briskly staged by William Chappell, and the musical numbers by Irving Davies have notable vitality. Tod Kingman and James Parker merit top marks for their respective decor and costumes, Michael Northern has done a superb lighting job and Frank Horrox weighs in with vigorous musical direction.

Myro.

At the Drop of Another Hat

London, Oct. 3.

H. M. Tennent (by arrangement with the Frederick Harrison Trust) presentation of a revue in two acts (23 scenes) written by and starring Michael Flanders and Donald Swann. Opened Oct. 2, '63, at the Theatre Royal, Haymarket, London; $3.50 top.

Only the most determined misanthrope could fail to enjoy the new Michael Flanders-Donald Swann revue, "At the Drop of Another Hat." The show appears set for a healthy and highly profitable run at the Haymarket Theatre, and has already been snapped up for Broadway by Alexander H. Cohen, in a pre-production deal.

It was just over six years ago that Flanders and Swann opened with "At The Drop of a Hat" at the more intimate Fortune Theatre, staying for well over two years. It was in the early days of that run when Cohen picked up the U.S. rights, but had to wait some three years before the two entertainers were free to cross the Atlantic. He will surely have to wait patiently again, though perhaps not for quite such a long time.

The clue to the Flanders and Swann success is their cunning use of wit, charm, style and talent, with which they exploit such unlikely material as "The Gas Man Cometh," a song about the first and second laws of thermo-dynamics, which comes out as a hot swinging number, items in Greek and Russian, the art of olive stuffing, a slightly satirical lyric about the French president, aptly titled "All Gall," and, of course, the inevitable numbers about animals.

The method of presentation is unchanged, though with the passing of the years their added expertise provides a new gloss to the show. Flanders, the bearded one in a wheelchair, does most of the gabbing, and the bespectacled Swann provides the music and takes a lively and active part in the singing.

Their personalities are vastly different, yet uniquely complementary. Flanders is an outstanding reconteur, and though each word is obviously carefully rehearsed, conveys an air of complete spontaneity. Swann, beaming most of the time, is a gifted partner and makes a small success with his Greek and Russian numbers.

Such is the measure of their success that on their opening they were called back for four encores, and had no difficulty in getting sophisticated firstnighters joining in the chorus of one of their better-known songs.

Myro.

Dublin One

Dublin, Oct. 1.

Gemini Productions presentation of two-part play by Hugh Leonard, based on short stories by James Joyce. Staged by Barry Cassin; setting, William McCrow and Robert Heade; costumes, P. J. Bourke. Stars Donal Donnelly, Martin Dempsey. Opened Sept. 30, '63, at the Gate Theatre, Dublin; $1.40 top.

Ignatius Gallagher ..... Donal Donnelly
Mr. Kernan ..... Martin Dempsey
Mrs. Kernan ..... May Cluskey
Alleyne ..... Michael Ryan
Chief Clerk ..... Gerry Sullivan
Higgins ..... Desmond Perry
Mahony ..... Tony Hayes
Stephen ..... David Fleming
Man ..... Arthur O'Sullivan
O'Halloran ..... Tom Irwin
Leonard ..... Dermot Tuohy
Weathers ..... Brian Waldron
Manager ..... Brian Waldron
Policeman ..... Gerry Sullivan
Power ..... Desmond Perry
Cunningham ..... Dermot Tuohy
McCoy ..... Tom Irwin
Fogarty ..... Derry Power
Priest ..... Michael Ryan
Old Jack ..... Arthur O'Sullivan
O'Connor ..... Dermot Tuohy
Hynes ..... Desmond Perry
Lenehan ..... Brian Waldron
Corley ..... Gerry Sullivan
Father Keon ..... Derry Power
Boy ..... Tony Hayes
Lyons ..... Michael Ryan
Crofton ..... Tom Irwin

Hugh Leonard, who re-worked James Joyce's "Portrait of the Artist as a Young Man" last year to provide a winner in "Stephen D," has exploited some of the stories of Joyce's "Dubliners" for this piece presented in the manner of a dramatised lecture, with Donal Donnelly as the lecturer occasionally breaking through into the action of the playlets.

Donnelly has a nice style in his seemingly offhand approach to the subject of his "lecture" and succeeds in holding the piece together through the first half. The only other continuous character in the performance is Mr. Kernan, the character Joyce used to represent his father. Martin Dempsey, who had similar role in "Stephen D," is a standout as the alternate rummy clerk, braggart, beggar and bully, and the opening part of the show centers on him.

The stories used have been adapted and in some cases telescoped by Leonard to provide an entertainment rather than a play. Where he has been concerned with humor his success has been greatest, the second half, in which he turns to a more serious pattern, is less successful but might be developed effectively.

Apart from Donnelly and Dempsey, there is no opportunity for lengthy character development, but there are first class performances from Arthur O'Sullivan, as as elderly queer picking up two young boys in the first part and a political hanger-on in the second, and Derry Power as both a friend

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N. Y. Musicians Ratify 3-Year Deal With B'way Theatres; $250 Top Scale

The contract settlement reached last Friday (11) by representatives of Local 802 of the American Federation of Musicians and the League of N.Y. Theatres after a round-the-clock negotiating session with N. Y. Mayor Robert F. Wagner was ratified by a vote of 238 to 19 at a union membership meeting Monday afternoon (14). It's a three-year agreement retroactive to Labor Day when a prior pact of three years' duration expired.

Under terms of the agreement, which averted a musicians' strike threatened for last Monday night, the climb in minimum wages over the three-year period ranges from $12 to $36.80. The basic scale, which applies to musicals in houses contracted to play tuners, jumps from $170 to $180 the first year of the pact, holds steady the second year and then goes up to $182 the third year.

Also climbing $12 is the minimum for musicians with song-and-dance shows playing houses not contracted for musicals. Here the base pay climbs from $213.20 to $223.20 for the first two years of the contract, then goes to $225.20. The biggest salary boost is for musicals playing Broadway break-in dates out-of-town with the minimum climbing from $213.20 to $245 the first year, then to $250 for the balance of the pact.

In contract houses, the union requires that four musicians be paid when a straight play requiring no tooters is booked. The minimum here has been upped from $119.20 to $135 under the new agreement. In non-contracted spots with straight plays using musicians, the minimum has been hiked from $159.90 to $174.90. The bottom salary for a rehearsal pianist has been raised from $140 to $154.

Also new in the contract are a non-discrimination clause, major medical insurance and four days accumulated sick leave a year. In regard to "identity with product," a key area of conflict, the local and the league are to jointly elect a committee to draw up language of a contract to be mutually agreed upon for such a provision if a musical after its initial presentation is produced for pay television. However, if after 60 days the joint committee is unable to agree upon language then there's to be binding arbitration by a third party.

Lewis & Dare Make Bid For Greek Theatre, L.A.; Doolittle Asks Renewal

Los Angeles, Oct. 15.

Sammy Lewis and Danny Dare, operators of the Melodyland Theatre in Anaheim, opposite Disneyland, have entered the competition to take over the Greek Theatre. They have submitted a bid for the 4,400-seat al fresco forum, to start in 1965. The showcase is under the supervision of the L.A. Board of Recreation & Park Commission.

Lewis & Dare, who seem to have clicked with operetta revivals at Melodyland, are offering a $70,000-a-year guarantee against seven percent of boxoffice and 10% of all gross concessions, including programs. Three other bids are in for the city-owned spot.

The Greek Theatre Assn., under directorship of James A. Doolittle, has operated the showcase for 11 years with a $1,000,000 gross during an average 10-week-a-year season. It still has one year to go on its current lease, and has requested a renewal, on the grounds of successful operation; and alleged past assurances by the Commission for such renewal.

Two other parties interested in acquiring the property are Gene Mann, who operated the Greek before Doolittle and his group took over, and the Stan Seiden-Zev Bufman theatre-production firm, which now operates the Ivar, Civic Playhouse and LeGrand Theatre locally.

Doolittle says that the application for renewal was based upon the Commission's assurance in 1954 that a renewal would be given. Upon this assumption, he asserts, the association spent $30,000 for physical improvements and tried to present the finest entertainment to the al fresco forum,

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Giesen Sponsors Tours Of 'Wood' and 'Characters'

Universities and colleges comprise the bulk of the dates set by the Giesen Management Inc. for the tour which Theodore Mann's Circle in the Square company began Oct. 5 at the McCarter Theatre, Princeton, N.J. A company of 16 is participating in performances of "Under Milk Wood," which had been presented at the Circle in the Square, N.Y., and a duplication of the version of "Six Characters in Search of an Author," now being presented at the Martinique Theatre, N.Y.

Byron Ringland, who assisted William Ball in directing the plays off-Broadway, has staged the touring editions. The trek, consisting mostly of one-niters, is to run through a Nov. 16 booking at Boston Univ. That'll mark the end of an initial tour of 33 performances. Another string of dates has been booked by Giesen beginning early next year.

Theatre-in-Sky And Tower Cafe Planned in Chi

Chicago, Oct. 15.

Pie in the sky will be served 920 feet above Chicago's Navy Pier if a developer can get the necessary legal clearances to build an observation tower at the east end of the pier, which juts into Lake Michigan at Michigan and Grand avenues. Robert F. Dooley, president of Chicago Sky Tower Corp., said that an elaborate restaurant is planned for the top of the tower plus a theatre in the round seating 1,500, both of which would rotate. It would be the tallest structure in Chicago.

Mayor Richard J. Daley gave his approval to the project, but added that the developers would have to renovate the entire pier without disturbing present shipping and warehousing facilities. Construction of the tower has become possible because of the move of the Chicago branch of the Univ. of Illinois from Navy Pier to a larger site on the west side of the city.

Dooley estimated the cost of the project at $12,000,000, and said that he has been assured that financing is available. The plans were made on the basis of the success of the space needle at the Seattle World's Fair. The developers said that 20,000,000 visitors come to Chi each year, and that if 5,000,000 of them visited the tower it would be commercially successful.

The city's requirement that the entire pier be developed as a recreation center may prove a stumbling block to the construction of the tower there, according to Dooley. "If it takes $2,000,000 to put the pier in shape, it's all right," he said, "but if it were $50,000,000, the answer would have to be no." The statements by Mayor Daley and the developers may indicate that negotiations are under way for the city to contribute to the pier renovation if the promoters will build the tower.

PARIS SETS NOVEMBER FESTIVAL OF BALLET

Paris, Oct. 15.

A ballet festival here will run the month of November with troupes form France, Great Britain, Hungary and Finland. Site is Theatre Des Champs-Elysees which will also mark its 50th anni at the same time.

Royal Ballet from London, headed by Dame Margot Fonteyn, opens fest Nov. 4 with "Swan Lake," followed by the Finnish Opera Ballet with a dance version of August Strindberg's play "Miss Julie," Fokine's "The Love Proof" and Petipas's choreographic interpretation of "Don Quixote."

Then comes a group from the Marseilles Opera followed by the Budapest Opera Ballet, Nov. 20-23.

Theatre at Hookset, N.H., Operating Year-Around

The China Dragon Playhouse, Hooksett, N.H., which concluded a nine-week season of summer stock Sept. 7, is expanding to a year-around operation. David Garmel, producer of the warm-weather offerings, reopened the house last Sunday (13) with "Two for the Seesaw."

William Whiting, who's been active in legit in New York, is general manager of the operation which is to be under the jurisdiction of Actors Equity.

Campus Bookings Booming Ind'pls

Indianapolis, Oct. 15.

The $3,500,000 Clowes Memorial Hall, which opens next Friday (18) on the campus of Butler Univ. with a performance by the Indianapolis Symphony Orchestra, is giving this city a new look in the area of entertainment. That applies not only to the hall's modern makeup, but also to the season-long barrage of varied presentations lined up for the 2,200-seater.

Longhair concerts by the local symphony, which is making the hall its home, and other groups will represent only one phase of activities at the spot. For instance, there'll be a flock of legit bookings, far more than the three or four touring shows presented at the Murat Theatre here in recent seasons. Opera, ballet, jazz, pop music, variety bills and other types of entertainment are also scheduled for showcasing at the hall.

Reflecting the nature of the bookings at the hall is the schedule for the first week of operation through Oct. 25. The premiere concert, which Izler Solomon will baton with pianist Grant Johannesen as soloist, will be followed Saturday (19) by morning and afternoon performances of "Fun With Music," a program for kiddies handled by television's Captain Kangaroo (Bob Keeshan). That evening there'll be two performances of the Bob Hope show, with the comedian supported by the Four Step Brothers, a terp act; George Carl and Arlene, a novelty team, and vocalist Penny Pryor.

Soloists from the Metropolitan and San Francisco Opera companies will be featured Sunday (20) with the local symphony and choir in Verdi's "Requiem," and "Stars of the Bolshoi Ballet" will be the Monday (21) presentation. Tuesday (22) will mark the first Community Concert offering, the Koutev Bulgarian National Ensemble, and on Oct. 24-25 the Butler Univ. Drama Dept. will present "Mother Courage and Her Children," with Thomas Adkins directing and Viola Berwick, a professional actress from Chicago, guesting.

Besides "Courage" and another undesignated drama department offering, scheduled for April 24-25, the list of legit entries includes

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Most Like Musicals

Indianapolis, Oct. 15.

The Clowes Memorial Hall, opening next Friday (18) on the Butler Univ. campus here, had the Walker Research Co. survey local residents last May to determine such information as program preferences and ticket purchasing patterns. In a poll covering different income brackets, the top earners preferred musical comedy, light drama, opera, symphony and ballet in that order. Those in the middle income designated television first, then films, dance bands and debate last.

In a random selection of 400 houses in the city, the majority of those queried on their choice of an evening's entertainment selected pictures. Musical comedy was second, television third, modern dramatic plays fourth, sports events fifth, cards sixth, symphonic offerings seventh and bowling eighth. Only 5% of this group was interested in buying season tickets, most preferring single-performance purchases.

London 'Lady' Closes Saturday (19) With Usual Memories and Statistics; Set for Record Run in Manchester

London, Oct. 15.

A backstage party at Drury Lane Theatre next Saturday (19) will bring down the curtain of one of London's most spectacular hits. "My Fair Lady," which was mounted for around $140,000 and recouped its investment within months, closes after 2,281 performances, to go on tour.

The musical opened April 30, 1958, and created the biggest black market tab setup that London has known. Since then, the show has been seen by approximately 4,325,000 people and has grossed approximately $9,996,000, at a sale of $3.50 to 70c. The average nightly take during the run has been $5,400.

The closing of MFL, which has had the longest run in the 300-year history of the Drury Lane's Theatre Royal, does not mean its decease. The show reopens Oct. 31, at the Manchester Opera House with virtually the same leads and the current cast. The advance booking at Manchester exceeds $364,000 and the engagement, originally planned to end on Mar. 14 has already been extended to April 25.

That will mean a six months' run, thought to be the longest of any show at any provincial theatre. The musical will then go to other places. Glasgow is a possible, but the Tennent group believes that this may have to wait, since it is pledged that the show only tours with the West End cast.

MFL's London run has only been beaten by one other musical, "Salad Days," and then by only three performances. But "Salad Days" played at the Vaudeville, which has only 668 seats, compared with Drury Lane's 2,341. For the statistically-minded the tabs sold for MFL in London would total a distance of 438 miles if any-

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Duffy at Miller Milw'kee As Assistant Director

Milwaukee, Oct. 15.

Gordon Duffey will be assistant director at the Fred Miller Theatre here for the season beginning Oct. 30 with Dorothy Patten playing the title role in "The Madwoman of Chaillot." Duffey's chores include coordinating the productions and supervising them after guest stagers such as Patrick Hines, who'll direct "Madwoman," have left.

Byron Ringland has been set by Miller producer Jack McQuiggan to direct a March 11-29 presentation at the house of "Long Day's Journey Into Night."

JFK Puts Muscle Into Fund Drive For Wash. Center

Washington, Oct. 15.

In two more recent actions, President Kennedy is making it clear he intends using all the prestige and persuasive power of his office toward raising the money to build the National Cultural Center. Within the last week he has announced the formation of a National Opera Co. to be under the sponsorship of the National Cultural Center, and held a White House luncheon to solicit gifts for the center.

The National Opera will be in New York, under the supervision of Rudolph Bing. The company, to be composed of younger singers, will tour 70 U.S. and Canadian cities on a regular 34-week season.

The group's formation is designed to answer the frequently heard argument from prospective out-of-town donors that they see no reason why they should give huge sums to finance a cultural center for the city of Washington. Center sponsors are, therefore, looking for ways to make the National Cultural Center more national.

The President's White House luncheon was for 60 of the nation's most prominent and wealthy business leaders. One of the guests, incidently, was Roger Blough, the steel executive, who hadn't seen the President since the drastic showdown over the proposed steel price increase.

A model of the Center was displayed, and the bite for big contributions was politely made. On hand were Roger Stevens, Center board of trustees chairman; Ernest Breech, chairman of the President's Business Committee for the Center; and Edward Durrell Stone, architect for the project.

The White House released this quote from President Kennedy at the end of the luncheon, "The Center will belong to all the people of the U.S. . . . The nations of the world, both in and out of the Iron Curtain countries, have their great and beautiful centers for the performing arts, but here in the

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FRANK McHUGH BACK TO B'WAY FOR 'FORUM'

Frank McHugh is returning to Broadway after an absence of almost 25 years. He's joining the cast of "A Funny Thing Happened on the Way to the Forum" next Monday night (21) as successor to David Burns, who's leaving to appear opposite Carol Channing in the upcoming musical, "Hello, Dolly." In his new assignment, McHugh will resume an association with director George Abbott which included the Main Stem production of "Fall Guy" and the film version of "Three Men on a Horse."

McHugh last appeared on Broadway in the 1939 production of "Show Girl." He then left for Hollywood, where he's since been in some 130 pictures.

South Africa Managers Condemn 'Woolf' Closing; Request Reinstatement

Johannesburg, Oct. 15.

The South African Assn. of Theatrical Managements held emergency meeting last week to consider the suspension of Edward Albee's play, "Who's Afraid of Virginia Woolf?" pending investigation by the Board of Censors. The managerial group subsequently issued a statement expressing "dismay at the arbitrary suspension of the play."

The SAATM noted that "Virginia Woolf" has won international acclaim, and called Albee one of America's most brilliant playwrights. The statement also asserted that the decision to suspend the play was made as a result of individual protests by people who were not compelled to see it, and argued that although the objections of the minority were deemed sufficient reason for suspending the play, the point of view of the overwhelming majority of theatregoers was disregarded.

Attendance figures and general reception of "Virginia Woolf" by public and press provide a clear indication that the play was generally acceptable and even acclaimed. Individual reaction to a work of this kind varies according to the intensely personal experience of the viewer, the statement added, and if the vulnerability of the minority is to be used as a yardstick for what may or may not be seen by the general public, then real theatre in South Africa will virtually cease to exist.

The manner of the suspension has caused great suffering to actors, director and promoter alike, it's charged, and must seriously jeopardize the whole future of South African theatre where the importation of artists is envisaged. The suspension throws South Africa out of step with the rest of the modern world, which accepts without question that a writer's province may legitimately include an examination of life based on an almost clinical investigation of individual psychology and behavior

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Catholic Pique Boils at 'The Deputy'; Quote Many Jews' Praise of Pius XII

Edward T. Burns, now in private Manhattan law practice but previously house attorney for the National Broadcasting Co. and as such acquiring the VARIETY *habit, has followed with much personal interest the numerous stories in this publication concerning the play "The Deputy" by the 31-year old German dramatist, Rolf Hochhuth. This play originating in West Berlin but since produced in London, Basle and other European centers is now optioned for New York production by Herman Shumlin after Billy Rose surrendered his option.*

"The Deputy" is an open attack upon Pius XII, the Pope reigning during World War II. It charges a failure of this Pope, as God's Deputy, to adequately protest the extermination of Jews by the Adolf Hitler government. Hochhuth pretends that his play is based on fact, but his facts have repeatedly been refuted by Catholic prelates, as several times quoted in detail by VARIETY.

The distaste in which the play, and its many planned productions around the western world, is held by Roman Catholics is fully on record here. It has also been reported previously that the play is open to some suspicion that it is a particular pet of Communists. Hochhuth's thesis has been that Pius XII was more concerned with Communism than anti-Semitism. More accurately he was thoroughly alarmed about both. The two evils were simultaneous. The record shows that Pius XII did speak and act on behalf of the persecuted Jews.

Attorney Burns called VARIETY's *attention to a significant piece published in The Founder, a monthly printed in the interest of the closed retreats for laymen at Mt. Manresa on Staten Island, N.Y. and in America, the weekly. Written some time ago when Billy Rose still proposed to present the play on Broadway, the article reflects the anger then focussing on his decision, as it stood. Presumably Herman Shumlin will now confront the deflected anger of Roman Catholics and the probabilities of demonstrations similiar to those at the Aldwych theatre in London where the English translation is current under the title, "The Representative".*

Herewith the article from the Founder:

It takes courage to be a Broadway producer. In order to get your creative message across to the world, you must ignore the advice of friends, insult your most loyal patrons and steel yourself against the darts of ungrateful critics. If your play closes after a few inglorious days, your only consolation is to huddle for comfort with others in the same predicament, chalk it up to a bad season and lament the degradation of taste brought on by mass culture.

We were thinking of these trials that test men's souls as we read of the brave defiance of one Times Square mogul. Recently, for the third time, he announced to the press his determination to bring to the American stage a German play written by a onetime member of the Hitler Jugend and directed in its Berlin opening by an old idol of the left-wing theatre. The play in question attempts to lift blame for the attempted extermination of the Jews of Europe off the shoulders of Hitler and the Germans and unload it on the head of Pope Pius XII. Reference, of course, is to *The Deputy* (*Der Stellvertreter*), a play written by Rolf Hochhuth and directed by Erwin Piscator. The play was an instant success in Berlin. After viewing *The Diary of Anne Frank*, Germans are relieved to see that responsibility is to be shared by someone who was not a German. All the better that the villain is Pope Pius XII. They are in good company.

Billy Rose, the producer in question, is knowingly and with courage aforethought making fools or hypocrites out of a number of Jewish organizations and personalities. Such insouciance is truly impressive. For when Pope Pius XII died in October, 1958, Jewish spokesmen in New York and elsewhere were prodigal in their praise and appreciation of the late Pontiff's humanitarian efforts on behalf of European Jews.

We recall, for instance, the gracious gesture of Leonard Bernstein, who, before raising his baton at a 1958 performance of the New York Philharmonic, asked his audience to stand for a moment of silence—"for the passing of a very great man, Pope Pius XII." His action was not without precedent, since the Israel Philharmonic, in May, 1955, has already presented a special concert in the Vatican, in the Pope's presence, a gesture calculated to thank the Pope for the immense work of humanitarian assistance he had done during the war to save Jewish lives.

Bernard Baruch, too, expressed his admiration of the Pope, who, he said, "during a dark generation of war, hate and unspeakable crimes against humanity, helped keep burning the torch of peace, love and brotherhood." Another voice raised was that of Dr. Joachim Prinz, former Berlin rabbi, national president of the American Jewish Congress, who said: "Among his many great contributions to mankind, the Pontiff will be remembered, whenever men of good will gather, for his profound devotion to the cause of peace and for his earnest efforts in the rescue of thousands of victims of Nazi persecution, including many Jewish men, women and children."

A ticket for the first night of the Billy Rose production should go to Mrs. Golda Meir, Israeli Foreign Minister. She was attending the UN General Assembly when the Pope died, and Israel was the first UN delegation to voice regrets. Mrs. Meir said: "In the decade of Nazi terror, when our people was subject to terrible martyrdom, the voice of the Pope was raised in compassion for the victims." Similar sentiments were echoed by Dr. Israel Goldstein, top official of the World Jewish Congress, who declared: In Rome, last year, the Jewish community told me of their deep appreciation of the policy which had been set by the Pontiff for the Vatican during the period of the Nazi-Fascist regime, to give shelter and protection to the Jews, wherever possible."

On the Sabbath following the death of Pope Pius XII, rabbis of New York City also registered their esteem. Only Rabbi William F. Rosenblum need be cited. During the terrible holocaust, he said, the Pope had "made it possible for thousands of Jewish victims of nazism and fascism to be hidden away in monasteries and convents . . . and for the Jewish children to be taken into orphanages." He recalled that ten years earlier he had gone to Rome to express gratitude to the Pope, on behalf of Jewish organizations, for his humanitarian efforts. A similar tribute was made by the Jewish Labor Committee, which stressed the Pontiff's "wartime activities in saving Jewish children from the hands of the Fascist and Nazi butchers." And Rabbi Emanuel Rackman, president of the Rabbinical Council of America stated: "As a passionate defender of peace and human dignity, Pope Pius XII will have a permanent place in the history of mankind." The litany of such tributes could be extended for columns.

Has something happened since they were spoken or written to reverse the judgment of 1958 and invalidate all these words of praise? They all give the lie to author Hochhuth's indictment of Pius XII: "Never in history have so many people paid with their lives for the passivity of a single statesman."

For a determined Broadway producer, such questions, of course, are irrelevant. The dramatic possibilities are too appealing, and large minds will not boggle at the distortion of history or the blackening of the reputation of a great public figure.

Perhaps this play is one that needs a wider stage and a larger cast of characters. Let us say, then, that *The Deputy* is a morality play, and that its American sponsor might perhaps want to rename it *Everyman* or *Each of Us*. For we are all involved. And so, along with Pope Pius XII, will be condemned Albert Schweitzer, Mrs. Eleanor Roosevelt, President Franklin D. Roosevelt (none of whom, if the truth be told, did or said enough). Also Mayor La Guardia, Leonard Bernstein and Bernard Baruch, not to mention Hannah Arendt and, of course, you and me. In the end, no one will be really guilty because all of us are.

'America' Blast

Rolf Hochhuth, author of "The Deputy," is accused in America, the magazine published by the Jesuits, of anti-Semitic and anti-

(Continued on page 59)

Starlight in Black

Indianapolis, Oct. 15.

The annual meeting of Starlight Musicals, Inc., is scheduled for next Friday (18) when Robert L. Young, general manager, will amplify his earlier reports that the operation is in the black.

A letter from Robert Looms, president, informed guarantors of the Starlight summer offerings that the season just ended was a successful one and that it will not be necessary to ask for financial assistance.

Swiss Catholics Ired at 'Deputy' Slur at Pius XII

Basle, Oct. 15.

No legit play within memory has caused such a violent outburst of emotions and controversy in Switzerland as the recent (Sept. 24) Swiss premiere of the Rolf Hochhuth anti-Pius XII drama, "Der Stellvertreter" (The Deputy), at the Stadttheatre in Basle. In its country of origin, the play is a sellout hit at Berlin's Theatre am Kurfuerstandamm since its opening last February, staged by Erwin Piscator. It opened under the title, "The Representative" in London (see VARIETY Oct. 1), will be produced in Finland, Denmark, Norway, France, Sweden and Austria. Production in Israel may be cancelled. Billy Rose has dropped his option for New York but Herman Shumlin, who was to direct, says he'll produce it.

Author attended the Swiss opening, actively participated in rehearsals here and "adapted" his play (which is way overlong as staged in full, anyway) for the Basle showing with a view to "tone down" its most offensive (to Roman Catholics) aspects. In the play, the author, Rolf Hochhuth, attacks the late pope Pius XII for not having taken a sufficiently vigorous stand against the extermination of the Jews by the Nazis.

Days before the Basle opening, the Stadttheatre management as well as individual actors appearing in the play were threatened, presumably by irate Catholics, by letters and anonymous phone calls. On pre-opening day, the Roman Catholic community of Basle organized a public protest assembly during which a German professor residing in Rome, Burkart Schneider, denounced the alleged falsification of the late pontiff's character by Hochhuth. On opening day, a committee calling itself "Young Christians for Confessional Peace", which publicly distanced itself from all threats of physical violence, organized a "silent protest march" to the Stadttheatre. About 3,000 participated. Outside the theatre, pro and con crowds carrying transparents and banners with such inscriptions as "Hochhuth was only a boy at the time," "Must Hochhuth stir up our youth?" "May Hochhuth discharge guilt of the Nazis?".

In the theatre, the first performance took its course without major incidents except a few catcalls and booings which were quickly silenced. Onstage, a nervous tension was unmistakeable. However, at the end, boos and whistles were offset by applause for the actors as well as the author.

Second performance was again disturbed by loud protests and catcalls. It remains to be seen whether further performances (in repertory) will lead to other incidents, in which case the Basle government would be legally entitled to demand the play's banning for reasons of "disturbing the peace and constituting a public nuisance."

Basle reviews were mixed. National-Zeitung termed the play "unfortunate, apart from some very brilliant passages." Basler Nachrichten opined that the Stadttheatre had not only the right, but the duty to present such plays and went on to say that "our theatre is not a place where one simply goes to seek easy amusements, but also an arena apt to present message plays leading to discussions."

Another Swiss theatre, the Stadttheatre of Berne (the Swiss capital), has also skedded "Der Stellvertreter" for presentation this season, whilst the top Swiss legithouse, the Schauspielhaus of Zurich, has declared its intention not to present it on its boards.

Off-Broadway Reviews

Opening Night and A Matter of Like Life and Death

Erni Brown presentation of two new one-act plays by John Cromwell. Staged by Paul E. Davis; designer, Don Manfredi. Stars Peggy Wood, James Karen, Frances Sternhagen. Opened Oct. 2, '63, at the East End Theatre, N. Y.; $3.90 top weeknights, $4.90 weekends.

Cast: Peggy Wood, Ruth Gates, James Karen, Frances Sternhagen, Marlene Warfield.

Virtually all the familiar elements of plays and stories about aging actresses making comebacks are present in "Opening Night," a one-acter by John Cromwell at the East End Theatre. In the present instance, the nervous one-time star looks longingly at the liquor bottle on her dressing table.

She reminisces, while applying her makeup, about her great successes on the stage and about the glamorous days of Hollywood, when stars were never allowed to pose with their children, and she recalls her husband and her lovers, all now dead. And of course she berates the current crop of producers and actors, and elicits compliments from her patient, devoted dresser.

But if the story is trite, Cromwell retells it with taste and humor, and he has had the good fortune to have Peggy Wood as his star. The actress gives an expert, compelling performance, and with the assistance of Ruth Gates as the dresser, she keeps the play alive and absorbing.

The curtain-raiser, also by Cromwell, is "A Matter of Like Life and Death," about a scientist and his wife who move into their fallout shelter for a practice weekend. There are amusing lines, and good performances by Frances Sternhagen and James Karen as the couple and Madeline Warfield as their maid. But the play is too long, and its attempt to equate the fallout shelter with the Garden of Eden (the idea is that both places were perfect, but sterile and uninhabitable) doesn't work.

The staging of both plays, by Paul E. Davis, is fine, and the Don Manfredi sets are excellent. But it's Miss Wood's evening. *Kenn.*

Color of Darkness

Harvest Productions presentation of a program of four short plays adapted by Ellen Violett from stories by James Purdy, and "Cracks," a short play by Purdy. Staged by William Francisco; sets and costumes, Lloyd Evans; lighting, Peter Hunt; music, Ned Rorem. Opened Sept. 30, '63, at the Writers Stage Theatre, N. Y.; $4.50 top weeknights, $4.95 weekends.

Cast: Eleanor Phelps, Doris Roberts, Mary Michael, Tom Brennan, Ann Hegira, Vincent Milana, Kevin Mitchell, Walter Rhodes.

"Color of Darkness" is an attempt to transfer to the stage the world of James Purdy, the novelist and shortstory writer. But Purdy's work does not seem suited to the theatre. Although the production often seems to be on the verge of success, it never fulfills its promise.

Four of Purdy's short stories, adapted by Ellen Violett, and one play by Purdy himself make up the evening. After a brief introductory scene, in which an author representing God states that life is futile and meaningless, four sets of characters act out vignettes of unhappiness. A wife cannot accept the loss of freedom and identity that come with marriage; a young widow mourns not for the husband she never loved but for herself; a man humbles himself to keep the friendship of a boy; and a mother aggravates instead of assuaging her son's loneliness.

Throughout run the themes of lack of communication, of cruelty in the name if love, and of desperate human unhappiness. All these scenes begin intriguingly, but are unsustained. Missing are the truths and insights that are hinted at. Instead, the plays end in pointlessness or false sentimentality.

Least successful is the final scene, "Cracks," written by Purdy. God returns and finds in an old woman who refuses to die the indomitable spirit of life. He realizes, according to Purdy, that life is stronger than the force that created it. But the short drama seems empty and familiar, and unlike the other playlets, it becomes tiresome. It ends the evening with a thud.

There are good performances by Doris Roberts and Eleanor Phelps, and competent ones by Tom Brennan, Vincent Milana, Mary Michael, Kevin Mitchell and Ann Hegira. William Francisco's staging is fluid and inventive, and the sets by Lloyd Evans, the ghostly lighting by Peter Hunt, and the melancholy music by Ned Rorem serve to establish the mood of a dark, poignant world. But the mood is artificial, for the plays themselves lack substance.

Kenn.

The Spots of the Leopard

Harold Bloom Ned Hendrickson presentation of a comedy in two acts by James K. Baxter. Staging and sets by Robert Dahdah; lighting, Daniel T. Frankel; masks, Charles Loubier; stage manager, Virginia English. Opened Sept. 25, '63, at the Washington Square Theatre, N.Y.; $3.50 top.

Cast: Ronald Colby, Jan Owen, Lew Shaw, Ron Faber, Sandra Gardner, Stevenson Phillips, Pat Roberts, Willard Trask, Gordon Gray, Tilla Frueh, Allister Hitman, Maureen Drew, Barry Bonner, Kip Kirby, Hary Haynes, Elaine Lawrence, Jeffrey Gorney, Valerie Haynes.

Toward the end of "Spots of the Leopard," the players seize an actor representing the playwright and hang him for writing a bad play. That's a grizzly idea from James K. Baxter, the New Zealand author of this alleged comedy.

In this shapeless play, Baxter deals with a college lecturer, his unpleasant wife who beats him with a police stick, and a witless coed who attracts him. Psychiatrists, religious hypocrites, and professors are all attacked, and the author's praise is reserved for a couple of tiresome drunks.

Included in the proceedings are actors dressed in masks and black tights, and supposed to represent the Furies. There is also lot of erotic symbolism, and deadly lines like "how do you know you exist?" The nadir, however, is a scene when a young girl blows up a contraceptive, which she believes to be a balloon.

On opening night, a fuse burnout plunged the stage in darkness. It seemed appropriate.

Kenn.

Legit Followup

The Fantasticks

(Sullivan St. Playhouse, N. Y.)

More than three years after its off Broadway debut, "The Fantasticks" is still doing hefty business, and it's easy to see why. The current cast is top-notch, and the fanciful plot and charming Tom Jones-Harvey Schmidt songs are as delightful as ever.

Keith Charles, as the narrator, gives a strong, effective performance, and Alice Cannon and Jack Blackton are ideally cast as the young lovers. Their fathers are winningly played by George Riddle and Charles Goff, and there is a standout comic stint by Jay Hampton as an actor in his dotage. Robert A. Worms and James Cook lend able support.

The show, which opened in May, 1960, and has now passed the 1400-performance mark, still sags slightly in the middle of the second act. But the finish is strong, and the audience leaves the theatre humming and happy. *Kenn.*

Bits of London

London, Oct. 15.

Brenda Bruce will play the title role in "Woman in a Dressing Gown," by **Ted Willis**. **Googie Withers** played the part in the original Australian production.

Judith Guthrie's "Queen B" is having a pre-London tryout at the Theatre Royal, Windsor. **Sybil Thorndike, Lewis Casson** and **Isabel Dean** head the cast.

John Gielgud leaves for Australia next month for a short tour of "The Ages of Man." His next assignment is to stage "Hamlet" on Broadway, with **Richard Burton.**

Nicholas Grimshaw, understudy, has taken over from the late **Allan Jeayes** in "The Masters," at the Savoy.

Brenda Bruce's opening in the **Ted Willis** play, "Woman In A Dressing Gown" is now skedded for Nov. 11 tryout at the New, Bromley.

William Hobbs will stage the fights in the Old Vic's presentation of "Hamlet."

'Girl' $68,773, Hub, 'Park' $34,720, D.C.; 'Zenda' 76½G, L.A.; 'Stop' $43,734, Balto; 'Woolf' 47G, 'Seidman' $26,028, Philly

Philadelphia was the busiest of the road cities last week, with four shows on tap. Two of the entries were the Broadway-bound "110 in the Shade," which played to fair business, and "A Rainy Day in Newark," which did poorly. The other two items were the touring productions of "Who's Afraid of Virginia Woolf?" which registered a healthy take, and "Seidman and Son," which got its road trek off to an okay start.

In the powerhouse groove were "How to Succeed in Business Without Really Trying" in Dallas, "The Girl Who Came to Supper" in Boston and "Zenda" in Los Angeles.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BALTIMORE

Stop the World—I Want to Get Off, Ford's (MC-RS) ($5.95; 1,819; $65,032) (Kenneth Nelson, Leslie Stewart). Previous week, $40,417 with Theatre Guild-American Theatre Society subscription, Playhouse, Wilmington.

Last week, $43,734 with TG-ATS subscription.

BOSTON

Girl Who Came to Supper, Colonial (MC-T) (2d wk) ($7.50; 1,685; $70,562) (Jose Ferrer, Florence Henderson). Previous week, $58,185.

Last week, $68,773.

CHICAGO

Beyond the Fringe, Studebaker (R-RS) (1st wk) ($5.50-$6; 1,200; $35,000). Previous week, $26,645, with TG-ATS subscription, Pabst, Milwaukee.

Opened here Oct. 7 to one rave (Dettmer, American), two qualified approvals (Cassidy, Tribune; Harris, Daily News) and one negative notice (Syse, Sun-Times).

Last week, $24,294 with TG-ATS subscription.

Man for All Seasons, Blackstone (D-RS) (3d wk) ($5.50-$5.95; 1,447; $42,500) (William Roderick, George Rose, Bruce Gordon). Previous week, $33,224 with TG-ATS subscription.

Last week, $35,662 with TG-ATS subscription.

CLEVELAND

Never Too Late, Hanna (C-RS) (1st wk) William Bendix, Nancy Carroll, Will Hutchins). Previous week, $30,876, Royal Alexandra, Toronto.

Last week, $27,776 with TG-ATS subscription.

DALLAS

How to Succeed in Business Without Really Trying, State Fair Music Hall (MC-RS) (2d wk). Previous week, $22,472 for three performances here Friday-Saturday (4-5) and $42,885 for three performances at the Civic, Pasadena, Monday-Tuesday (30-1).

Last week, $83,454 for 10 performances.

DETROIT

My Fair Lady, Shubert (MC-BT) (4th wk) (Leland Howard, Gaylea Byrne). Previous week, $28,531.

Last week, $38,507.

Sound of Music, Fisher (MD-RS) (1st wk) ($5; 2,081; $61,000) (Barbara Meister, John Myhers). Previous week, $38,469; Nixon, Pittsburgh.

Last week, $43,304 with Fisher Playgoer subscription.

KANSAS CITY

No Strings, Music Hall (MC-RS) (Howard Keel, Barbara McNair). Previous week, $35,675, American, St. Louis.

Last week, $26,700.

LOS ANGELES

Mary, Mary, Hartford (C-BT) (5th wk) ($4.95-$6; 1,032; $32,000) (Mindy Carson, Jeffrey Lynn, Pirie MacDonald). Previous week, $15,259.

Last week, $17,245.

Zenda, Philharmonic (MC-T) (3d wk) ($6.25-$7; 2,670; $85,000) (Alfred Drake, Anne Rogers, Chita Rivera). Previous week, about $76,000 with Civic Light Opera Assn. subscription.

Last week, about $76,500 with CLO subscription.

NEW HAVEN

Thousand Clowns, Shubert (C-RS) ($4.80; 1,650; $44,600) (Dane Clark, Margaret O'Brien). Previous week, $22,037 with TG-ATS subscription, Ford's, Baltimore.

Last week, $12,569.

PHILADELPHIA

110 in the Shade, Shubert (MC-T) (2d wk) ($6.60-$7.50; 1,878; $73,382) (Robert Horton, Inga Swenson, Stephen Douglass). Previous week, $41,376 with TG-ATS subscription.

Last week, $49,340 with TG-ATS subscription.

Rainy Day in Newark, Walnut (C-T) (1st wk) ($4.80-$5.40; 1,349; $41,000) (Eddie Mayhoff, Dody Goodman, Zachary Scott, Mary McCarty). Previous week, $13,716 for seven performances, Shubert, New Haven.

Opened here Oct. 8 to two affirmative notices (Gaghan, News; Schier, Bulletin) and one pan (Murdock, Inquirer).

Last week, $7,543.

Seidman and Son, Locust (C-RS) (1st wk) ($4.50-$5; 1,418; $41,641) (Sam Levene).

Opened tour here Oct. 7 to two favorable reviews (Murdock, Inquirer; Schier, Bulletin) and one unfavorable notice (Gaghan, News).

Last week, $26,028 with TG-ATS subscription.

Who's Afraid of Virginia Woolf? Forrest (D-RS) (3d wk) ($5.40-$6; 1,766; $52,000) (Nancy Kelly, Sheppard Strudwick) (matinee company costars Michaele Myers, Kendall Clark). Previous week, $44,807 with TG-ATS subscription.

Last week, $47,006 with Show of the Month Club patronage.

ST. LOUIS

Camelot, American (MC-RS) (1st wk) ($7; 1,863; $73,697) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, $82,625, KRNT, Des Moines.

Last week, $41,760. Understudy Jan Moody is subbing for the ailing Miss Grayson who's scheduled to rejoin the cast next week Monday (21) in Cincinnati.

TORONTO

When the Owl Screams, Royal Alexandra (R-RS) ($6; 1,497; $43,326) (Severn Darden, Paul Dooley, Andrew Duncan, Anthony Holland, Erin Martin).

Opened trial one-week outing here Oct. 7 for possible tour to two raves (Cohen, Star; Evans, Telegram) and one thumb-down (Whittaker, Globe and Mail).

Last week, $18,085.

WASHINGTON

Barefoot in the Park, National (C-T) (2d wk) ($4.50-$5.75; 1,673; $48,625) (Elizabeth Ashley, Robert Redford, Mildred Natwick, Kurt Kasznar). Previous week, $25,373.

Last week, $34,720.

UNREPORTED

(Included below are productions with guaranteed dates on which grosses cannot be accurately figured).

Camelot (MC-BT), split-week.

Man for All Seasons (D-BT), split-week.

National Repertory Theatre (Rep-RS), Univ. of North Carolina, Greensboro.

Thousand Clowns (C-BT), split-week.

"Thistle in My Bed," a comedy with music by **Gudrun Powers,** is being produced by **John T. Weems** and **Robert Buccolo** for a Nov. 19 opening at the Gramercy Arts Theatre, N. Y., under the direction of **Howard Da Silva.**

Herman Bernstein Prez Of N.Y. Theatre League

Herman Bernstein, who's been seriously ill in N.Y. Hospital for several weeks, was elected president of the League of N.Y. Theatres last Thursday (10). The longtime Broadway theatre operator and general manager succeeds Herman Levin. Bernstein's duties will be assumed during his illness by Herman Shumlin, first vice-president.

Others elected to office in the organization of Broadway producers and theatre owners were Samuel Schwartz, second veepee; Louis Lotito, secretary, and Alfred de Liagre Jr., treasurer.

Elected to the League's Board of Governors were Richard Barr, A. L. Berman, Arthur Cantor, Warren Caro, Alexander H. Cohen, Maurice Evans, Robert L. Joseph, Jay Julian, Ernest Martin, David Merrick, Lester Osterman Jr., Harold S. Prince, Victor Samrock, Joel Schenker, Irene Selznick, Haila Stoddard and the past presidents, Kermit Bloomgarden, Leland Hayward, Levin, Arthur Schwartz and Robert Whitehead.

Max Gordon and Gilbert Miller were named board members ex-officio.

Touring Shows

(Figures cover Oct. 14-26)

Barefoot in the Park (tryout)—National, Wash. (Oct. 14-19, moves to N.Y.).
Beyond the Fringe (2d Co.)—Studebaker, Chi (Oct. 14-26).
Black Nativity—Shubert, Boston (Oct. 14-26).
Camelot—American, St. L. (Oct. 14-19); Taft, Cincy (Oct. 21-26).
Camelot (bus-truck)—Auditorium, Worcester, Mass. (Oct. 14); Community, Hershey, Pa. (Oct. 15-19); Split-week stands (Oct. 21-26).
Circle in the Square—Split-week stands (Oct. 14-26).
Girl Who Came to Supper (tryout)—O'Keefe, Toronto (Oct. 14-26).
How to Succeed in Business Without Really Trying (2d Co.)—State Fair Music Hall, Dallas (Oct. 14-20); American, St. L. (Oct. 22-26).
How to Succeed in Business Without Really Trying (3d Co.)—Center, Norfolk (Oct. 14-19); Playhouse, Wilmington (Oct. 21-26).
Man for All Seasons—Blackstone, Chi (Oct. 14-26).
Man for All Seasons (bus-truck)—Split-week stands (Oct. 14-26).
Mary, Mary (bus-truck)—Split-week stands (Oct. 14-26).
My Fair Lady (bus-truck)—Split-week stands (Oct. 14-26).
National Repertory Theatre—Split-week stands (Oct. 14-19); Hanna, Cleve. (Oct. 21-26).
Never Too Late (3d Co.)—Hanna, Cleve. (Oct. 14-19); Nixon, Pitt. (Oct. 21-26).
No Strings—Orpheum, L.A. (Oct. 15-26).
One Flew Over the Cuckoo's Nest (tryout)—Shubert, New Haven (Oct. 24-26).
110 in the Shade (tryout)—Shubert, Philly (Oct. 14-19), moves to N.Y.).
Rainy Day in Newark (tryout)—Walnut, Philly (Oct. 14-19), moves to N.Y.).
Seidman and Son—Locust, Philly (Oct. 14-19); Ford's Balto (Oct. 21-26).
Sound of Music—Fisher, Det. (Oct. 14-26).
Stop the World—I Want to Get Off (2d Co.)—Shubert, Cincy (Oct. 14-19); National, Wash. (Oct. 21-26).
Thousand Clowns—Forrest, Philly (Oct. 14-26).
Thousand Clowns (bus-truck)—Split-week stands (Oct. 14-26).
Time of the Barracudas (tryout)—Curran, S.F. (Oct. 21-26).
Who's Afraid of Virginia Woolf? (2d Co.)—Nixon, Pitt. (Oct. 14-19); Split-week stands (Oct. 21-26).
Zenda (tryout)—Philharmonic, L.A. (Oct. 14-26).

LONDON SHOWS

(Figures denote opening dates)

Alfie, Duchess (7-22-63).
Angels Fear Tread, St. Martins (6-6-63).
At Drop Hat, Haymarket (10-2-63).
Bed Sitting Room, Comedy (3-20-63).
Beyond Fringe, Fortune (5-10-61).
Boeing-Boeing, Apollo (2-20-63).
Brecht Season, Mermaid (7-18-63).
Cambridge Circus, Lyric (8-14-63).
Cockade, New Arts (10-16-63).
Exit the King, Royal Court (9-12-62).
Four & a Tanner, New Arts (10-9-63).
Half a Sixpence, Cambridge (3-21-63).
House of Cards, Phoenix (10-2-63).
How to Succeed, Shaftesbury (7-28-63).
Kessoff, Prince Charles (10-15-63).
Lock Daughters, Her Majesty's (5-17-62).
Man and Boy, Queen's (4-9-63).
Mary, Mary, Queens (2-27-63).
Masters, Piccadilly (5-9-62).
Minstrels, Vic. Palace (5-25-62).
Mousetrap, Ambassador (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Never Too Late, Prince Wales (9-24-63).
Oh, What Lovely, Wyndham's (3-19-63).
Oliver, New (6-30-60).
One for the Pot, Whitehall (8-2-61).
Pickwick, Saville (7-4-63).
Private Lives, Duke York's (7-3-63).
Repertory, Aldwych (12-15-60).
Severed Head, Criterion (6-27-63).
Six Characters, May Fair (6-17-63).
Six of One, Adelphi (9-26-63).
So Much Remember, Vanbr. (9-17-63).
Sound of Music, Palace (3-18-61).
Swing Along, Palladium (5-17-63).
Through Wall, Westminster (3-20-63).
What Goes Up, Royal F. (9-17-62).

SCHEDULED OPENINGS

Cider With Rosie, Garnick (10-17-63).
Repertory, National Theatre (10-22-63).
Possessed, Mermaid (10-23-63).
Portrait of Murder, Savoy (10-24-63).
Out of the Crocodile, Phoenix (10-29-63).
Milk Train, Royal Court (11-6-63).
Boys Syracuse, Drury Lane (11-7-63).
Poor Bitos, New Arts (11-13-63).
Gentle Jack, Queen's (11-27-63).
D'Oyly Carte, Savoy (12-16-63).

CLOSED

Afternoon Men, New Arts (8-22-63); closed Sept 14, after limited engagement, 25 performances.
Behan Bein' Behan, Prince Charles (9-23-63); closed Oct. 5, after limited engagement, 13 performances.
Double Bill, New Arts (9-18-63); closed last Saturday (12), after limited engagement, 26 performances.
Ides of March, Haymarket (8-8-63); closed Sept. 28, after 60 performances.

B'way: 'Here's Love' Sellout $68,819, 'Rehearsal' $35,415, 'Libel' $26,915, 'Ear' 18G (5), 'Semi-Detached' $9,832

Broadway was uneven last week. "Here's Love" joined "How to Succeed in Business Without Really Trying" and "Never Too Late" in the capacity category, and increases ranging from over $2,000 to over $7,000 were registered by "Mary, Mary," "Luther" and "The Rehearsal." Business was slim again for "Spoon River."

Of last week's new entries, "Semi-Detached" fared poorest with a take of under $10,000. The production has posted a provisional closing notice. There was one closing last week, the musical, "The Student Gypsy," or "The Prince of Liederkranz."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Beyond the Fringe, Golden (R) (51st wk; 405 p) ($7.50; 773; $34,874). Previous week, $21,549.

Last week, $22,067.

Case of Libel, Longacre (D) (1st wk; 4 p) ($6.90-$7.50; 1,101; $40,000) (Van Heflin, Sidney Blackmer, Larry Gates).

Opened last Thursday night (10) to five affirmative reviews (Kerr, Herald Tribune; McClain, Journal-American; Nadel, World-Telegram; Taubman, Times; Watts, Post) and two negative notices (Chapman, News; Coleman, Mirror).

Last week, $26,915 for four performances and four previews.

Chips With Everything, Plymouth (D) (2d wk; 15 p) ($6.90-$7.50; 1,064; $43,865). Previous week, $21,375 for seven performances and one preview.

Last week, $22,074.

Enter Laughing, Miller's (C) (31st wk; 245 p) ($6.90-$7.50; 940; $30,200) (Sylvia Sidney, Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, $22,041.

Last week, $23,543. Mae Questel succeeded Miss Sidney last Monday night (14).

Funny Thing Happened on the Way to the Forum, Alvin (MC) (75th wk; 599 p) ($8.60-$9.40; 1,334; $65,096) (Zero Mostel). Previous week, $57,199.

Last week, $55,286.

Here's Love, Shubert (MC) (2d wk; 12 p) ($9.60; 1,453; $71,205). Previous week, $47,948 for four performances and two previews.

Last week, $68,819 with parties.

How to Succeed in Business Without Really Trying, 46th St. (MC) (105th wk; 833 p) ($9.60; 1,342; $66,615). Previous week, $67,482.

Last week, $67,474.

Irregular Verb to Love, Barrymore (C) (4th wk; 29 p) ($6.90-$7.50; 1,607; $44,124) (Claudette Colbert, Cyril Ritchard). Previous week, $33,627.

Last week, $33,033.

Luther, St. James (D) (3d wk; 21 p) ($6.90-$7.50; 1,609; $61,095) (Albert Finney, Kenneth J. Warren, John Moffat, Peter Bull, Glyn Owen, Frank Shelley). Previous week, $46,284.

Last week, $50,711 with parties.

Mary, Mary, Hayes (C) (136th wk; 1,084 p) ($6.90-$7.50; 1,339; $43,380) (Patricia Bosworth, Murray Hamilton, Michael Evans). Previous week, $28,893.

Last week, $30,910.

Never Too Late, Playhouse (C) (46th wk; 367 p) ($6.90-$7.50; 944; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week $37,320.

Last week, $37,453.

Oliver, Imperial (MD) (40th wk; 321 p) ($9.30; 1,428; $71,977) (Clive Revill, Georgia Brown). Previous week, $56,128.

Last week, $54,665.

Private Ear and Public Eye, Morosco (D) (1st wk; 5 p) ($6.90-$7.50; 999; $41,827) (Geraldine McEwan, Barry Foster, Brian Bedford, Moray Watson).

Opened last Wednesday night (9) to five endorsements for the double-bill (Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; Nadel, World - Telegram; Watts, Post), one qualified approval (McClain, Journal-American) and one rave for "Eye," but thumbdown for "Ear" (Taubman, Times).

Last week, $18,011 for five performances.

Rehearsal, Royale (D) (3d wk; 24 p) ($6.90-$7.50; 1,050; $43,908) (Keith Michell, Coral Browne, Alan Badel, Adrienne Cori, Jennifer Hilary). Previous week, $28,156.

Last week, $35,415 with parties.

Semi-Detached, Music Box (C) (1st wk; 8 p) ($6.90-$7.50; 1,010; $40,000).

Opened Oct. 7 to two favorable reviews (Nadel, World-Telegram; Taubman, Times), four unfavorable notices (Chapman, News; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post) and one inconclusive (Gilbert, Mirror).

Last week, $9,832.

She Loves Me, O'Neill (MC) (25th wk; 199 p) ($8.60; 1,047; $53,700) (Barbara Cook, Daniel Massey, Barbara Baxley). Previous week, $42,567.

Last week, $40,957.

Spoon River, Booth (DR) (2d wk; 16 p) ($6.90-$7.50; 766; $32,658) (Betty Garrett, Robert Elston, Joyce Van Patten, Charles Aidman). Previous week, $11,694.

Last week, $13,026.

Stop the World—I Want to Get Off, Ambassador (MC) (54th wk; 429 p) ($8.60; 1,461; $51,795) (Anthony Newly). Previous week, $36,558.

Last week, $34,616.

Tovarich, Winter Garden (MC) (29th wk; 232 p) ($9.20; 1,494; $71,795) (Vivien Leigh, Jean Pierre Aumont). Previous week, laid off.

Last week, $34,301 with Joan Copeland pinchhitting in the role originated by Miss Leigh who is not returning to the musical. Miss Copeland continues in the part this week with Eva Gabor taking over the assignment next Monday night (21).

Who's Afraid of Virginia Woolf? Rose (D) (53d wk; 418 p) ($6.90-$7.50; 1,162; $46,845) (Uta Hagen, Arthur Hill, Ben Piazza) (matinee company costars Haila Stoddard, Donald Davis). Previous week, $29,168.

Last week, $28,163.

CLOSED LAST WEEK

Student Gypsy or The Prince of Liederkranz, 54th St. (MC) (2d wk; 16 p) ($8.80-$9.40; 1,434; $63,856). Previous week, $21,658.

Last week, $12,951. Closed Saturday (12) at an estimated loss of its entire $200,000 investment.

OPENING THIS WEEK

Advocate, ANTA (D) ($6.90-$7.50; 1,214; $50,340) (James Daly). Michael Ellis and William Hammerstein presentation of play by Robert Noah; opened Monday night (14).

Jennie, Majestic (MC) ($9.60; 1,655; $91,714) (Mary Martin). Cheryl Crawford and Richard Halliday presentation of musical based on the early career of Laurette Taylor with book by Arnold Schulman and lyrics and music by Howard Dietz and Arthur Schwartz; opens tomorrow night (Thurs.).

OTHER THEATRES

Atkinson, Beck, Belasco, Biltmore, Broadhurst, Broadway, Cort, Hellinger, Hudson, Little, Lunt-Fontanne, Lyceum, Ziegfeld.

London 'Lady' Closing

Continued from page 55

body could collect them and place them tip to toe. Or cover an area of 6½ acres.

The two revolving stages will have travelled 453 miles and 1,000,000 kilowatts of electricity will have been consumed to put on the Alan Jay Lerner-Frederick Loewe musical version of George Bernard Shaw's "Pygmalion." A great deal of the profit from the show will assist the British Museum, the Royal Academy of Dramatic Art and the National Gallery of Ireland, all beneficiaries under Shaw's will.

As for the players who have appeared in the show at Drury Lane, Elaine Garreau has performed 2,238 times in several roles. Betty Woolfe has notched 2,230 performances in one part, Mrs. Pearce. James Hayter, who took over from Stanley Holloway as Doolittle, has appeared over 1,600 times.

Charles Stapley, the current Higgins, who succeeded first Rex Harrison and then Alec Clunes, has made more than 1,300 successful attempts to assure audiences that "The Rain in Spain Falls Mainly in the Plain." There have been four Elizas, first Julie Andrews, then Anne Rogers, Tonia Lee and now Jean Scott.

Almost every member of the Royal Family has attended the show, in several cases more than once. Foreign royalty, politicians and international VIP's have also been customers. In many instances people have attended who previously saw it in other countries, notably on Broadway.

George Bernard Shaw, who wrote "Pygmalion," might well have deplored the whole project. When he was alive he disassociated himself from "The Chocolate Soldier," the musical based on his play "Arms and the Man." But he might well have found some wry comfort. He was an ardent apostle of a change of letters in the alphabet. He also was not allergic to money, whether dollars or pounds, shillings and pence.

Australian Shows

(Week Ending Oct. 12)

ADELAIDE

Big Men Fly, Her Majesty's.

MELBOURNE

How to Succeed, Her Majesty's.
Last of the Rainbow, Emerald Hill.
Mary, Mary, Comedy.
Merry Widow, Tivoli.
Opera Season, Princess.
Private Ear, Public Eye, Union.
Touch of the Poet, St. Martin's.

SYDNEY

Annie Get Your Gun, Her Majesty's.
Do You Mind, Phillip.
Goodnight, Mrs. Puffin, Royal.
King and I, Tivoli.
Oh Dad, Poor Dad, Independent.
Typist & Tiger, Ensemble.
Waiting for Godot, Union.

Shows On Broadway

Continued from page 54

The Advocate

quence to the big speeches and he hasn't the authority or stage presence to give the hero superhuman stature. And since the actor can't very well make up the exalted lines to speak, the lawyer remains a muted, uninspiring hero.

There is a notable supporting performance by Dino Fazio as the more expressive defendant, Bartolomeo Vanzetti, and a reasonably impressive portrayal by Dolph Sweet in the limited part of the volatile, less articulate Nicola Sacco. There are also acceptable secondary performances by Paul Stevens and Martin Brooks as supporters of the cause that was to live in infamy, Allen Nourse as the lawyer's expediency-minded partner, Joseph Warren as the emotional warped judge, Tresa Hughes as Sacco's agonized, proud wife, and Barnard Hughes as the santimoniously merciless Governor of Massachusetts.

Ralph Alswang has designed a fluid arrangement of platforms and set pieces and J. Michael Travis has provided the post-World War I era costumes. But "The Advocate" boils down to a progressively repetitious series of ill-expressed appeals to the emotions. Whatever it may have been as a television show, it doesn't work as stage drama, and it's questionable material for pictures. *Hobe.*

JFK Puts Muscle

Continued from page 55

world's greatest capital, we have nothing and this represents a great cultural gap in our American growth."

Stevens announced at the luncheon that 40% of the $30,000,000 goal to build the Center has been realized. He also said the Cultural Center will be the beneficiary of the World's Fair Inaugural Ball to be held April 21, in the eve of the Fair's opening, at the Hilton Hotel, N.Y.

The President, in announcing formation of the new National Opera, said it will have two objectives. "By going to many communities which have little opera of top quality or no live opera at all," Kennedy asserted, "it will fill a long-felt need in our musical life. Second, it will give opportunity to the young talent with which this country abounds."

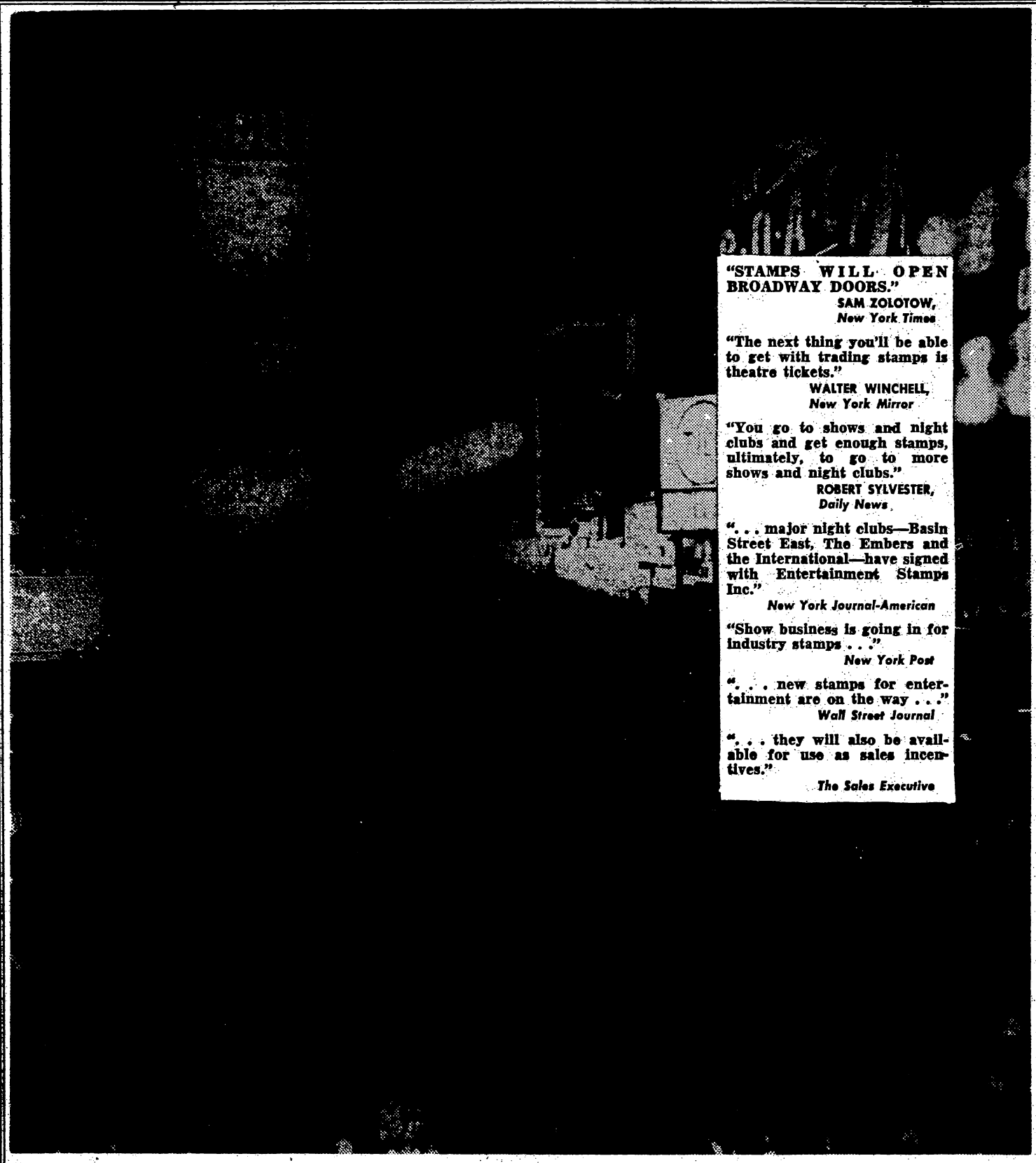
Anthony A. Bliss, Metropolitan Opera president who participated in a White House meeting with Stevens, Bing and the President before the opera announcement was made, said the new company is the result of plans begun 15 years ago by the Met to stimulate local opera groups throughout the nation. He emphasized that the company will not compete with local opera companies but will, instead, seek their sponsorship.

British Invasion

Continued from page 1

spokesman for the association, said, "We do not begrudge the British actors with talent who come and help enrich the American theatre. But we do object that Broadway isn't the American theatre any more." He also asserted that "very bitter complaints" were registered at the meeting against the alleged practice by English stagers "of precasting auditions and cattlecall readings."

Eric Glass is agenting a new **Rodney Ackland** play. "The Last to Leave the Palace Turns the Lights Off."



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Shows Abroad

Continued from page 54

Dublin One

of Mr. Kernan and briefly as a priest.

Barry Cassin's direction is imaginative, backing the stage with a screen for occasional magic lantern shots to point up the lecture side of the performance and using a minimum of props for the action of the playlets. The dramatic effect of the show does not depend on a knowledge of Joyce's stories, so "Dublin One" is a prospect for productions in various countries. *Mac.*

House of Cards

London, Oct. 3.

Don Gemmell & Reginald Woolley (for Players Ventures) presentation of a two act musical comedy, with book by Peter Greenwell and Peter Wildeblood, with extra dialog by Guy Morgan, lyrics by Wildeblood, music by Greenwell, based on David Magarshack's translation of Ostrovsky's "Even a Wise Man Stumbles." Staged by Vida Hope; decor, Reginald Woolley; choreography, Terry Gilbert; orchestrations, Gordon Langford; musical director, Michael Moores. Features Barbara Couper, Douglas Byng, Patrick Mower, Barbara Evans, Geoffrey Hibbert, Stella Moray, Robin Palmer. Opened Oct. 2, '63, at the Phoenix Theatre, London; $3.50 top.

Landlord ..... Peter Newton
Milkman ..... Barry Daniels
Fishmonger ..... Trefor Davies
Butcher ..... David Hepburn
Baker ..... Janos Kurucz
Kupernik ..... John Keston
Mme. Glafira Glumov ..... Pat Gilbert
Yegor Glumov ..... Patrick Mower
Nikolai ..... Kim Grant
Mamayev ..... Geoffrey Hibbedt
Miss Meropia ..... Valerie Lloyd
Gen. Krutitzky ..... Douglas Byng
Golutvin ..... Phillip Hinton
Mme Mamayev ..... Stella Moray
Grigory ..... Michael Bilton
Lt. Yegor Kurchayev ..... Robin Palmer
Mashenka ..... Barbara Evans
Cook ..... Cynthia Morley
Vladimir ..... Barry Daniels
Countess Turissina ..... Barbara Couper
Olga ..... Shirley Lee
Anna ..... John Ryan
Turkish Ambassador ..... Barry Daniels
Metchnikoff ..... Peter Newton
Prof. Vassilov ..... Janos Kurucz
Signor Bellini ..... Trefor Davies
Capt. Smirnoff ..... John Keston
Serge ..... David Hepburn
Grisha ..... Terry Gilbert
Vaslav ..... Leon Ward
Mme. Armin Bey ..... Ruth Llewellyn
Mme. Vassilov ..... Janette Miller
Mme. Vyroubova ..... Cynthia Morey
Natasha ..... Ann Constant
Irina ..... Lise Moscrop
Mme. Pluminskaya ..... Lisa Lee
Labourer ..... Trefor Davies
Pilgrims ..... Kim Grant, Janos Kurucz, John Keston
Beggar ..... David Hepburn
Peasant Girl ..... Ruth Llewellyn
Maid ..... Janette Miller

Musical numbers: "Give Us the Money," "You've Only Got to Ask," "If You Were Not So Beautiful," "The Mashenca Waltz," "I Don't Remember at All," "The End of Summer," "The Damsant," "Charity Begins," "The Secret with Women," "The Delectable Lie," "Somewhere There's Someone," "Down the Mountainside," "A Marriage Has Been Arranged," "I Didn't Even Ask Her," "Easy to Please," "The Political Situation."

Originally staged at the Players Theatre Club, this musical adaptation of a Russian play has been brought in from a provincial tour as a four-week stopgap. Though it has its pleasant moments it is a mild and old-fashioned affair and apparently lacks the stamina to weather a long run. Set in Russian high society in 1912, "House of Cards" has pretentions to social satire, but only in the closing minutes has it anything biting to say.

Vida Hope has staged the show with plenty of attack, but there is overmuch standing around as characters address the audience and get poised at cue for song. "House of Cards" concerns the social climbing and the scurrilous secret diary of a young man who aims to marry an heiress and unscrupulously uses those around him to advance his ambition. In the unexpected climax he scourges the society which he has relentlessly fooled.

Barbara Couper, as a snobbish aristocrat, displays comic invention, and Stella Moray, Geoffrey Hibbert and Douglas Byng lend hearty suport. Barbara Evans, the heroine, is a looker with clear talent, and her singing of "Somewhere There's Someone" is charming. As two young men in her life, Patrick Mower and Robin Palmer have easy presence, the latter probably having the best singing voice in the long cast as he shows with a plaintively romantic number called "The End of Summer."

The book of Peter Wildeblood and Peter Greenwell is atmospheric, but hardly sparkling and it is embellished by a serviceable but unexceptionable score and lyrics, of which "Charity Begins at Home" and "The Political Situation" are the most pointed.

Period costumes are pleasant but Reginald Woolley's decor has too many backcloths not up to West End standard. "House of Cards," with its echoes of past musical comedies and operettas, will have its nostalgic audience. It remains to be seen whether it is enough. *Rich.*

The Poker Session

Dublin, Sept. 24.

Gemini Productions presentation of three-act drama by Hugh Leonard. Staged by Jim Fitzgerald; setting, William McCrow. Stars Marius Goring, Norman Rodway. Opened Sept. 23, '63, at the Gate Theatre, Dublin; $1.40 top.

Billy Beavis ..... Norman Rodway
Kevin Beavis ..... Joe Lynch
Fran Beavis ..... Maureen Toal
Irene ..... Pauline Delany
Mrs. Beavis ..... Peggy Marshall
Teddy ..... Marius Goring

As the curtain rises on "The Poker Session" the hero moves a corpse into the garden and re-enters to greet relatives and a former girl friend who have been invited to a card game and reunion on his return from a mental hospital. He has been cured of insanity but has a mania for revenge, and through an evening of poker and talk, author Hugh Leonard builds tension and relieves it with clever comedy.

The author does not mock the insane, but has used the rational approach of the hero and a former wardmate to embarrass the crooked extrovert brother and the matriarchal mother.

Hugh Leonard is a skillful playwright, and while he ensures that mental murder will out he takes care to provide the monomaniac hero with an out from physical murder, and Norman Rodway's performance in the part is surefire. The audience is in on his secret from curtain up, and the actor ensures that he holds their sympathy throughout the evening.

There is avoidance of irrationality in his conduct, just the cold exposition of the monomania against three people and the retention of the sanity to provide an ultimate let-out. Rodway ranks as one of Ireland's top actors and this performance adds to his stature.

Marius Goring as his former hospital companion is more the extrovert madman in clothes and conduct, but his insanity is not exploited purely for laughs and the actor's study is admirable. Joe Lynch's extrovert brother with an eye for the easy buck is sound and unspectacular. His wife is played by Maureen Toal as another extroverted type who wants laughs and a little less of her husband.

Pauline Delany's projection of the former girl friend wondering through the long evening why her husband had not arrived is a sound interpretation of a character on the edge of the events, and Peggy Marshall's mother role has the air of martyrdom fitting into the suburban frame.

The staging of this essentially static piece by Jim Fitzgerald has a good pace and enough movement to point up the conflict between the main characters and the business incidental to the relief of tension. William McCrow's set, splitting the stage for a glass porch and garden, is imaginative enough for the theatricality of the piece, and realistic enough for the tragedy. "The Poker Session" should have a life outside its Dublin Festival run. *Mac.*

Catholics vs. 'Deputy'

Continued from page 56

Catholic behavior. The charge is levelled at him by Dr. Edgar Alexander, Catholic historian and sociologist, in an excerpt from his book, "Hitler and the Pope," to be published in March by Thomas Nelson & Sons.

In his mag piece, Dr. Alexander states, "It is not only amazing, but incredible that Rolf Hochhuth himself, as late as 1959—the year in which he claims to have begun his research into the 'source materials' for 'The Deputy'—was active as a zealous editor and promoter of the anti-Semitic and anti-Catholic writings and drawings of the popular 19th century satirist and humorist, Wilhelm Busch (1837-1908)."

Herman Shumlin, who intends producing and directing the play on Broadway, stated, in answer to Dr. Alexander's charges, that Hochhuth had dedicated his drama to two Roman Catholic priests who died because they championed the Jewish cause during Hitler's regime.

Ballet Theatre Tour

The American Ballet Theatre is in rehearsal for a road tour Oct. 20 through Nov. 30. It will delay the unveiling of new works until New York dates Jan. 24-25 at an unselected site. This is company's 24th year. Its present heads are Lucia Chase and Oliver Smith.

Eleanor D'Antuono now ranks as a ballerina. Other principal dancers John Kriza, Toni Lander, Royes Fernandez, Dianne Richards, Ruth Ann Koesun, Sallie Wilson. The company numbers 45.

Dance Review

Stars of Bolshoi Ballet

Sol Hurok presentation of 38 members of the Moscow company. Asaf Messerer, ballet master. Conductors, Georgi Zhemchuzin, Igor Boutnikoff. At Madison Sq. Garden, N.Y., Oct. 11, '63; $6.50 top.

Simply stated, this is a great, exciting, numerically smaller company of the Bolshoi Ballet but hitting audiences irresistably on the enthusiasm button. Some 38 young Moscow dancers are touring to the coast until Dec. 10. A musical cadre of 24 U.S. musicians travels with them, being augmented locally. Cincy, Indianapolis and U. of Indiana are among present bookings never previously visited by Bolshoi.

"Chopiniana" opened the performance caught at capacity-crowded Madison Square and established solid respect by a sample of superb, classic, somewhat austere ballet. Followed the spectacular athleticism and adagio of "Walpurgis Nights" which reduced the customers to gasps of delight for the coiled-spring leaps of Pan (Shamil Yagudin), the riotous abandon of Bacchante (Raissa Struchkova) and the other two wild figures danced by Alexander Lapauri and Vladimir Tikhonov.

As third item came impresario Sol Hurok's own contribution to choreography, "Ballet School", greatly whooped up and thoroughly joyous since last seen. It uses American children for a nice novelty touch. Seldom does a dance group shine so exquisitely. *Land.*

Off-Broadway Shows

(Figures denote opening dates)

Ballad Bimshire, Mayfair (10-15-63).
Best Foot, Stage 73 (4-2-63).
Blacks, St. Marks (3-4-61).
Boys Syracuse, Theatre 4 (4-15-63).
Brig, Living Theatre (5-15-63).
Cages, York (6-13-63).
Color of Darkness, Writers Stg. (9-30-63).
Corruption, Cherry Lane (10-8-63).
Cromwell Plays, East End (10-2-63).
Desire Under Elms, Circle (1-8-63).
Fantasticks, Sullivan St. (5-3-60).
Ionesco Plays, Gate (9-17-63).
Pinter Plays, Provincetown (11-26-63) moves next Tuesday (22) to the Pocket Theatre.
Premise, Premise (11-22-60).
Riverwind, Actors Playhouse (12-12-62).
Six Characters, Martinique (3-8-63).

CLOSED

Morning Sun, Phoenix (10-6-63); closed last Sunday (13) after nine performances.
Spots of Leopard, Wash. Sq. (9-24-63); closed Sept. 29 after eight performances.

SCHEDULED OPENINGS

Penny Change, Players (10-16-63).
Mr. Simian, Astor Pl. (10-21-63).
In White America, Sher. Sq. 10-25-63).
Walk in Darkness, Mews (10-28-63).
Streets of N. Y., Maidman (10-29-63).
God, Man, You Baby, Midway (10-28-63).
Theatre of Peretz, Gate (11-5-63).
Burn Me to Ashes, Jan Hus (11-5-63).
Journey to Day, de Lys (11-6-63).
Immoralist, Bouwerie Lane (11-6-63).
Thistle in Bed, Gramercy (11-19-63).
Chase Bank, Theatre East (11-25-63).
Imaginary Invalid, Phoenix (11-25-63).
Shakespeare, Carnegie Hall (12-4-63).
Mother Courage, de Lys (1-15-64).

Side-Street Opera's Growing Prestige

N.Y. City Company's Opening Draws Notable Turnout From the Met—Offbeat 'Nightingale'

By ROBERT J. LANDRY

That subtle theatrical intangible, prestige, may not be measurable like heat and humidity but there seemed a marked rise at its recent opening in the prestige of the New York City Opera. Or, say at least that a surprisingly numerous galaxy of personages from the lustrous Metropolitan were paying the opening night of side-street opera the compliment of their presence and interest.

It is now a conventional truth of the Manhattan music community to express gratitude that there exists an organization able to give respectable, full-scale presentation to obscure, trying or seldom-heard offbeat operas. In the present instance these were Igor Stravinsky's 45-year-old "Nightingale" and the more recent "Joan of Arc At The Stake" or Arthur Honegger to the text of Paul Claudel. The first was given in Russian, the second in English.

"Nightingale" is a fragile fairy tale tightly conducted by Walter Susskind. Staged by Bliss Hebert, imaginatively designed and costumed by Gordon Micunis, it presents Patricia Brooks as the bird who charmed the Emperor of China. She and the Fisherman of Arthur Graham offered high, sweet voices but this is more an orchestral than a singing show so there is not too much to report about the singing.

If there is a liability to be offered on the premiere coupling it is that both works are only intermittently "operatic." Seemingly half of "Joan" is sheer spoken dialogue by recruits from the legit. Thus the principal figure, the Maid of Orleans herself, is not a singer at all and the second most dominant figure, Brother Dominic, likewise. Critical notice of their performances falls under the head of dramaturgy.

Jacqueline Brookes as Joan is central throughout since she is discovered as an effigy in a church, comes to life, recalls her happy childhood, her cruel trial and death, and then resumes as a saint. This calls for many transitions of emotion, the creation of innocent girlhood, religious fervor, incredulity at the barbarity of her jurors. Of all of these colors probably the hardest to make convincing to the modern secular audience is religious fervor. It is a tribute to Miss Brookes that she seems believably God-intoxicated. She receives superbly articulated and compassionately-understood support from Douglas Watson, the true priest among the political ones.

The text of Claudel reflects the impact upon Europeans of our time of the Nazi horror. In the opening Church scene, there are four brown-uniformed bullyboys strutting about, keeping surveillence upon the throngs and the pastor. Will Steven Armstrong's design and lighting are quite successful despite the difficulties of mustering and manipulating in small space such large numbers of Royalty, Clergy, Peasants, et al. In this work as in the opener the makeup skills of Michael Arshsky evoke technical appreciation, as was true of some of his similar chores here last sesaon.

Cast credits for "Joan" overextend the space available but it is of some interest that so many were making "debuts" at the house: namely, besides the two mentioned, Frank Converse, David Byrd, Juanita King, Miller Lide, John Devlin, Richard Mathews, Nicholas Martin, Geddeth Smith, Terence Seamme II, Anne Draper, Patricia Hamilton, Betty Bendyk, Elaine Sulka. Have so many "debuts" ever before been credited on an opening night of opera?

Leon Barzin, who has been working of late in Paris, was also making his N.Y. City Opera debut as conductor on "Joan." It was a not-to-be-resisted demonstration of musical authority. Undoubtedly it's a point at this house that the conductors are picked by a managing director, Julius Rudel, who is himself one. He doesn't fool around.

Campus Bookings

Continued from page 55

touring units of "Brecht on Brecht," Nov. 20; "A Man For All Seasons," Nov. 21 and 23; "Mary, Mary," Nov. 25-26; A Thousand Clowns," Dec. 26-28; "Stop the World—I Want to Get Off," Jan. 9-11; "Beyond the Fringe," Jan. 23-25; "Who's Afraid of Virginia Woolf," Jan. 27-29; National Repertory Theatre, Feb. 3-5; "The Hollow Crown," Feb. 12-13; Le Treteau de Paris in "L'Allouette," March 10; "Camelot," May 4-9, and "A Funny Thing Happened on the Way to the Forum," May 11-16.

"Camelot" and "Forum" will play eight performances, while most of the others are booked for four performances. For an indication of the possible business that could be done at the hall, on a suggested top of $7.50 for "Camelot," the potential capacity performance for eight performances would be $98,203. In the case of a straight play such as "Mary, Mary," coming in for only two performances, the potential gross capacity on a suggested top of $4.50 would be $15,500.

Of the legit entries, the only one included in a Series Internationale subscription offering to 10 presentations at the hall from next Monday (21) through April 15 is "Brecht on Brecht." However, another subscription series just for legit is being organized to begin in January. During a four-week period devoted to the sale of Series International subscriptions, 1,642 tickets out of an available total of 1,899 were sold. In gross receipts, that figure of 86% of capacity, represented $71,689 on a potential of $83,415. The Bolshoi terp troupe, one of the Series International offerings, was completely sold out during the subscription drive. Subsequent boxoffice sales are figured to have boosted the grosses for the other subscription entries.

Bookings costs for the initial season's roster of 67 offerings ran around $88,000. Incidentally, the seating capacity at the hall is reduced to 2,120 for musicals because of space needed for the orchestra pit. Below the main auditorium there's a recital or meeting hall with a capacity of 300 and adjacent to it is a catering kitchen which permits use of this area for banquets and dinners.

Travis Selmier is manager of the Clowes which is a non-profit operation. George Thorn is New York representative, Charlene Hillman is pressagent and Virginia Ansted is director of special projects. A national committee for the hall, which was built in memory of Dr. George Henry Alexander Clowes, research director of Eli Lilly & Co. in this city, consists of Helen Hayes, Artur Rubinstein, Agnes de Mille, Maurice Evans and George Ballanchine.

What Price U. S. Culture?

"Economy" measures in a number of the U.S. Embassies abroad are bringing out some embarrassing situations touching on "culture." Thus a number of embassies in several major European cities have instituted a new policy of not purchasing tickets for concerts or theatrical performances of American talent abroad. This is new. In the past the Embassies (especially the Cultural Departments attached thereto) have insisted on paying for seats as a good-will gesture. In itself, the purchase or non-purchase of a few seats makes very little difference, of course, and this has been considered justified on the grounds of the cultural department's hitching in on the "ain't us Americans wonderful?" spiel. But in the past month or so the Cultural Attache of at least one major U.S. Embassy abroad has been phoning managers and impresarios asking for free ducats. Also the wife of one Ambassador in a major European city has been asking for freebies.

Actors, concert artists, etc., from the U.S. are perfectly happy—even delightful—to have the U.S. Embassy present, on either a free or paid basis. Hitch comes from the fact that the performances are never sponsored or organized by the Americans. No U.S. management is in the producer or management spot abroad. It is always a local management which acts as producer, manager, etc. And, of course, a management in Paris, London, Berlin, or wherever, is not necessarily interested in adding to its free list. For the same reason American newsmen abroad frequently have a tough time getting ducats. (Just as European newsmen in the U.S. have difficulties in reverse.)

Everybody wants a Cultural Attache, an Ambassador, etc., to be present, for publicity purposes—but when the concert or show is a sellout, the local impresario is likely to beef about "where do you draw the line?" Usually it's the artist or actor who picks up the tab out of his own pocket.

Alberta Grant has been set for the ingenue role in "Love and Kisses."

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Any Wednesday" (C). Producers, George W. George & Frank Granat (c/o Casting Consultants, 444 Madison Ave., N.Y.). Available parts: male lead, late 40s or early 50s, attractive, charming; male, mid or late 30s, attractive raffish charm, likeable, good sense of humor; femme, late 30s or early 40s, attractive, a lady, stylish, bright. Accepting photos and resumes c/o above address. Do not phone or visit.

"Good Good Friends" (C). Producers, Robert Fryer & Lawrence Carr, in association with John Herman (234 W. 44th St., N.Y.; LA 4-8347). Available parts: femme, Hollywood musical star, Alice Faye, Betty Grable type; femme, Hollywood dramatic star, clothes horse, Joan Crawford type; male, attractive, New York legit director; male, fat, adorable; femme, tall, well built; male, young, innocent, innovuous; femme, Hollywood columnist, worldly, tough; male, zany, a Mischa Auer-Danny Kaye combination; femme, Gypsy fortune-teller; femme, secretary; girl six years old, a mass of curls; male, agent, male, publicity man. Accepting photos and resumes also from agents c/o above address.

"What Makes Sammy Run" (MC) Producer, Joseph Cates (1,000 Park Ave., N.Y.). Available parts: male, attractive character lead, 30-40; femme, 25-30, chic, stunning, must sing; male, 25-35, shy, intelligent; male, 50ish, baritone; femme, 25-35, must dance well, latin type; male, young, smart, tough stooge; male, middle-aged shy, retiring, dignified; male, 50ish, head of bank; male, 22-28, ernest, respectable; male, leading man type must dance. Mail photos and resumes to George Thorn (119 W. 57th St., N.Y.).

"Side Show" (M). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). Available parts: Character femme, 30s-40s, strong personality, sings well; male lead 30s-40s, romantic, intelligent, must sing; femme, early 20s, sexy, sings well; male, W. C. Fields type; male, tall, gawky, chief of police, sings; male, funny little man, snoop; male, 60, bald, sings; girl, 7 or 8, sing or dance; femme, hysterical mother type. Mail photos and resumes c/o Casting Consultants (444 Madison Ave., N.Y.). Do not phone or visit.

OFF-BROADWAY

"Androcles and the Lion" (Kid Show). Producer, Stan Raiff and Explore Inc. (331 Madison Avenue, N.Y.). Available parts: male and femme romantic leads; braggin captain; miser; Androcles. Some classic acting training preferred. Mail photos and resumes to Explore, Inc., c/o above address. Do not phone or visit.

"Candida" (CD). Producer, Equity Library Theatre (226 W. 47th St., N.Y.). Available parts, Equity only: male, late 30s-early 40s, good-looking, vigorous, genial; femme, 20s-30s or 40s, pert, quick of speech; male, 20s-30s, enthusiastic, immature; male, 50s-60s, vulgar, ignorant; femme, late 20s-30s or 40s; male, late teens, 20s, strange, shy youth. Apply in person. Oct. 21 through 31, on the ninth floor, c/o above address.

"Circle of Sparrows" (D). Producers, Parard Productions (24 W. 76th St., N.Y.) Available parts: Equity only. Boys, 12-16; femme, 15, attractive; male, early 30s, social worker, femme, late 20s, attractive; character male, 35-43; male, early 50s, Ed Begley type; male, early 50s, legit German accent; male, mid-20s, brotherly, energetic. Mail photos and resumes c/o above address. Do not phone or visit.

"Lady be Good" (MC). Producers, Keith Holzman, Robert Kreis, Richard Pohlers, (161 W. 54th St., N. Y.). Available parts: male, juvenile, Astaire type; male, leading man 20-30, singer; male, 30-40, comedian must sing; male, middle-aged; Adele Astaire type; femme, must sing and dance; femme, 20's, sing and dance; femme dancer-singer, chorus girls and boys, 20's. Mail resume and photos to Jack Levin c/o above address, Do not write or visit.

"The Caretaker" (D). Producers, Weems, Buccolo, Mathews Productions (667 Madison Ave., N.Y.). All roles open. Janie Lee is accepting photos and resumes through agents only c/o above address. Script available at Drama Book Shop (150 W. 52d St., N.Y.).

"The Trojan Woman" (D). Producer, Maxwell Production Co. (250 Riverside Drive, N. Y.). Available parts: femme. 25-35, good dramatic range, sexy; femme, 40-60, good vocal quality. thin; male. 40-60. good stature, good vocal quality; boy. 8-12, small. Mail photos and resumes to Hazel Hayman, c/o above address.

"You the People" (MC). Producers, S.S.A. Productions (c/o Harvey Flaxman, 498 West End Ave., N.Y.). Available parts: femme, 30, Nancy Walker type; male,,early 30s, Buddy Hacket type; male, early 30s, second Banana type; femme, early 20s, soprano; male, middle 50s, successful business man; femme, about 45, contralto or Mezzo; male, early 20s; male, late 20s, comic lead; male and femme oriental types, with comic ability. Mail photos and resumes to Harvey Flaxman, c/o above address. Do not phone or visit.

STOCK

Coconut Grove Playhouse (3500 Main Highway, Miami, Fla.). Accepting photos and resumes through agents only, for fall and winter season of star package productions. Mail to Kip Cohen (234 W. 44th St., N.Y.).

Greek Theatre, L. A.

Continued from page 55

regardless of cost. The project required years of planning, he argues, and would never have been undertaken had not the Commission, composed now of the same five members, assured the annual renewal of the lease, the terms of which now are to be changed in favor of the city.

In its application for renewal, GTA, which for the year 1963 paid city $58,651 in rental, guarantees to pay $60,000 in 1964, increased from its previously guaranteed annual rental of $15,000. The guaranteed annual revenue would be $62,000 for 1965 and $64,000 for 1966.

The association, in its application, also notes the source of additional revenue against percentage, now computed at 5% of sale of tickets and 10% of sale of food, cushions and binoculars, would be extended to include 10% of gross sale of programs.

Rental to the city, according to the GTA application, if it exceeds the guarantee, would be determined solely by an audit report of theatre operation, to be supplied by the lessee and prepared by a nationally recognized firm of certified public accountants.

So. African 'Woolf'

Continued from page 55

patterns. The SAATM continued, "The suspension of 'Who's Afraid Of Virginia Woolf?' can only succeed in subjecting the South African theatre to ridicule, if not contempt.

"It is particularly unfortunate that the author's insistence on multi-racial audiences has been held up as an additional reason for the suspension. The Association, however, is satisfied that this is not so.

"The Association pleads for the suspension to be lifted as soon as possible," the statement concluded, "in such a way as to restore confidence in the future of South African theatre, both at home and abroad."

Svenska Reaction

Stockholm, Oct. 15.

Edward Albee's "Who's Afraid of Virginia Woolf?", which preemed Oct. 4 at the Royal Dramatic Theatre, drew mixed opinions from local reviewers. Two of them criticized the Swedish adaptor for "having failed to convey the punch of the original."

This was Ingmar Bergman's first production since the film producer-director became managing director of the Royal Dramatic Theatre last July.

Verdi a la Dunham at Met

Continued from page 1

the innovation of taking icecream to the queue. The absence of air-conditioning served as a reminder that anybody attempting to "save the old building" would face formidable remodelling costs.

Meanwhile register another historic first for American grand opera, a corporation donation to pay for new costumes and scenery. American Export Lines gave $135,000 to cover the all-fresh "Aida." This is an intoxicating achievement for the Tony Bliss crowd of genteel moneyraisers at the Met.

Robert O'Hearn's design, Nathaniel Merrill's staging, and Miss Dunham's shimmy-with-whammy all modified "Aida" without adding notably to audience rapture. In the first temple scene the dancers are thrown disconcertingly into the foreground and there is a flashbox explosion at the altar that is more startling than artistic. But the weakening of the massive parade illusion in the second act may be rather more regrettable. Troops and slaves now come up and over through a big central gate. The net effect is to fracture, by fragmenting, the pageantry. The scene seems "busy," as the dancing seems modern.

Fortunately everybody was in fine voice. The title role went to Birgit Nilsson, now at the peak of her prestige and deservedly given her opening night appearance as a reward for workaway splendors. Irene Dalis as Amneris, Carlo Bergonzi as Radames, Georgio Tozzi, Mario Serni, John Macurdy were the rest of the powerhouse, undistracted by what the trade winds blew in. Miss Nilsson sang like a drugged princess, being under medication for gall bladder, surely phenomenal gamemanship. Georg Solti conducted.

Always the audience competes with the stage at the first performance and tradition in that respect remained intact. The element of heat did create wonder about the sufferings for dear fashion of the women in floor-trailing chinchilla, in gowns of ermine and sweaters of mink. There was the same DeMille mob scene at the portals where arrive the owned limousines and the rented ones. Cameramen by the dozens, some loaded for cinema, hovered on the fringes of the gawking mob. In all of which there is one truism—only does the Met excite and rate this kind of hoopla.

Opening night at the Met has long been institutionalized though also subtly altered from generation to generation. Protocol is hardly of Spanish court rigidity since money rather than blood is primary. There are, indeed, close students of upperclass folkways who hold that the San Francisco Opera opening is more selective. Be that as it may. There is unmistakable status implied in ownership of a box at the Met and the lists of the guests occupying those boxes on opening night are lovingly compiled ahead for advance distribution to the society editors, perhaps the most tense characters in the hall next to the uncertain matrons who enter on 39th Street tremblingly anxious whether they shall or shall not draw a request to pause and pose.

Those who know the inner workings of Met opening nights best are notoriously discreet, though suspected of keeping private diaries. Suffice to say again that the Met is a battlefield of dowagers as well as sopranos. In recent years the occasion has seen the rise of ambassadorial guests from the United Nations and the decline of yesteryear's extroverted aging playgirls dripping with diamonds and ready for any madcap challenge to photographers. A sprinkling of visiting earls and viscounts and military brass abound and this year merchant marine commanders were present as donors deluxe.

The Met management is most efficient nowadays in providing prefabricated dossiers. Its archives will be indispensable to future students of present who's who. The Met collates not only the names of hosts and guests but tells where they dined prior to the performance. Equipped with all this handy data, plus their own preferences and prejudices the hawk-eyed society and fashion scribes covering the carriage entrance unerringly distinguish the Establishment gentry from the Wall Street upstarts and never mistake a high style job for a gown off Madam K's rack. Interestingly in the present era, there are always theatrical business personages present at the Met opening as seat or box holders. This time: Roger L. Stevens, William Schuman, George Skouras, Spyros Skouras, John Crosby, Albert A. List, Ben Bodne, Howard Cullman, Bruno Zirato, Luben Vichey, and the perennial Maria Jeritza, now of New Jersey.

Jack Schlissel is the general manager for the **David Merrick & Edward Lewis** presentation (in association with Seven Arts and Eric Productions) of "One Flew Over the Cuckoo's Nest. **Harvey Sabinson** is the general pressagent for the **Dale Wasserman** play, with **Teiji. Ito** composing incidental music and **Will Steven Armstrong** designing the scenery.

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WELLS RICHARDSON

In an age when it's the fashion for an actor to be barely audible (if that) beyond the 8th row RICHARDSON'S smallest, most intimate touches of character, humor and emotion somehow manage, without apparent effort, to be theatre-size . . . QUAINT!

He has achieved some fame through Charlie McCarthy with whom he often appears at night spots and on TV programs like the forthcoming JOEY BISHOP SHOW over NBC on November 2nd. Even without Charlie he often wins critical acclaim starring in such stage productions as YOU CAN'T TAKE IT WITH YOU. Right now, for example, this very versatile chap is captivating audiences around the country on a lecture tour called LAUGHTER IS MY BUSINESS. He's hardly a newcomer. The name on the AGVA and Equity card says EDGAR BERGEN.

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SCULLY'S SCRAPBOOK

By Frank Scully

Simon & Schuster recently published "Catch 22" by Joseph Heller. It is a novel about a bomber squadron in Italy as the second world war is coming to a close. Every character is a bit of a nut and the hero, Yossarian, is the biggest nut of them all. Not insane. Just a nut.

I was stretched out on the porch of Scully's Rancho Pancho at Pinon Hills, 90 miles north of Palm Springs, reading "Catch 22." Pinon Hills is 4,000 feet high. It's temperature on this particular Saturday was 85 degrees. At sea level to the west, L.A. was enduring one degree short of its record heat wave. San Diego had broken all its heat records with 111° and in Palm Springs the airport was so hot you could boil a four-minute egg in one minute on the runway. Dorothy Watson, a good reporter, said the blisters on her feet registered 137 degrees.

The report reached us at Rancho Pancho that a tall handsome kid by the name of John F. Kennedy, President of these so-called United states, was flying in for a two-day rest and was going to occupy Bing Crosby's place at Palm Desert 15 miles southeast of Palm Springs.

His palace guard must keep things from the Prez because apparently nobody told him that if Crosby wouldn't live there with the temp 117° why should anybody in his right mind do it?

Of course the place is airconditioned, but what place isn't these days? However, outdoors the pool was hotter than the frying pan in Sing Sing and who wants to boil in a pool? Even New England lobsters won't do it if they can claw their way out of such a situation.

We could have remained on our cool mountain top had it not been for a message from Phil Regan, the ex-crooning cop who got his dough from Texas oil, not from Joe Valachi. He was throwing a cocktail party for the Presidential press bunch and, more particularly, for his Secret Service pals and wanted us to stand around with a Scotch-and-soda in hand and block the oppressive heat from coming down the flue.

"Where?"

"Our Palms Springs place."

"Not your Cherry Valley rancho, not up there where it is 4,000 feet high and as cool as Ike about the 1964 elections?"

"No. Palm Springs. Five to eight."

"Will you be there, Phil?"

"Of course, I'll be there."

"Crazy."

"What?"

"Well, it's crazy, Phil, for you and me to leave our separate mountain greeneries to play bit parts in Dante's Inferno."

"Be there, will you?"

The Wire Act The Prez Ducked

But the week before the Prez's visit another bunch set the opening of the Palm Springs Aerial Tramway, a Swiss heist which was expected to be a sure tourist trap and make money on an $8,000,000 nut. Two crates holding 80 peasants, the cast of this wire act, were expected to fill the climber which was scheduled to run every 15 minutes from 8 a.m. to 10 p.m. at $4 a head. Another buck was being charged for parking a car, 10c for a visit to the rest room, a dime to look in a telescope. Altogether a family could spend 20 bucks in an hour.

The first carload that took the ride was supposed to have coughed up $1,000 a piece. That sounds like $80,000 right there, but Gov. Brown and his entourage were invited to share in that first ride. So were city and county officials, the press and other freeloaders, because even in Palm Springs you don't invite a guy to dinner and then hand him the tab.

Hotelkeepers figured that this novelty would be a great attraction for their resort but so far all they have to show for the $8,000,000 are some drapery bunting and poor biz.

The bunting was still up there when the Prez and his two giant jets came down from Las Vegas. He arrived around 3:45 p.m. and the only Democrat who could get near him was Gov. Pat Brown and he rode all the way with him from California to Las Vegas to Palm Springs.

The rest of the reception committee were all Reppoes. Of course, they rigged it that way, but never figured they'd get boiled in their own heatwave.

The Prez shook a few outstretched hands of the 2,000 horned toads with voting rights which had come out to greet him, and then climbed bareheaded into an open car. Now, this may be showing a devotion to your public, but even the pioneers who came west in Conestoga wagons were smart enough to cover them with canvas.

Of course the chances are 10-to-1 as soon as the President's car got out of sight of the Palm Springs' airport and headed for the Crosby pad his staff would put up the top. But it is pretty hard to defend a man who won't cover his head and look for shade when the temperature on the ground is 137 degrees. Mad dogs an Englishmen all over again.

The town where Crosby lives and where he is trying to sell his $60,000 hungalow for $186,000 has racial restrictions. Of course, the President couldn't be expected to know this, but anybody approximating the pigmentation of Willie Mays if caught in the town would have to leave after dark. Just how these swank segregationists are able to tell a dark man in the dark in a black Cadillac is something only realtors who work out these illegal restrictive covenants can tell.

What followed the President's arrival was a series of cocktail parties and buffet luncheons all over Palm Springs. Before the Prez announced his coming, the Greater Los Angeles Press Club had scheduled a golf tournament at the Canyon Country Club. Just what they are greater than has not been established, but they did hold the tournament anyway, as well as a cocktail party and a dinner.

In opposition, Phil Regan threw his cocktail party and got the Washington correspondents and all the Secret Service men. Pierre Salinger, the Prez's press-releaser, barged in with a half smoked cigar and went over to the piano and took off from where he had quit as an infant prodigy. Both Regan and Salinger showed up in short-sleeve shirts. The rest of us dopes, in honor of the guests, wore more formal clothes and I even trotted out a lightweight Madison Avenue job of charcoal grey.

It was a gay and lively party of what I called the Varicose Set, because you might just as well be in a morgue as to be caught sitting down at one of these parties. The next morning the Regans, the Scullys and the Prez went to Mass at their separate houses of worship, and Regan sneaked over to Palm Desert for a short visit with the Prez at the Crosby crib. He got by the Secret Service men on account they're old friends.

In the afternoon there was an opening of the Palm Springs Press Club at Howard Manor. They staged a cocktail party too. This party was pretty lively, too. The President of the club is Milton Jones, p.a. of the Spa.

We pulled out of the Spa party much to the distress of Eddie Davidson but at 7:30 we had to repair the ravages of our good names and go to a meeting of the Third Order of St. Francis. After this was over we moseyed over to the airport for a cup of coffee. It was nearing midnight, time for the Presidential party to take off for Gabville on the Potomac. The airport was policed and blockaded but as ex-president of Gate Crashers (Local No. 5) that was no blockade to me. We skirted around a back way and were in.

After the java jolt we sat and watched the guys collecting to go back to where they came from.

Only a couple of hundred were around to see the Chief Executive return to Washington. But that probably is a couple of hundred more than will be there five years from now, if again he has the unwisdom to come to Palm Springs in the summertime.

Publishing Stocks

(As of Oct. 15, closing)

Allyn & Bacon (OC)	25½	— ½
American Book (AS)	41¾	— ¼
Amer. Book Strat. (AS)	6⅝	+ ⅛
American Heritage (OC)	5¾	— ¼
Book of Month (N.Y.)	20⅜	— ⅛
Conde Nast (N.Y.)	12½	+ ¼
Cowles (OC)	14	+1
Crowell Collier (N.Y.)	22⅞	— ⅝
Curtis Pub. (N.Y.)	6¼	— ½
Esquire Inc. (AS)	8½	— ⅛
Ginn & Co. (N.Y.)	29⅝	+ ⅜
Grolier (OC)	55½	— ¾
Grosset & Dunlap (OC)	9¼	+ ¼
Harcourt Brace (N.Y.)	34	
Hayden Pub. (OC)	2¾	
Hearst (OC)	25	
Holt R & W (N.Y.)	29½	
La Times-Mirror (OC)	35¼	
Macfadden Bartel (AS)	5½	+ ¾
McCall (N.Y.)	31¾	— ⅝
McGraw-Hill (N.Y.)	28⅝	— ⅜
Meredith Pub. Co. (OC)	25	+2
Nat'l Per. Pub. (OC)	8¾	— ¼
New Yorker (OC)	101	+3
Pocket Books (OC)	4¼	
Popular Library (OC)	2¼	
Prentice Hall (AS)	36	— ½
Ran'dom House (N.Y.)	9¾	+ ¼
Scott Foresman (OC)	27¾	— ½
H. W. Sams (OC)	28¾	+ ½
Time Inc. (OC)	88½	—1
Universal Pub. Co.	4¾	— ⅛
Western Pub. Co.	20⅛	— ⅜
World Pub.	16¼	— ¾

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
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The Mafia In Canada

Alan Phillips' continuing Maclean's mag series, "The Mafia in Canada" — tying in neatly with Joseph Valachi's disclosures to the U.S. Senate investigating subcommittee—currently refers again to "Montreal's Mafia don." He also names "Mafia dons" in Brooklyn, Boston, Pittsburgh, Cleveland and Chicago, and says, "The leaders and confederates of the Mafia (which insiders call The Outfit, The Combination, or Cosa Nostra, are economic saboteurs, undermining public faith in the central mechanism by which industry grows and shares the wealth."

Phillips, in an extraordinarily wide-ranging piece, ties in specific U.S. and Canadian "cartel" crimes with "fence" seizures throughout the U.S. and as far away as Lebanon. His series was unquestionably responsible in part for the appearance at the Valachi hearings of Judge Bruce Macdonald, Police Commissioner of Ontario, whose former Conservative attorney-general had denied the existence of syndicated crime in that province, Macdonald has asked to question Valachi about possible further Canadian tie-ins with U.S. syndicates; Valachi has already linked Toronto with Buffalo.

'Mr. Kennedy and the Negroes'

Harry Golden, editor-publisher of the Carolina Israelite and a national bestseller and lecturer, has long contended that the social revolution of the American Negro (1954-64) was *the* story of 20th century America. Both the White House and the Attorney General's office have not been unsympathetic with that premise and both have let Golden examine private memoranda and cases in this connection.

This has resulted in his next book, "Mr. Kennedy and the American Negroes," which World is rushing for March publication.

Blum's Newest

Daniel Blum's "Theatre World, Season 1962-63" (Chilton; $7.50), is 19th in series of annuals. Editor was assisted on current tome by John Willis and Carl Raymund. Price is upped $1 from last year. Book is dedicated to Billie Burke, and all departments are intact from former years including records of off-Broadway, Equity Library Theatre, touring companies, list of shows that failed out of town, the three North American Shakespearean festivals, and a necrology. Blum's collection of stage folk gets space, and among nearly 20 pages of short bios of theatre personalities there is the usual heavy complement of unknown players. Blum's awards to "promising personalities" of season go to Dorothy Loudon, Liza Minelli, Swen Swenson, Bob Gentry, Estelle Parsons, Robert Drivas, Melinda Dillon, Brandon Maggart, Julienne Marie, Stuart Damon, Diana Sands, and Alan Arkin.

With facts, figures and pictures, book continues tradition of series that has become one of the best legit reference sources. *Rodo.*

CHATTER

Ex-Curtis Pub. Co. senior vice-president Ford F. Robinson's son, James F., 23, was found strangled in their Swarthmore, Pa., home, by his young sister Marjorie, 19. The parents were in California at the time of the death.

Roland Gammon, author and specialist in religioso articles, joined Communicorp Inc. as v.p., the p.r. division of Newmark, Poener & Mitchell, as a v.p.

Mrs. Nancy Anderson new west coast editor of Photoplay (Macfadden-Bartell), succeeding Lou Larkin. Eunice Field continues as Coast ed of TV Radio Mirror and Pat Campbell as ditto of Motion Picture, two other M-B mags. Abner Sundell, an editor for the M-B Women's Group, named editor of Pageant, succeeding Howard Cohn, resigned.

James D. Gonia named director of special projects and assistant to Richard A. Hoefer, publisher of House Beautiful. For past 12 years Gonia was v.p. of Weaver Inc., of Atlanta, a firm of publishers' representatives.

John Tiffany Elliott, 48, Madison Ave. literary agent, listed by the Westhampton Beach, L. I., police as "an apparent suicide" when found in his rented house in that resort town.

New managing editor at Belmont Books is Mrs. Gail Wendroff. With company since 1961 her previous title was associate ed. She began her career as radio-tv ed of Asbury Park Press.

Peggy Mann has returned from six weeks in Israel where she collaborated with an Israeli woman on the wartime underground out of Europe. She resumes her position at Doubleday.

Kay Campbell has returned to Hollywood from 60-day cruise in Far East.

Still another in the cycle is San Antonio's Naylor Co.'s book, "Las Vegas, City of Sin?" written by Dick Taylor, g.m. of the Hacienda Hotel, and Pat Howell, quondam Vegas singer and casino employee. Publishing house is headed by Mrs. Joe O. Naylor and accents itself as "book publishers of the southwest."

Time-Lifer Jo Carol Guthrie (her father is board chairman of Studebaker) engaged to freelance writer Lester Edward Blattner Jr. A December wedding planned.

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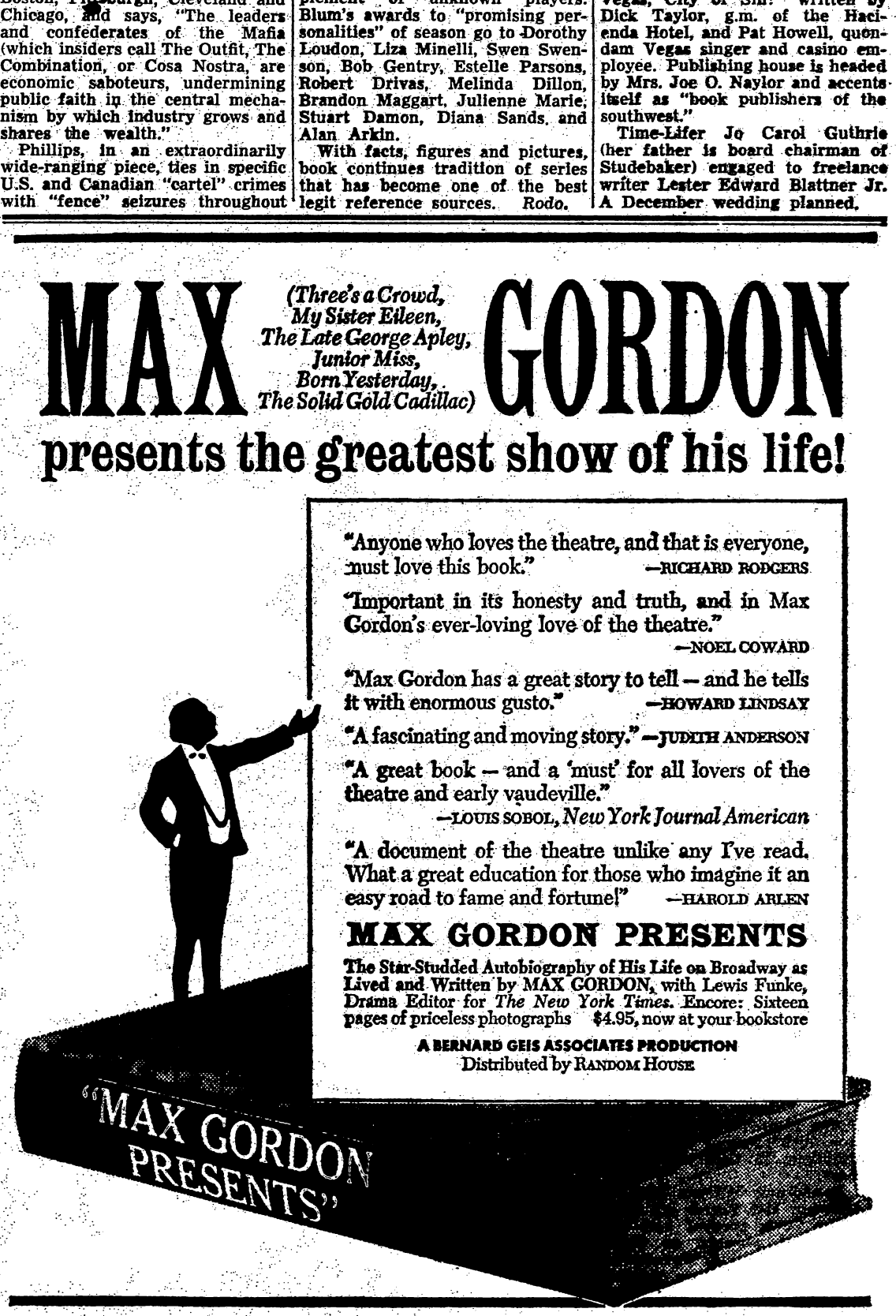

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A BERNARD GEIS ASSOCIATES PRODUCTION
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Broadway

Norman Collins, deputy chairman of ATV, due in from London in the next two weeks.

Kary Lasch, Stockholm photographer, in N.Y. to do camera-study of Manhattan show business.

Hollywood agent Irving Paul Lazar skips lunch for Berlitzing up on his French while on his frequent trips to Gotham.

That 86th birthday bash for oldtime legit actor Gaston Bell at Woodstock was al fresco with bonfires, barbecue, hi-fi music, and Clemmie Nessel on the accordion. Local police cast a benign eye on the mob scene.

From Brownsburg, Quebec, Canada, the hq of the International Al Jolson Society and from Reading, Berks, England, VARIETY is reminded by the late star's fan clubs that Oct. 23 marks the 13th anniversary of the death of "the world's greatest entertainer."

Robert Downing, vet stage manager, planed to home town, Cedar Rapids, to spend last weekend (11-13). It was his first visit to native heath since 1946, and he returned Monday to his duties as a production stage manager for Lincoln Center Repertory which begins rehearsals of "After the Fall," new Arthur Miller play, on Oct. 24.

Already the parents of five sons, the Walter (and Jean) Kerrs had a baby daughter last week Mrs. Kerr, the author of "Mary, Mary," "Please Don't Eat the Daisies" and other plays and books, is in St. Clare's Hospital, N.Y., reportedly in good condition. The baby is also in good health. Kerr is the drama critic of the N.Y. Herald Tribune.

Some $56,000 was realized from the two-day auction of objets d'art at the Helen Hayes-Charles MacArthur estate, "Pretty Penny," at Nyack, N. Y., and 1,800 paid $5 admissions in the two preview days of the auction. At least $25,000 was earmarked by the actress for the Mary MacArthur Memorial Scholarship of the American Academy of Dramatic Arts.

Andrew Mercer, 63-year-old projectionist at the Roosevelt Theatre, in Harlem's 7th Ave., was shot in the shoulder and robbed of $69 and a wristwatch by an usher in that theatre. Latter said, "I can't let you go; I'll have to kill you." Mercer is in Harlem Hospital with a shoulder wound. Robert Wright, 23, the usher, was arrested and charged with assault, robbery and violation of the Sullivan Law.

The State Liquor Authority acted fast, following Joe Valachi's crack about Frank Costello and the Copacabana, and the records disclosed no mob connection: that the Copa is owned jointly by the Jules Podell Foundations, a charitable org, and Podell individually. In 1944 when Podell was manager of the Copa, he admitted at a license hearing, that Costello had an interest in the gambling concession at the Piping Rock, Saratoga Springs, during the 1941-42 racing season, when he (Podell) was manager of the restaurant there.

Rome

By Robert F. Hawkins

Matilde Calnan here for role in Galatea's "Rome Against Rome."

Crazy Club, new nitery just off Via Veneto, features Bob Azzam Orch.

Nadia Gray to Munich to shoot "Death in Salzburg" opposite Curd Jurgens.

Orson Welles narrates English-language "Sound and Light" program at Roman Forum.

Carol Walker signed to play opposite Walter Chiari in Dino Risi's "Il Giovedi" (Thursdays).

Silva Koscina in from London to wind "Hot Enough" for director Ralph Thomas on Italo locations.

Gene Lerner to Coast with Romy Schneider, who makes her U.S. pic debut in "Good Neighbor Sam."

Monica Vitti dubbing self here for Italo version of her French-made, "Castles in Sweden" (Euro), directed by Roger Vadim.

Paulette Goddard, Barbara Steele, Steve Reeves, Georgia Moll, Vittorio Gassmann and others to Ischia to receive "Epomeo Ciak" awards for their contributions to Italo film development.

In-and-out: William (and Mrs.) Todman; Mel Ferrer off to L.A.; Peter Tevis pressed new record here and appears on RAI-TV; Charlie Fawcett to Yugoslavia for pix work; Paul Harris opening attraction at Cavalieri Hilton's Elisse Supper Club; Enrico Bomba to Paris; Claudia Mori to Spain for pic; Trevor Howard to London after talks anent his "The Bible" participation; Yvonne Monlaur back to Paris after Italo film work; and Edward Koenig of Roy Rogers Syndication due in.

Philadelphia

By Jerry Gaghan
(319 *N. 18th St.; Locust* 4-4848)

Paintings and drawings by Zero Mostel now on exhibit at the YM/YWHA galleries.

Jack Howard, former Cowboy record exec, now managing Alden Theatre, in East Falls.

Len Galloway, pianist and accordionist back at the Capri for fifth consecutive season.

Leopold Stokowski and the American Symphony to highlight Villanova's fall cultural program at 5,000 seat campus field house (19).

Tommy Leonetti, opened at Palumbo's last week, to sing the "Star-Spangled Banner" at Columbus Day Festivities in Fairmount Park.

Ben Ventira, leader of the Three Guys and a Doll combo, opening agency with his brothers, in Oaklyn, N.J., for booking and handling talent.

Alan Gale to guest star at 11th annual Harvest Ball, sponsored by Auxiliary of Einstein Medical Center, at Bellevue Stratford Hotel (Nov. 2).

Tom Kenney appointed new Capitol Record promotion man here, succeeding Bruce Davidson, now national merchandising director for the diskery.

British novelist T. H. White, author of "The Once and Future King" ("Camelot"), to give illustrated lecture at the University of Pennsylvania this week (16).

Music Fair producers Lee Guber, Frank Ford and Shelly Gross off to the Coast for a 10-day series of consultations on expanding their tent shows into a nationwide organization.

Hotel strike here postpones Harry Bortnick's High Fidelity and Camera Show. Teamster's Union refused to cross picket lines with the exhibit material. Show set back to Nov. 8-10.

Milton Katims, musical director and conductor of Seattle Symphony, to guest conduct Philadelphia Orchestra in concerts dedicated to the 18th anni of founding of United Nations (1819).

George Montgomery, Meg Miles, Savannah Churchill and Al Martino will be in for the benefit to aid singer Jeanne Richards, at Town Hall (20). Montgomery and Miss Miles were touring in "Plain and Fancy" with the singer when she was injured in an Expressway crash.

Palm Springs

By A. P. Scully
(*Tel.* 324-1828)

Jerry Riley, handling releases for Chi Chi's, began as a p.a. in 1919.

New Motor Lodge at Palm Desert advertises it gives blue chip stamps.

Danny Thomas getting smog at his new Cherry Valley million dollar rancho.

Marie Verheim is La Quinta's new public relations. Last post was at Beverly Hills Hotel.

Jane Russell, Connie Haines and Beryl Davis will hop to Hollywood for the Bob Hope show during their Chi Chi nitery stint.

Hoagy Carmichael and Bob Hope pencilled in for Crippled Children's benny at Eldorado, Nov. 9. Eldorado is Ike's golf course.

Earl Strebe figures to have his drive-in ready by Thanksgiving. This is the one that caters to viewing pix on hossback, with oats for the cowpony friends of oat operas.

Candy Johnson, marthon twister, back at El Mirador after a summer in Hollywood for pix. She was her own opposition since "Beach Party" in which she is featured was playing at the Village.

Red Skelton got $430,000 worh of bad news in one day. His desert place had a $50,000 fire and a county fair show producer in Wisconsin was suing him for $380,000 because he claims Red didn't show for a show.

Charles W. Webster, former head of P.S. TV Corp., has become head of Kemper Foundation in Chi and is trying to hold his Palm Springs school board post at same time. Remainder of board is using legal action to oust him. Susan Marx, Harpo's femme, is on the board.

London

(*HYde Park* 4561/2/3)

Season of Eisensteins films has just completed two week run at the National Film Theatre.

Harold Lloyd in last weekend and attended the opening of the London Film Fest last night (Tues.).

Sol Sheckman, former chairman of the Essoldo Circuit, who died a few months ago, left over $223,000.

The British Film Producers Asso., set up a technical advisory service to handle technical enquiries and problems.

Leslie Grade, head of the agency bearing his name, rushed to London Clinic after collapsing with ulcer trouble.

Christopher Lee, who played Dracula and other macabre characters in Hammer's horror pix, is writing his autobiography.

John Whiting, the playwright who wrote "Marching Song" and "The Devils," left more than $54,000. He died last June.

The Duchess of Gloucester went to a special charity performance of "A Funny Thing Happened" at Strand Theatre last Tuesday (8).

Show biz personalities currently around the town include Liberty Records prexy Al Bennett, Jerome Whyte, Dion, Erroll Garner, Martin Ransohoff, Sylvia Fine and James Garner.

The Variety Club sponsoring a gala preview of "Boys From Syracuse" at Drury Lane on Nov. 6. Proceeds will be shared by the Club's Heart Fund and the Combined Theatre Charities.

Jympson Harman, who retired three years ago after more than a quarter of a century as Evening News film cric, has been around the town catching up on some current pix. Since he left London, he has seen only about six films.

Berlin

By Hans Hoehn
(760264)

The Polish play, "Silence," by Roman Brandstaetter, was performed by Vaganten, local avant-garde theatre ensemble.

Local preem of Denis Diderot's "Rameau's Cousin" at Renaissance Theatre fell on the 250th birthday of this classical French author.

An American Folk Blues Festival held at Sportpalast, with Muddy Waters, Big Joe Williams, Sonny Boy Williamson, Otis Spann and others.

Nicolas Nabocov will be head of the 1964 Berliner Festwochen, city's annual Arts Fair. Like Dr. Wolfgang Stresemann, head of this year's festival, Nabokov is U.S. citizen.

The new Berliner Philharmonic, city's new concert hall and new permanent home of the Berlin Philharmonic reportedly cost about $4,250,000. It's located near the East (Soviet) Berlin border line.

Adolf Wohlbrueck (Anton Walbrook), former German film and stage star, soon will be starred in another production of the local Renaissance Theatre. He has appeared with success at this house before in recent years.

"The Deputy," Rolf Hochhuth's controversial play, will travel. The local ensemble of Freie Volksbuehne will present the play, which Erwin Piscator staged, in several cities throughout Western Germany during upcoming months.

Paris

By Gene Moskowitz
(80 *Ave. Neuilly-SAB* 07-12)

Film star Jeanne Moreau cutting another record.

Russo 70m pic, "The Optimistic Tragedy," which won a prize at the Cannes Fest, at Kinopanorama Theatre.

Maurice Chevalier's eighth tome of memoirs, "75 Berges" (75th Birthday), is now being serialized in the afternoon paper, France-Soir.

Georges Auric, director of the National Opera, naming Christiane Vlassi and Cyril Atanassoff as first-line dancers in the Opera Ballet.

Henri Tisot, who became famous imitating General DeGaulle, says his coming headline stint at the Olympia Music Hall will be half comic songs and only half for his noted takeoffs on DeGaulle.

James Jones pitching in on scripting of "The Love Cage" (MGM) which starts here soon. The Metro-backed local company Cipra produces in English and French, with Rene Clement directing.

American actress Marpessa Dawn back on the stage with her perennial boulevard comedy legit hit, "Cherie Noire," which she has been doing for three seasons. She also doubles in singing Latino ditties at the Grandes Severines nitery.

Back page of the International edition of N.Y. Times was used to announce the start of MGM-Seven Arts production, "The Night of Iguana," being directed by John Huston and starring Richard Burton, Ava Gardner, Deborah Kerr and Sue Lyon.

In spite of big record and in-person pull of young "rock" singers, the attention this week is on oldtimers, Maurice Chevalier, who does his one-man singing show, and Tino Rossi, who stars in an operetta, "To the Sound of Guitars." Chevalier is 75 and Rossi is 56.

Boston

By Guy Livingston
(508 *Little Bldg.*; 338-7560)

Renard & Jeanette at Monticello, Framingham, on bill with Patti Page.

Bill Doll in own pumping for Moscow Circus opening a Boston Garden last week (10).

Herbie Sells held over for second week at Journey's End, Hotel Touraine, Hub's newest supper room.

Sam Snyder and Water Follies troupe back from Tokyo readying for first North American date in Canada.

John Bishop booked a hootenanny for Boston Arena for Oct. 19, under his B&K Enterprises producing banner.

Faye Emerson and Martin Gable among those in to see "Girl Who Came to Supper" pre-Broadway tryout at the Colonial.

Steve Leiber from N.Y. opened town's newest supper room, Journey's End, 500-seater in Hotel Touraine with policy of names. Nina Simone booked for an early date.

Las Vegas

By Forrest Duke
(*DUdley* 4-4141)

Gospel Jazz Singers, a click in Flamingo lounge, getting offers from L.A. clubs.

Jim Garner weekended at the Riviera, posed with Harry Belafonte for Life mag layout.

Kim Sisters record an album for a Korean label immediately after their current Sardus lounge date.

Allison McKay, formerly with Ben Blue's Desert Inn Lounge show, now chirps upstairs in the DI Sky Room.

Tony Azzi, producer of the Tropicana's Folies Bergere, due back from Europe where he's been scouting talent.

Chuck Dodds ankled Barry Ashton's "Playmates of 1964" at Castaways because of previous commitments; replaced by Dick Wells.

Frankfurt

By Hazel Guild
(*Fuerstenbergerstrasse* 2; 59 57 51)

Current count shows 84 symphony orchs in West Germany including West Berlin.

Albert Mangelsdorff, Frankfurt jazz trumpeter, set for a jam session in Bangkok next December.

German drama, "Time of the Innocent," by Siegfried Lenz, now the German play most frequently performed abroad, according to publishers.

German producer Wolfgang Harwig wound up his $250,000 color film, "River Pirates of Mississippi" with 60 days of shooting in Yugoslavia.

Songstress Caterina Valente enroute from her home in Germany to Hollywood to tape a television spectacular with Bing Crosby, for release over CBS.

With Chancellor Konrad Adenauer, 87, due to retire shortly, the Philips long-play platter, "Learn Rheinisch Accent with Adenauer," is proving popular here.

American Negro conductor Dean Dixon, who is under contract with the local German tele outlet of Hessischer Rundfunk, just pacted as well by the Australian symphony orch.

Busiest German director is Alfred Weidenmann, pacted for seven films to be finished by the summer of 1964. He is currently making "Great Reign of Love" in Vienna with Lili Palmer, Hilde[illegible] Neff and Anouk Aimee, following with a French production, "A Blond and A Brunette."

Hollywood

Juan Hutchison in from Munich.

Milton R. Rackmil in from Gotham on periodic U visit.

Rusty Draper hopped to Honolulu for month at Hutches Supper Club.

Irene Ryan topper at Indiana Shrine Circus Nov. 28-Dec. 2 in Evansville.

Dick Whittinghill, KMPC deejay, elected to board of California Mission Bank.

Gene Autry kudosed with Columbian Award by local chapter of Knights of Columbus.

Irene Cuffe will do one-woman show for fifth season at Troupers Club Thanksgiving show.

Kay Stevens, out of Jerry Lewis' teleshow last Saturday, returns to program this coming Saturday.

Johnny Green to be feted by Junior Auxiliary of L.A. Jewish Home for Aged at luncheon at Beverly Hilton.

Harold A. Lipton, N. Y. attorney, succeeds Harold Lasser, who returns to private practice, as general counsel of National General Corp.

Chill Wills, who returned from 23-city junket to bally "McLintoch," will make another trek in Europe after first of year for John Wayne starrer.

Chicago

(*DElaware* 7-4984)

"Lawrence of Arabia" breaks in 17 selected firstrun outlying houses on Nov. 15.

"The Haunting" goes into 50 nabes on Oct. 18 where it will be paired, in most cases, with "Toys in Attic."

Joey Heatherton in for press round on behalf of "Twilight of Honor," opening Oct. 16 at United Artists Theatre.

Oct. 27 marks the 10th anni of date that adman Burtan Browne opened the first Gaslight Club in Chicago. Now he also has them in New York, Washington, Los Angeles and Paris (France).

Chicago Sun-Times politico cartoonist Jacob Burck is doing the settings for Goodman Theatre's presentation of "The Millionairess." Play stars Patricia Jessel and runs Oct. 25-Nov. 12.

Fires last week caused moderate damage to three near northside cocktail lounges. The Pour House is temporarily out of commission, but biz goes on as usual at Al Wallace's and the Pigalle.

Tracy Batteast, formerly with Triangle Productions, opened her own concert booking office, Compass Productions Inc. Associated with her are Hal Stein and Rudy Orisek, co-owners of the Gate of Horn folk nitery.

Ireland

By Maxwell Sweeney
(Dublin 68 4506)

Johnny Cash in on twoweek tour.

Gaiety Theatre manager Phil O'Kelly bowed out.

Newsgabber Terry Wogan named moderator for Irish-TV quiz show.

Dennis Meehan, studio boss with Radio Eireann, convalescing after minor surgery.

"Butterfield 8" rated "objectionable" by National Film Institute reviewing panel.

Capitol Showband signed for weekly stint on Radio Luxembourg: it's a first for an Irish band.

Telefis Eireann (Irish-TV) starting countrywide talent hunt this month: outfit is short on light entertainment.

Wolfe Kaufman, Sol Hurok's European rep, planed back to Paris after gandering shows at Dublin Theatre Festival.

Columbus

By Fred Oestreicher
(*CA* 8-2669)

Liberace inked for concert at Veterans Memorial on Nov. 16.

Ed McGlone, RKO Palace manager, back at desk after minor operation.

Bobby Hackett band opened new Roaring 20's Room of the Deshler-Hilton last week (9).

Ken Prickett celebrating fifth anni of appointment as execuive secreary of Independent Theatre Owners of Ohio.

Sylvia Westerman resigned as continuity director of WBNS radio for a position with CBS news in Washington, D.C. Fritz Peerenboom replaces. Mrs. Jane Rehm is new WBNS assistant continuity director.

OBITUARIES

EDITH PIAF

Edith Piaf, 47, French chanteuse, died of an internal hemorrhage resulting from a liver ailment, Oct. 11 in Paris. Singer Theo Sarapo, her husband, survives.

Details in Vaude.

JEAN COCTEAU

Jean Cocteau, who never lost his billing as "enfant terrible" despite his 74 years, died Oct. 11 in his home outside Paris, as result of heart trouble. He expired shortly after receiving news of the death of his friend, Edith Piaf. One of his last formal statements was a tribute to her genius as a singer.

Cocteau was a jack-of-all-arts. He was adept in the creation of films, plays, painting, music, poetry and dabbled in other fields as well. His approach was ever that of the avant garde and exceedingly nonconformist. He shocked and dazzled several generation of art followers. He frequently felt that the best approach to any new field was to wade in without knowing anything about the medium. In many instances, that approach was evident. Dreams and facts intermingled in many of his works. There was freshness and extreme sophistication. Many of his works were based on personal experience. He smoked opium, played drums in a cafe, and pulled various stunts to achieve background for his artistic works. He never concealed the fact that he preferred the company of pretty, young men. He grew up in an era of Dadaism, cubism, impressionism, expressionism and realism, and his work reflected many influences.

Cocteau's first film was "Le Sang d'un Poet" ("The Blood of a Poet") a subjective effort. One of his most popular films was "Beauty and the Beast." As a playwright, he created "La Voix Humane," a one-character play "The Infernal Machine" and "Les Parents Terrible." His "Knights of the Round Table" was adapted by W. H. Auden.

Cocteau also designed the production for Diaghelev's ballet "Parade" for which Satie wrote the music and Picasso did the decor. He assisted Darius Milhaud in the composition of "Le Boeuf Sur Le Toit" based on a Paris nitery which he frequented. With Paul Hindemuth, he had a hand in the composition of Patamos" an oratorio. He also did two opera-oratorios with music by Stravinsky, and "Oedipex Roi" with Honneger.

Cocteau, at the death of a friend in the midtwenties, sought refuge in opium. He later sought the help of the noted Catholic philosopher Jacques Maritain in kicking the habit and found another refuge, Catholicism.

He was a member of the French Academy and bragged that with his initiation in a $1,400 blue uniform (instead of a green) designed by Lanvin, he has become an institution, "Just like Lollobrigida."

GRACE DARMOND

Grace Darmond, 65, silent screen leading lady who specialized in vamp roles, died of a lung ailment Oct. 7 in Hollywood. She directed that her body be donated to the U. of Southern Calif. Medical School.

Born in Toronto, Miss Darmond was on the eastern stage before going to Hollywood in the middle 'teens. She costarred with Hobart Bosworth in "Below the Surface" and was prominent through the late 1920s. Among her last films were "Wide Open," "Hour of Reckoning," and "Wages of Conscience," her last pic made in 1928.

GORDON ELLIS

Gordon Ellis, 72, veteran Australian film exec, died in Sydney Oct. 7. He had visited the U.S. many times and was nearly as well known in America as Down Under.

Ellis had been with Greater Union Theatres for more than 40 years. He started with Australian Films, a GUT subsid. When Australian Films' name was changed to British Empire Film in 1930, Ellis became general manager. For years, B.E.F. distribbed Republic and Monogram films in Aussie. Since 1945, the company has handled all Rank Organization product, British Lion, etc.

When Samuel Bronston went into production, B.E.F. took over his distribution in Australia handling such films as "El Cid" and "55 Days To Peking." At Ellis' suggestion, Capt. Harold Auten was named American rep for Greater Union Group of companies, a position he still holds.

FRED HAYMAN

Fred Hayman, 67, co-owner of Mutual Ticket Agencies of Southern California and for 40 years closely identified with the concert and theatrical field in Los Angeles, died of a heart attack Oct. 14 while returning from Riverside, Calif.

Hayman, who was partnered with John Moss in Moss & Hayman Attractions for 30 years, brought many top names in the music and entertainment world to L.A. Among them were Marian Anderson, Artur Rubenstein, Van Cliburn, Ballet Russe de Monte Carlo and the Black Watch. Latter just closed at Shrine Auditorium, L.A.

Surviving are his wife and stepson.

HENRIETTE SHAPERO

Henriette Freeman Shapero, 74, died Oct. 14 in her Auburn, N.Y. home. She was the youngest of the original 10 children of the late Alderman George Freeman of Syracuse, N.Y. Though never herself in show business she was closely identified with many who were and widely acquainted to oldtime vaudevillians.

She is survived by Hattie Freeman (Mrs. Sime) Silverman, widow of the founder of VARIETY, by Charles Freeman, now an Interstate (Texas) Circuit official but once head booker for RKO, Jess Freeman, longtime vaude agent and now VARIETY staffer, and Miriam Freeman, nonpro.

Deceased was the widow of a clothier, J. J. Shapero. She had been an invalid in recent years.

FRANK R. ADAMS

Frank R. Adams, 80, Chicago newspaperman, songwriter and playwright, died Oct. 8 in White Lakes, Mich. He was in the process of writing three books when he suffered a heart attack.

Adams was co-lyricist on "I Wonder Who's Kissing Her Now" with Will M. Hough. Harold Orlob wrote the music. His best known play was "The Time, The Place and The Girl." He wrote it in collaboration with Hough and Joe E. Howard. It was written in 1907 and revived in 1952 when Howard reworked the music and played one of the lead roles.

"Princess April," a musical comedy written by Adams, was produced in 1924. In 1937, his novel "Happiness Preferred" was made into a film, "Outcast" by Doris Malloy and Dore Schary. He also wrote "The Marriage Cheat," which was adapted to the screen in 1924.

He is survived by his wife and a daughter.

TOM COWIE

Tom Cowie, 67, longtime cinema manager and former distributor's representative, died Oct. 4 in Glasgow after a long illness. In show biz all his life, he started as a a program boy in the old Princess' Theatre, in the Gorbals of Glasgow.

At various times Cowie represented the former RKO-Radio Pictures and Associated British-Pathe, mainly on publicity and promotion side, in Glasgow. He also was associated with the ABC and Caledonian Associated Cinemas groups as well as with Green's Pictures in Scotland.

He managed such cinemas as Cranston's, Grand Central and the Imperial, Glasgow. He also was the first manager of the Frutin family's Granada Cinema in Parkhead, Glasgow.

Survived by his daughter Anna, stage pianist, who has accompanied many top British singers.

ROBERT H. GORDON

Robert H. Gordon, 58, director of industrial shows and formerly a Broadway director, died in Detroit Oct. 13. He moved to Detroit in 1955 where he was identified with the new show biz form which abounded in that area. During the last few months, he had been setting up a drama department at the University of Oakland, Rochester, Mich.

Before moving to Detroit, Gordon had directed several Broadway shows including "Alive and Kicking," "Call Me Mister," "Pins & Needles" and "Sing for your Supper." Prior to that he was in the drama dept. of USO-Camp Shows, a director in the Federal Works Progress Administration Theatre and a Broadway actor for a while.

CLAIRE NIESEN

Claire Niesen, 40, radio actress, died of cancer Oct. 4 in Encino, Cal. She was best known for radio serial roles during the past 20 years, particularly "Mary Noble, Backstage Wife," which she played for 14 years for CBS. Other shows included "Second Mrs. Burton" and "Life Can Be Beautiful."

Winner of the Philco Hall of Fame Award in 1943, Miss Niesen appeared in several Broadway plays.

Surviving are her husband, actor Melville Ruick; stepdaughter, actress Barbara Ruick; and a sister.

TOM ADRIAN CRACRAFT

Tom Adrian Cracraft, 58, former Broadway set designer who in recent years had worked in film and tv studios, died of a lung ailment, Oct. 8, in Hollywood. After going to the Coast about 10 years ago, he was associated with Columbia Pictures in Metro. More recently he had designed for Hilton Hotels.

Cracraft designed many Broadway plays, including "Murder in the Cathedrial," "It Can't Happen Here" and "Goodbye Again."

His wife and daughter survive.

DAVE KLECKNER

Dave Kleckner, 67, who operated Dave's Blue Room, N. Y., and later a similar restaurant in Hollywood, died in Hollywood Oct. 13 of a heart attack.

Dave's Blue Room, which opened in the Broadway area in 1922, was the hangout of music publishers, performers, songwriters and newspapermen. In 1943, he moved to Hollywood where he operated a Blue Room on Sunset Strip until 1948.

TREVOR WATKINS

Trevor Watkins, 69, retired radio, concert and musicomedy singer, died Oct. 4 in Blackpool, Eng. He started in radio in the pioneer BBC days at Savoy Hill, and appeared in the early "Music Hall" show which featured such performers as the late Tommy Handley, Will Fyffe and Albert Sandler.

He was also televised in the experimental days of 1928 with the Gershom Parkington Quintet.

GIUSEPPE MAROTTA

Giuseppe Marotta, 61, author of "The Treasures or Naples" and "San Gennaro Never Says No," died Oct. 10 in Naples. The "Treasure of Naples" was the basis of the 1957 Italian film, "Gold of Naples," which starred Sophia Loren and Vittorio De Sica. Marotta had also at one time been a film critic and scenarist.

His wife survives.

ARNOLD FOSTER

Arnold Foster, 64, music teacher, conductor and composer, died Sept. 30 in London. For several years music master at Westminster School, he studied at the Royal College of Music.

He specialized in arranging folk songs. He wrote a piano concerto, ballet and, in 1961, a ballad opera with Joan Sharp, and other varied compositions.

CARL A. SINCLAIR

Carl A. Sinclair, 70, owner and general manager of Meyers Lake Park Inc. near Canton, O., and the Moonlight Ballroom there, died of a heart attack Sept. 16 in Canton. He came to Canton in 1922 and became head of the park operation upon the death of his father, George, in 1942.

His wife, daughter, son and sister survive.

JAMES COUSINS

James Cousins, longtime theatre manager, died recently in Musselburgh, Scotland. For years he was associated with the civic entertainment programs in Princes Street Gardens, Edinburgh, and had filled every post in theatres from callboy to manager.

Survived by his daughter.

MARY MACDONALD

Mrs. Mary MacDonald, 92, active in repertory acting at turn of the century and once understudy for Mrs. Leslie Carter, died Oct. 5 in Hollywood. She had been in retirement since 1917.

Surviving are two sons, one of whom, Kenneth MacDonald, is a character actor.

JAMES POWER

James Power, 53, manager of the Liverool ABC Futurist cinema, collapsed in the theatre and died Sept. 27 on the way to a Liverpool hospital. He became a trainee manager with Associated British Cinemas in 1945.

Power subsequently managed several cinemas, mostly in the Midlands.

BERNARD LENROW

Bernard Lenrow, 60, a radio-tv announcer and actor and former president of the New York City local of the National Federation of Television and Radio Artists, died Oct. 9 in Englewood, N. J. He was an actor for 25 years on Broadway, radio and tv.

His wife and three sons survive.

JAMES R. RAMSEY

James R. (Cap) Ramsey, 74, former performer in the Buffalo Bill Wild West Show, died Sept. 29 in Dayton, O. He began his career with Buffalo Bill in 1906, later touring with other wild west shows and circus groups.

His wife, daughter and three brothers survive.

BILLY BENNY

Billy Benny, club owner and agent, died of coronary thrombosis recently in Manchester, Eng.

He was a director, with Vic Lewis, of William Victor Productions, firm responsible for promoting U.K. tours by Johnny Mathis, Nat King Cole, The Four Freshmen, et al.

GEORGE VAN MARTER

George Van Marter, 54, longtime art director, died of cancer Oct. 10 in Hollywood. He spent most of his career in the indie film field, although for a time was with 20th-Fox and Columbia Pictures.

His wife and two daughters survive.

HARRY M. KANTOR

Harry M. Kantor, 67, a member of the executive board of Musicians Local 802, died Oct. 7 in Brooklyn. He had at one time been a pianist with Meyer Davis orchestras.

His wife, son, two daughters and three sisters survive.

HENRY W. WINGERT

Henry W. Wingert, 94, former conductor with some of the country's major circuses, died Sept. 28 in Toledo, O. He toured for 35 years, including the Ringling Bros. and Cole Bros. shows.

His wife, daughter, three sisters and brother survive.

CLAYTON THOMAS

Clayton Thomas, 61, musician and former orchestra leader, died Sept. 27 in Toledo, O., after surgery. He was a pianist and organist, and for years had his own orchestra.

Surviving are his son, a sister and two brothers.

FLOYD L. KENDRICKSON

Floyd L. Kendrickson, 63, former head of Metro studio legal dept., died Oct. 14 in Hollywood.

His wife and son survive.

MARRIAGES

Janet Lane to Peter Leywood, Eastwood, Eng., Oct. 6. Bride is a dancer; he's an actor.

Jane Boyd to Al Schwartz, Chicago, Oct. 2. Bride is one of the singing Doublemint Twins; he's a director at WBBM-TV in Chi.

Allie Elizabeth McMurtry to Pierce M. Allman, Graham, Tex., Oct. 5. He's program director at WFAA, Dallas.

Brenda Vickers to Edwin Hardwick, Ickenham, Eng., recently. Bride is a dancer; he operates a nitery.

Jacqueline Gillott to John Percival, London, Oct. 10. Bride is a freelance radio reporter; he's a BBC producer.

Elizabeth Downes to Christopher Denham, London, Oct. 12. Bride is a ballet dancer; he's the son of actor Maurice Denham and is a stage manager.

Connie Stevens to James Stacey, Oct. 12, Sherman Oaks, Calif. She's an actress-singer, he's an actor.

June Allyson to Glenn Maxwell, Fort Lauderdale, Oct. 12. Actress (widow of Dick Powell) had her two children, Pam, 15, and Rickey Powell, 12, in attendance; groom is owner of two hairstyling shops in Newport Beach, Calif., and has been longtime friend of bride and her late husband.

Janet Pavek to Joseph Cusanelli, Oct. 12, New York. Bride is slated to make her singing debut with the Metropolitan Opera soon and was last in "Camelot"; he's nonpro.

Bert Williams to George Small, New York, Oct. 5. Bride is with Petry Reps; he's a fashion and interior photographer.

BIRTHS

Mr. and Mrs. Brad Radnitz, son, Hollywood, Oct. 9. Father's a tv writer.

Mr. and Mrs. Walter Kerr, daughter, New York, Oct. 9. Mother is the playwright-author, Jean Kerr; he's the drama critic of the N.Y. Herald Tribune.

Mr. and Mrs. Gordon Gilbert, son, Hollywood, Oct. 3. Mother is former model Suzanne Noel; father's an actor.

Mr. and Mrs. Rudy Orisek, daughter, Chicago, Oct. 9. Father is WBBM Radio personality and co-owner of the Gate of Horn nitery there.

Mr. and Mrs. Charles Hinds Jr., daughter, Chicago, Oct. 8. Father is program director of WBBM-TV there.

Mr. and Mrs. Bert Kammerman, daughter, New York, Oct. 4. Father is in the commercials dept. of the William Morris Agency.

Mr. and Mrs. Ronald Miller, son, Encino, Cal., Oct. 9. Mother is former Diane Disney, daughter of Walt Disney; father is associate producer at Disney Studio.

Mr. and Mrs. Tony Doonan, daughter, London, Oct. 2. Mother is an actress; father an actor.

Mr. and Mrs. Hy Levine, son, Oct. 3, Flushing, N.Y. Father is assistant advertising controller at United Artists and mother is former executive secretary to UA v.p.-corporation secretary Seward I. Benjamin.

Mr. and Mrs. Harry Prime, son, Philadelphia, Oct. 3. Father, former name band vocalist (Tommy and Jimmy Dorsey, Ralph Flanagan) hosts several programs on WPBS.

Mr. and Mrs. Alan Bernard, son, Oct. 7, Los Angeles. Father is a personnel manager.

Mr. and Mrs. J. Peter Butz, daughter, Oct. 3, Englewood, N. J. Mother is Met opera soprano Laurel Hurley.

Mr. and Mrs. Mitchell Grayson, son, Oct. 9, New York. Father is tv producer-director.

Mr. and Mrs. Anthony Newley, daughter, Oct. 12, New York. Mother is film actress Joan Collins; father is coauthor-composer and star of the legit musical, "Stop the World—I Want to Get Off."

Mr. and Mrs. David Ragan, daughter, New York, Oct. 9. Father is managing editor of Macfadden-Bartell's Motion Picture Magazine.

JACK HARRISON

OCT. 19, 1960

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N.Y. FOREIGN 'ART' FILM TIME UP

Mormons' Polynesian Show Biz Spec Preems in Hawaii at $1,500,000 Center

By DALE OLSON

Honolulu, Oct. 22.

Take a healthy representation of six different island nations, package them in a unique entertainment spectacular under the auspices of the Mormon Church and the mixture could turn into one of the most potential tourist catchalls to be found on an island paradise already teeming with tourist-bait.

Hawaii, Fiji, Tahiti, Samoa, Tonga and Maori tribes have gathered at Laie Village, a sleepy seaside fishing town on the windward side of Oahu 40 miles north of here to recreate their particular ethnic cultures. These are showcased in individual village sections that comprise an amazing $1,500,000 island folklore facility built under the auspices of the Church of Jesus Christ of Latter-Day Saints.

At an impressive Oct. 12 opening, the 431-member populace destined to live at the Center throughout the year drew some 3,000 visitors ogling colorful individual entertainment provided by each group within their own environs. The festivities were later spectacularly capped in a two-hour nighttime production tagged "A Night in Polynesia" at the community's lava and waterfall outdoor amphitheatre.

Produced and directed by former CBS producer Michael M. Grilikhes, the nightly feature com-

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Tourists' Improving Standards Making For Maturer Vegas: Proser

Las Vegas is reaching a state of maturity. The casino country is no longer content with a single standard of variety show. The tastes of the gambling and vacationing elements are reaching a higher level and Las Vegas hotels must cater to higher standards, according to Monte Proser, entertainment director of the Thunderbird Hotel there.

Proser was in New York last week to complete casting of two legiters, "Anything Goes" and "High Button Shoes," to be presented in a single evening at the Thunderbird starting Dec. 20. The Vegas area, he said, can become the nucleus of show biz for the entire country. Plans are now on the drawing boards to make Vegas the hub of the legit musical industry because of the possibility of complete financing in that section and long runs in casinos so that a show can come into Broadway completely amortized before it starts its major run.

Proser already has one such show in the planning stages. He will produce a new legit musical, "Hong Kong Charlie," with Jack Soo topping the cast. Show will be

(Continued on page 58)

Princess Soraya's Disk Suit Wins $1,200 Award

Paris, Oct. 22.

Princess Soraya, the ex-Queen of Iran, won 6,000 francs ($1,200) from the Odeon Record Co. here this week. The award stemmed from a suit she brought in 1959 when her photo was used on a disk cover sans her consent.

Record was a 45 rpm tango pressing with one number called "Soraya" and her face on the sleeve. She maintained she had never given permission for it and sued accordingly. Damages were awarded by a French civil court.

Meanwhile, Princess Soraya will soon be starting her screen career in Italy in a film based on the life of Catherine the Great of Russia with Dino De Laurentiis producing.

Storer (Radio-TV) In $4.5 Mil. Offer For Philly Eagles

Philadelphia, Oct. 22.

George B. Storer, owner of a chain of radio and tv stations, has made an offer to buy the Philadelphia Eagles, of the National Football League.

Frank L. McNamee, president of the Eagles, inferentially corroborated the report, stating that the stockholders have authorized negotiation of a sale to a responsible person and that a meeting of the stockholders will be called and a report made to them.

Reports here were that Storer had submitted a check to back up his offer. But the broadcasting exec, located in Wyoming, declined to go into details about his proposal and said the information would have to come from the Eagles staff.

An asking price of $4,550,000—$50,000 per share for the 91 shares outstanding—was agreed upon by the stockholders last spring when the question of a sale first came

(Continued on page 46)

Bufman & Seiden's Dozen Legiters for Tollvision

Hollywood, Oct. 22.

Zev Bufman and Stan Seiden, operators of the legit Cocoanut Grove Playhouse in Miami, have set a deal with RKO General for the taping and pay-telecasting of 12 of their shows via RKO's tollvision station in Hartford, Conn.

First show to go will be "Tchin-Tchin," due to be taped Friday (25) for airing within the next few weeks.

BUT NEW HOUSES BOOK DOMESTIC

By VINCENT CANBY

Since New York art theatres remain the gateway to the foreign film market in the United States, overseas producers may profitably ponder the results of the latest VARIETY check of firstrun playing time in N.Y. arties. Foreign films share of firstrun playing time rose to 573 weeks in the 1962-1963 season, compared with 512 weeks in the like 1961-1962 period.

However, foreign films' percentage of the total firstrun playing time in the 1962-1963 season was off slightly to 64%, compared with 69% in the previous season.

As revealed by this paper's own data, New York arties in 1962-1963 devoted a total of 898 weeks to firstruns, against 742 in the corresponding 1961-1962 season. The most spectacular increase in artie playing time was registered by U.S. product, which accounted for 325 weeks of time in the most recent season, based on a Sept. 1-Aug. 31 period, against 23 weeks in 1961-1962.

And this, in easy-to-understand terms, is the problem which overseas producers, and their indie distribs this side, must acknowledge realistically in their efforts to crack the U.S. market.

The arties which used to be the exclusive outlets for overseas product are now geared more and more towards the prestige releases of the commercial U.S. industry. Such major company films, with their

(Continued on page 21)

'Automated' Pix At World's Fair Scaring IATSE

Hollywood, Oct. 22.

That omnipresent union eagle-eye has already espied its first N.Y. World's Fair target though exposition doesn't launch until April 22, 1964. Drawing early attention is the ambitious "American Journey" exhibit which Cinerama is prepping for the U.S. Pavilion.

New York's International Alliance of Theatrical Stage Employees Projectionists' Union is eyeing the automatic motion picture projectors which along with automatic slide machines will beam scenes of American history—from Columbus to projected exploration of space—on to 130 screens during a 15 minute "ride" audience will take in 55-passenger conveyances.

Negotiations with union are still in progress but present ratio of projectionists-to-projectors has been pencilled in at one-to-seven. Since the machines are geared to

(Continued on page 20)

Pitt Group Promotes Legit Tourers As Boost for Downtown Merchants

Pittsburgh, Oct. 22.

This city has joined Minneapolis, Milwaukee and Cincinnati in the promotion of legit as a means of boosting community economy in downtown shopping areas where after-dark business has become virtually non-existent because of competition from suburban shopping centers. The local push for increased legit trade, on the theory that such a development would benefit merchants in the downtown theatre area, is being made by the Pittsburgh Friends of the Living Theatre, an organization of 200 women.

The femme group has launched a campaign to promote subscriptions for a five-play Theatre Guild-American Theatre Society series beginning Nov. 11 with "Camelot." A seven-play TG-ATS subscription program is already in progress here, having gotten underway Labor Day with "No Strings," followed by "Stop the World—I Want to Get Off" and "Who's Afraid of Virginia Woolf?" "Camelot" is also in the seven-play series, as are "Never Too Late," "A Thousand Clowns" and "A Man for All Seasons."

Three of the shows in the new five-play series are among the seven originally offered TG-ATS subscribers here. As indicated, "Camelot" is one of the three. The others are "Clowns" and "Seasons." The two entries which complete the five-play series are "Beyond the Fringe" and "How to Succeed in Business Without Really Trying," both being offered to present TG-ATS subscribers. Virtually all seven-play subscribers have bought the two added entries, "Fringe" and "Succeed," raising

(Continued on page 64)

Death Quickens WB's Edith Piaf Biopic

Hollywood, Oct. 22.

Warner Bros., which acquired rights to late Edith Piaf's life story in 1961, will put property into production under title of "The Sparrow," French singer's affectionate nickname.

Prexy Jack L. Warner, in reporting that studio, which had held up filming because of difficulty in casting title role, would now make pic, stated that the French themselves would be asked to select the person to star.

"We plan to conduct an extensive and thorough poll in France itself so that the citizens of that nation will have the opportunity of selecting someone, perhaps one unknown beyond their own boundaries, to play this famous and beloved daughter of France," exec said.

Comerford's 55 To Coyne; Over $20-Million Deal

By SID BENJAMIN

Scranton, Oct. 22.

After 60 years in show business, the Comerford family of this city has severed its ties with the entertainment industry. Mrs. Thomas M. Friday, daughter of the late M. E. Comerford, and her husband have sold their controlling interest in Comerford Enterprises, formerly Comerford Amusement Co., to Syndicate of John E. Coyne Jr., a Scranton insurance man.

No purchase price was disclosed but it is believed to be in excess of the reported $20,000,000 paid by Paramount-Publix to the late pioneer when he disposed of his holdings in 1930. Comerford regained control of the chain in 1933.

It currently includes 55 hardtop & drive-in theatres in North-

(Continued on page 20)

Aussie TV Camera Team Gets Red China OK to Film

Melbourne, Oct. 22.

TV production company Morenco Pty. Ltd. has scored an international breakthrough and Aussie first by obtaining a concession from Red China for commentator Myra Roper and producer-director John Dixon to spend 28 days of unrestricted filming in Red China.

It's believed this is the first western camera team ever to be given complete freedom of opera-

(Continued on page 60)

Yank Prints and Disks Literally Worn Thin In Fun-Hungry Cuba

Hollywood, Oct. 22.

Abundantly available Red Chinese films have been largely relegated to late, late show status on Cuban television. Expropriated American prints, vintage 1959, still are screening along Havana boulevards. These two items are reported by documentary producer Robert Cohen after five weeks on Castro's Island.

Cubans are "entertainment happy" he declared, citing apparently healthy condition of Havana's major night clubs as prime indication of this. While patrons have changed drastically — fatigue garbed soldiers are plentiful in clubs — splashy floor shows are similar to the ones Yank tourists remember, said Cohen.

Imprints of American style and technique remain in all entertainment fields, he reported. Pop music, the tv fare on the four gov-

(Continued on page 60)

Marlene Dietrich, Erroll Garner Among Royal Command Vaude Gala's 19 Acts

London, Oct. 22.

Marlene Dietrich and Erroll Garner are among headliners booked to appear at the Royal Command Vaude gala, to be held Nov. 4 at the Prince of Wales Theatre to aid the Variety Artistes' Benevolent Fund. The Queen Mother will represent the royal family, as Queen Elizabeth has cancelled all her public engagements in view of the impending birth of her fourth child.

Some 19 acts have been lined up for the show, of which 12 will be firsttimers. This is a higher than usual proportion of newcomers, though the number of American artists in the bill is somewhat below the average on past years. Apart from Miss Dietrich and Garner, the American contingent will be completed by the Clark Bros.

The Beatles, a quartet from Liverpool who introduced the Liverpool sound in pop entertainment, are among the dozen newcomers. Others in that category are Wilfred Brambell and Harry H. Corbett, who scored as the two characters in the top BBC-TV comedy series, "Steptoe and Son"; Michael Flanders and Donald Swann, currently starring in their new revue "At the Drop of Another Hat"; Susan Maughan, the moppet diskelick; Joe Loss and his orchestra; Nadia Nerina, the ballerina; Los Paraguayos, and the

(Continued on page 58)

Spyros Fronts Drives

Twentieth-Fox board chairman Spyros P. Skouras will head the 1963-1964 fundraising campaign of the United States Committee for Refugees. Committee has goal of $125,000. It's non-sectarian national citizens' group concerned with the plight of refugees, regardless of nationality, and supports the programs of voluntary relief organizations.

Skouras will address the annual meeting of the USCR Nov. 1 at the Waldorf-Astoria in N.Y.

Dallas Primps For CBS Origination Of 'Miss Teenage' TVer

Dallas, Oct. 22.

The third annual Miss Teenage America Pageant will be seen for the second straight year on CBS-TV from here, Nov. 1 at 9 a.m. (CST), helmed by the web's producer, Paul Levitan, and directed by Vern Diamond. Emcee will again be Bud Collyer, of "To Tell the Truth," and co-hosts will be Allen Ludden and his wife, Betty White. Also returning to the show will be the "Singing Cadets of Texas A. & M. University."

Some 550 contestants from over the U. S., in the 13 to 17-year bracket, will participate in the Dallas-owned pageant. The video show Nov. 1 will be held to 60 minutes, instead of the previous 90 minute exposure, due to prior time commitment by CBS-TV. Sponsors of the full network pageant are Coty and Dr. Pepper.

The 1963 pageant has been moved from the State Fair Music Hall to the midtown Dallas Memorial Theatre, a 1,700-seater. All tickets will be $4.30 each.

Vajont Dam Disaster Modifies Preems For 'West,' 'Cleo' in Rome

Rome, Oct. 22.

Though their elaborately planned formal debuts were inevitably overshadowed by the Italian Vajont Dam disaster, both "Cleopatra" and "How West Was Won" are off to strong starts here. The "Cleo" charity gala was completely cancelled, together with tie-in publicity ventures, while the local "West" opener at the refurbished Royal-Cinerama Theatre was "toned down," a few days later, also in deference to flood disaster.

Present for the Cinerama opener were Italo Ministers Andreotti and Delle Fav, U.S. Ambassador Frederick Rinhart; industry toppers; Anna Magnani, Paulette Goddard, Erich Maria Remarque, Elsa Martinelli, Dino DeLaurentiis and many others.

Meanwhile, "Cleopatra" daily average at Rome's Supercinema held to about $5,000 a day for the first five days, with the Milan figure slightly over that. The outlook is rated favorable.

"West," which opened earlier this year in Milan, already has racked up $800,000 in four Italian houses alone.

Gallic Scribes on Vegas Junket for Lido Preem

Paris, Oct. 22.

For the first time five top French news men will be flown to Las Vegas to cover the opening of the new Lido show at the Stardust there. Group, shepherded by local publicist Georges Cravenne, leaves Friday (25) to be there for the Saturday (26) opening.

Lido show is mounted and rehearsed here, then flown to Vegas. Sometimes it has numbers from the Paris Lido show or new ones that are later incorporated into the parent spec here. However, this will be the first invited ogling of its Yank counterpart by French scribes.

Cravenne will later take the reporters to Hollywood and then to Gotham for a dinner with Otto Preminger (another client) before heading back for France.

10/23

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JACK BENNY

Violin Virtuoso

"Can you imagine Georgie Burns comparing a performer like PAUL ANKA to me? Of course, we have one thing in common—YOUTH, PAUL and I—not Georgie.

"PAUL ANKA is an international favorite, a real popular singer, writes songs, is in pictures, and does SRO business, but—can he play the violin?"

Quent Reynolds Not Litigatious Vs. 'Libel' Play

Quentin Reynolds is outspoken after his reading the script of "A Case of Libel"; that he found next "disgusting" and "it made me sick"; that it constitutes an invasion not only of his but Westbrook Pegler's privacy; that what purported to be "factual" has "become fictional"; that "it makes Ginny look like a whining woman," which is contrary to fact. Despite all of which he does not intend to sue Louis Nizer, Henry Denker, Joel Schenker, Roger Stevens et al ("Ginny" is the former Virginia Peine, onetime film actress, who was long married to Reynolds but since their divorce is now Mrs. Byron Foy of the socialite Foys).

Neither she, Reynolds nor Pegdramatization of a chapter of Nizer's book, "My Life in Court," the one having to do with the lawyer's successful and dramatic victory in Reynolds' behalf

(Continued on page 64)

Makings Of a Dilemma; Par Faces Shurlock Bid For 'Carpetbaggers' Cuts

Hollywood, Oct. 22.

"The Carpetbaggers," Paramount-Joseph E. Levine production, has not yet been given Motion Picture Assn. of America production code seal. Code chief Geoffrey Shurlock looked at the picture last week, asked one scene featuring semi-nude Carroll Baker be excised from footage, plus some dialog in scene involving Martha Hyer and another involving Miss Baker and George Peppard.

Par studio production chief Martin Rackin asked, as to Par's next step, said "no comment." He observed, however, that Shurlock had okayed script before shooting began. Also noted is fact Par has never released film sans seal.

'Garbo Seasons' in UK

Glasgow, Oct. 22.

Sir Alexander King, Scot cinema magnate, inked a deal with Metro to screen a Garbo season of three weeks at his La Scala.

Season teed-off Monday (21) with "Ninotchka." Second film on Oct. 28 will be "Queen Christina," with "Camille" following on Nov. 4.

New Garbo Season in London

London, Oct. 22.

There is to be another Garbo season at the Empire, starting on Nov. 7 and running six weeks. This follows the hit five weeks' season during the past summer.

Program will start with "Two-Faced Woman," and remainder of season will be repeats of the films shown earlier, only in reverse order. The second will be "Anna

Steve McQueen's Viewpoints

Hollywood, Oct. 22.

"Though actors who mix into politics want to do good, they must be sure that the stand they are taking is valid. We have a lot of kitchen cleaning to do in Hollywood, and I think we're doing it. As for the problem of employing Negroes, I think you should use a Negro actor because he is good at his craft and not simply because he is a Negro," said Steven McQueen, at a press conference for the Hollywood foreign press called by Allied Artists at the Beverly Hills Hotel following completion of "Soldier in the Rain," in which McQueen and Jackie Gleason star.

McQueen admitted that he was a guy with an affinity for getting into trouble, said he preferred not to go into details, but recalled being asked to leave a hotel in London as result of an incident that occurred there. "My friends and I were trying to make hot toast on a hot plate. The curtains in the room caught on fire. I ran out in shorts into the hall for a fire extinguisher, and there waiting for an elevator were two Dame Mae Whitty types."

Asked why he gets into so much trouble, he said, "Maybe I have the reputation for getting into so much trouble because I'm in the public eye; also I get around quite a bit. Actually I feel that I'm a home guy. I'm married, have two children, and don't run around."

Stall Peace Film Fest In Los Alamos

Only Four Films Entered—Showman Bob Kunce Denies Any Political Angles

Albuquerque, Oct. 22.

Entry deadline for the upcoming first International Peace Film Festival—planned in early November in nearby Los Alamos, N.M.—has been extended due to lack of formal entries, due apparently to the "political-sounding" implications of the title, according to fest director Robert W. Kunce, Los Alamos theatre operator.

Closing date originally was Oct. 10, but at that time Kunce says he only had four entries, although, a number of other inquiries. He said, frankly some of the potential entrants have been scared that the thing is Communist-inspired, because of the old Stockholm Peace Petition's similar use of the words "international peace."

Kunce said there is absolutely no political motive in the festival, although he has had to do a lot of talking to try to convince people of that fact. He said the title was decided on partly because of the location—in the city which gave the world the first atomic bomb. He said the place now is devoted to peaceful uses of atomic power, and for this very reason the name is appropriate.

Kunce also said that he feels no group in the world has a hold on the title, and that it will remain for the fest.

Entrants formally filed so far are: "Life Is Beautiful," (Polish); "The Face of War," (Janus); "The Hole," (Brandon); and "Colleagues" (Russian).

A British member of parliament, the Rt. Honorable P. J. Noel-Baker has sent a letter of greetings to the fest.

Kunce admitted that unless more films are pledged the first peace pix fest will have to be postponed at least a year.

Screenings will be in the 990-seat Centre Theatre at Los Alamos, town's only motion picture house, owned by Frontier Theatres and managed by Kunce.

Sexy Sleuth Slides In

"From Russia, With Love," second of a projected series of 10 pix based on the sexy sleuth James Bond novels by Ian Fleming, is off to a swinging start and looks to turn a better trick than the first Bond feature, "Dr. No." The UA release opened recently at the Odeon Leicester Square Theatre in London where it broke all opening-day records — and some pretty hefty pix have played that house.

Again starring Sean Connery as Bond, the film netted $5,760 on the debut day of its world preem engagement, beating the previous record by $1,347. It went on to better record tallies for continued biz, scoring $23,710 in its first four days, topping the previous high by $4,855. "Russia" was produced by Harry Saltzman and Albert R. Broccoli under their Eon Productions banner and directed by Terence Young, the same team which did "Dr. No," which proved a strong entry for UA itself.

Longhair Xmas Festival At Lincoln Center Bucking Drop-Dead B.O. Tradition

Preparations have been completed for a notable defiance of concert platform cliched thinking that the period just before Christmas in Manhattan means drop dead business for longhair. Promoters Jay K. Hoffman and George F. Schultz will present a Christmas Music Festival at Lincoln Center's Philharmonic Hall and Carnegie Hall running from Sunday Dec. 20 through to and including Sunday Dec. 29.

Four different versions of Handel's "Messiah" are scheduled consecutively between the two con-

(Continued on page 58)

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MPAA SETUP POST-JOHNSTON

Drops the Word: Subsidy Is Nix

Hollywood, Oct. 22.

U.S. Government is not contemplating any subsidies for American filmmakers, Asst. Secretary of Labor George L. P. Weaver stated here at a press conference called to report on Government support for the film industry's Joint Labor-Management Committee's anti-runaway film drive. Such financial backing has frequently been rumored.

Official government attitude is against subsidies and towards freer trade, according to Weaver, who said, however, that the U.S. has established a closer relationship with member countries of the Organization for Economic Cooperation and Development.

Labor Dept. official reported that the government has reiterated its adherence to the OECD Film Code, Article Two, which calls for abolishment of film subsidies "to the extent that they significantly distort international competition in export markets."

This, it would seem, has not moved many of the 20-member nations to abandon their film subsidies which American filmmakers contend constitute unfair competition.

Despite Common Market Ideal National Subsidy Likely to Persist

Paris, Oct. 22.

One thorny problem facing both the Common Market film aspect and the industries of the big three signatories, France, Italy and West Germany, in particular is that of film aid. Common M. seeks a central aid coffer while individual national industries see no way of reducing domestic aid in the forseeable future without bringing on a financial fiasco in each involved industry.

Italy and France have a 14% rebate on grosses to producers towards their next film while Germany still has no big governmental aid except for quality payments. German industryites have been pressing for same and French and Italians want to hold on to theirs in spite of Common M. attempts to get gradual cuts until they are nil to start their central subvention attempts.

But France had to win a hike in their aid this year and industry is pressing for an extension when it runs out in June '64. They maintain that new aid helped hike falling production and will be needed for some time yet. Still falling filmgoing and off foreign markets also put emphasis on government aid.

This appears to be building up to an ECM impasse and French film groups are already petitioning the governmental Centre Du Cinema to take early steps on fighting any ECM attempt to force lowering of aid for some time yet.

Foreman Yen For Subsidy Not Much Liked By Yanks

Next week's New York City convention of the Theatre Owners of America will hear a pitch by London-based producer Carl Foreman for a Government subsidy for film producers. The film exhibitors, who must oblige if this is to be forthcoming, so far are negative in their reaction.

Representative showmen, when queried this week, said they have fears of Government controls—or, at least, interference — if there's any kind of compensation to the Yank filmmakers.

Foreman thinks it w'se that producers should get a kickback just as producers get in England and various other parts of the world. He points to the Eady plan in England whereby the so-called quote pictures are entitled to a share of the extra boxoffice tariff.

Foreman said he can't understand exhib rebellion against the idea of subsidy because, as he puts it, it would mean an incentive toward the making of more pictures and better pictures.

Foreman thinks a specific plan should be advanced by the American film industry, exhibitors inclued, and this should be worked out by the American Government. He stresses that the U. S. filmmakers are at a disadvantage because so many other countries have subsidies for their respective film producers.

Amateurs Stay Clear

Mike J. Frankovich, before departing for London last week, offered the advice that it cost too much to make pictures and newcomers ought to stay away.

On the other hand Frankovich believes it might be fine if a jointly-operated studio, such as via Columbia, 20th-Fox and Metro can be erected and available to all.

Skip Wage Hike, Writers Accent Credits, Rights

Hollywood, Oct. 22.

Writers Guild of America West will bypass any demand for a hike in minimums, in new proposals for the theatrical film contract, to be presented to the Assn. of Motion Picture Producers. Instead, the emphasis in upcoming negotiations will be on credits and rights, it was decided at a special membership meeting of the screen branch of WGAW at guild hq last Wednesday night. Negotiations begin Nov. 4.

In following the lead set previously by Screen Actors Guild when it, too, bypassed any demands for minimums in its recent negotiations, the guild was motivated by a desire to help the industry, members were told. "The movies are a sick industry and we want it to be healthy," one speaker explained.

WGAW will ask that where a motion picture is eventually converted into a vidpix series, the writer of that original film be entitled to a royalty of the series plus screen credits. Singled out as an example of what writers feel is a glaring hole in their pact was Metro's "Dr. Kildare" series, based on the "Kildare" pix made years ago by MGM. Other pix which became series include "My Friend Flicka," "Naked City," "The Thin Man" and "Cheyenne."

Guild also wants to eliminate from its indie pact current provisions giving producers of low-budgeted pix a break in minimums. Under the current indie pact, a producer of a film budgeted at $125,000 or less gets a sub-minimum rate for writers, so does the producer of a film with a budget of $250,000 or less. WGAW seeks to eliminate what it believes are preferential provisos.

WGAW also has decided to skip any serious negotiations on pay tv at this time, motivated by the belief since there is no feevee now there is no point in trying to hammer out wages and conditions for such a medium. Instead guild will seek retention of its clause permitting it to reopen negotiations when and if feevee comes.

FILM FIRMS NOT SURE OF NEED

The directors, repping the member companies, of the Motion Picture Assn. of America are reportedly not yet convinced that the successor to the deceased MPAA president Eric Johnston will have to be a man—as they say in the industry—"of national and international stature."

According to insiders, the MPAA directors are keeping a close eye on the present functioning of the organization, feeling that if it can continue to run smoothly, there may be no compelling reason to bring in an outsider. Exec vicepresident Ralph Hetzel, named acting MPAA chief during the last days of Johnston's illness, is continuing in that capacity.

Reasons one exec close to the situation, the MPAA is hardly in the same position now as it was when Johnston was brought in to head the organization in 1945. At that time, the MPAA had only one or two men concerned with foreign affairs and only a skelton home-office staff. Today, the MPAA has offices in New York, Washington, Hollywood, Paris with overseas veeps permanently stationed in Mexico City, Tokyo and Rome, and other fulltime reps in Brazil, Britain, and India.

It's felt that if it becomes necessary to do any high-level public relations work in the future, some appropriate man could be hired on a retainer basis. Unstated, but implicit, in all this reasoning, is that if the organization can continue to work at an efficiency level without hiring a "name," the MPAA can well save the $100,000 annual salary which went to Johnston.

It's also suggested that there's recently been a subtle change in the attitude of the company presidents towards the running of the MPAA compared to years past when Johnston was in command. Says one exec, when the company presidents—"especially the younger ones, like Arthur Krim or Abe Schneider, or their reps, like Seymour Poe"—go to MPAA board meetings, they take an active interest in all phases of the organization's affairs. "You know they've done their homework," says the exec.

Nowadays the MPAA-MPEA setup provides service to the major studios who have television films they wish to market in foreign countries. A rival organization in this area, the Television Film Export Assn. is headed by John G. McCarthy, for four years a U.S. State Dept. diplomat in Paris but, prior thereto, long Eric Johnston's public relations front. The McCarthy office is largely supported by the networks and such companies as Desilu and probably does not have a budget of over $200,000 annually. Telepix derive considerably improved rentals in such countries as Canada, Australia, Japan and Britain. An important consideration is that this residual operation is based on 16-millimeter prints. There are in all 68 countries which take telepic from U.S. sources. Some pay trifling sums. Others respectable amounts.

Hollywood studio dues to MPAA are based upon a complex calculation. At the time of 20th-Fox's resignation (later reconsidered and cancelled) the figure of $350,000 annually was mentioned.

At least one project initiated by Johnston in the months before his death seems now to have been quietly abandoned. That is the projected international film festival which was to be held in Washington in 1965. Understood to be under consideration now, as part of an overall industry public relations program, is a Hollywood film week, which would be held in Washington and designed to acquaint legislators with filmmakers and their problems as well as their films.

Brit. Film Production Biz Faces Deepest Crisis Since Black 1950

London, Oct. 22.

The British film production industry is in the throes of its deepest crisis since the black days of 1950, when the studios went dark and technicians were thrown on the labor pool. The critical situation, which had given considerable concern in recent months, was brought into sharp focus 10 days ago when news came through that Beaconsfield studios had issued redundancy notices to most of its operative staff. Now, there are widespread reports that redundancy will be declared in other major and minor studios. Also, that unless the tide can be stemmed, there is little doubt that before the year is out the employment situation among British studio technicians will be at its lowest ebb ever.

Employment crisis in studios reflects the problem facing every independent who has been struggling to get adequate circuit release for British productions. There is a backlog of films waiting for playdates, and some expect to be on the shelf for nine to 12 months, or even longer, before they can hope to get bookings.

As one independent producer with a successful track record put it to VARIETY last week: "Today it is not the financing that is the problem, but being able to guarantee a reasonable theatrical booking without accumulating heavy interest charges over many months." The same producer has virtually abandoned all plans for British filmmaking in the immediate future.

Even more important was the attitude of one union official, who proclaimed that he could not, in all honesty, blame Beaconsfield studios for dismissing its staff. "One has to blame the film industry as such for a situation which made it inevitable for Beaconsfield to fire its employees," he said.

The basic problem of the British film industry was succinctly analyzed a couple of months back by the Cinematograph Films Council in a detailed report on monopoly tendencies in the industry, which contained a recommendation in favor of attempting to create an effective third circuit.

So far, there has been no positive reaction from the industry, and trade toppers doubt whether, despite the current spate of meetings, any worthwhile proposals

(Continued on page 16)

Wyler Off 'Music' At 20th

Hollywood, Oct. 22.

William Wyler has stepped out of his 20th-Fox commitment to produce and direct Rodgers & Hammerstein's "The Sound of Music." This is attributed to conflict in starting date of Wyler's commitment at Columbia Pictures for "The Collector."

Wyler, according to statement, "required a 60-day delay in the start of 'Sound of Music,' scheduled to begin production in May, but 20th-Fox has scheduled the film as its Christmas, 1964, release."

Build War Chest To Outlaw Toll In California

Los Angeles, Oct. 22.

California theatremen have pledged $500,000 toward a war chest to combat pay-tv and have medium outlawed in the Golden State. Total of 250 exhibs repping some 800 theatres throughout the state met here last week at the behest of Theatre Owners of America's Southern Calif. branch to plot the California Crusade for Free TV.

Group called feevee "an imposition on the Public which would force the public to pay for what they are now getting free." Support is being tendered the anti-feevee move, it was asserted, by "organizations, businesses, shutins, senior citizens, women's clubs and other groups."

Committee is headed by Arnold Childhouse, of United California Theatres, with local circuit operator Fred Stein topping the Southern California contingent. Others attending conclave included Eugene V. Klein, Roy Cooper, Henry Nasser, Tony Penaro, Charles Maastri, Abe Blumenfield, John Klee, Homer Tegmeier, Everett Cummings, George DeWade, Henry Pines, Al O'Keefe, James Edwards and William Foreman.

Unclear at this time is when the theatremen hope to get a petition which would outlay pay-tv on the state ballot, a necessary procedure. Exhibs are well aware that private estimates are that it will cost at least $400,000 to solicit, statewide, enough signatures to get the proposition on the ballot. Whether this could be accomplished by next April or November, 1964, is still a moot question, apparently.

COLUMBIA PICTURES RISE TO $1.47 TAKE

Columbia Pictures for the year ended June 29 had net income of $2,597,000, or $1.47 per common share, compared with $2,242,000, or $1.25 per share, for last year.

Abe Schneider, Col president, noted an improvement of about 25% in reporting income before taxes of $6,299,000, compared with last year's $5,058,000.

Col in 1962 had the benefit of a tax loss carry forward from prior years. Also in 1962, the company had a profit of $413,000 from the sale of studio properties and this was in addition to the aforementioned 1962 earnings of $2,242,000.

'Cleo' Into Latin Burgs

Twentieth-Fox's "Cleopatra" preems two more Latin American dates next month when it opens Nov. 6 at the Metropolitan Theatre, San Juan, and Nov. 12 at the Windsor Theatre, Santiago, Chile.

Pic already is playing in Rio de Janeiro, Sao Paulo, Caracas, Buenos Aires and Quito.

Enthuse You Must And Seymour Poe Does In Tokyo

By DAVE JAMPEL

Tokyo, Oct. 22.

While 20th-Fox settled for less than the stratospheric terms it sought for "Cleopatra" roadshowing in Japan's key cities, deals set up during exec veep Seymour Poe's recent visit were for guaranteed earnings and playing times previously unapproached here.

Toho outbid rival Shochiku for "Cleo" in Tokyo and Osaka. Pacts were made with indie houses in Nagoya and Sapporo. Deal for Fukuoka is still to be finalized.

"Cleo" will open here around Dec. 5 at the Yuraku-za, which will rope off the first five rows and seat 1,440 for the Todd-AO 70m picture. In revealing conclusion of negotiations to the press, Toho foreign film exhib chief Masao Kaneko said "Cleo" will run at the theatre for at least a year and that targeted receipts for the period are $1,389,000. He noted that one reason for resistance to 20th-Fox' stiff demands was fear of ramifications by Japanese exhibs in future dealings for blockbusters.

Guaranteed playing time for 52 weeks at Yuraku-za would far exceed previous record run at the

(Continued on page 20)

Patman, Striking At U.S. Treasury, Cites Baird Bloc of Foundations As 'Factoring' Theatre & TV Pix

Washington, Oct. 22.

Texas Democrat Wright Patman of the House of Representatives in an attack upon what he terms "the splendidly ineffective supervision" of the U.S. Treasury over supposedly charitable foundations has focused his attack upon Wall Street operator David Baird. Latter controls four foundations named, respectively, for himself, Josephine Baird, Winfield Baird and the Lansing Foundation. Patman charges that these foundations, though enjoying tax exemption in the name of charity, have been buying and selling commercial paper on an extensive scale. Some of this activity has been with promoters and producers of theatrical film and television productions.

(Essence of Patman's allegations is that managers of various tax-exempt foundations have been loaning capital funds to business friends.—Ed)

Patman's campaign seems to be against the Treasury, and especially the Internal Revenue Bureau, and not specifically against the showmen involved. His charge is that the profits accruing to the foundations result from speculation in amusement enterprises. While not confined to entertainment enterprisers the Baird Foundations, under claimed control of one man, have, says the Congressman, trafficked in promotions of some 50 individuals and corporations. Patman submits his data as proof that the Treasury has adopted an "arrogantly ignorant" pose of not adequately auditing Foundation statements to discover improper commercial buying and selling masked as charitable funds administration. It gives stress to a charged profit of $500,000 made for the Foundation by Floyd Odlum first selling, then re-purchasing, Walt Disney shares.

Patman's spotlight also falls upon the Boston banker, Serge Semenenko, who made a large-scale purchase of Warner Bros. shares. This was possible through Baird financing, says Patman, and thereby Semenenko was, for a time, the second largest WB stockholder, thanks to an outlay by a charitable Foundation.

Patman's charges of irregularities go back to 1951. The facts he gives constitute, he says, "a basis for the conclusian that the foundations have not operated exclusively for charitable purposes."

Patman disclosures may come belatedly as the Baird Foundations are reported as in dissolution. Two have already become extinct and the other two are being distributed, that is, their assets going to other charitable organizations. Assets of perhaps $35,000,000 are estimated, but unconfirmable.

The Semenenko buy of WB stock amounted to $6,500,000. Other names familiar to show business cited by the Congressman as benefiting from Baird Foundation aid are several Mathew Fox-promoted corporations, to wit, C & C International, C & C Panatlantic, C & C Television, Flamingo. Reference is made by Patman to a 1960 loan of $20,000 to Broadway restaurateur Toots Shor.

Patman has been on the trail of foundations for some time. He charges a failure of field audits by the U.S. Treasury in 433 foundations of some 546 which he, Patman, has thus far looked into.

Details are lacking as to many of the transactions disclosed by Patman. A partial-only listing of companies and persons with financial transactions through the Baird cluster of foundations includes these:

Benedict Bogardus Productions, Carmen Productions, Chesepeake

(Continued on page 16)

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Geo. Sidney Showmaneers Oscarcast Next April

Hollywood, Oct. 22.

George Sidney, president of Directors Guild of America and member of board of governors of Academy of Motion Pictures Arts and Sciences, 1953-57, will produce 36th annual academy awards presentations. Marks first time he's undertaken chore, he'll be in charge of all details of production of Oscar show next April 13.

Arthur Freed, now Academy's president, produced for past four years.

Technicolor Surge On New Prospect

Technicolor common shares on the American Stock Exchange hit a new high of $22 last week. It has soared from a low earlier this year of $8.62½. Widely traded, the Techni issues had a total of 170,000 shares exchanging hands last week and was rated one of the top commodities listed last week.

The reason: Techni had been seriously in the red last year; is now comfortably in the black.

Technicolor Inc., and its diversified subsidiaries boosted earnings 463.53% for first nine months of 1963 over corresponding period last year. Net take of $2,444,911 was equal to 91c per share on 2,688,071 common shares outstanding, against last year's $433,850 net, or 16c per share on 2,640,478 shares.

Chairman Patrick Frawley, in disclosing the nine-month report, declared the consolidated sales for first three quarters of 1963 totalled $57,495,448, compared with $42,689,527 for similar period last year, repping a 35% increase in sales. Consolidated sales and earnings for the current nine-month span and for similar period in 1962 do not include sales and undistributed income of foreign affiliates.

Frawley added that the boost in sales and earnings reflected the continued improvement in overall company operations.

PARAMOUNT LIBRARY (200) A TRADE ISSUE

Focal point of so much conjecture is the Paramount library of back number features as pertaining to television licensing.

Par has 200 titles available and this company itself is undecided of what to do. The tax angles are a main consideration.

And numerous syndicates have been formed—all looking to profer an agreeable deal. Par has been saying "no." So far. But Wall Streeters are convinced that some kind of agreement will soon be forthcoming.

The word from a Par official, as of this week: "Nothing is firm; we may turn to any one of many directions."

L.A. to N.Y.

Martin Abramson
Will Ahern
Edward Albert
Nancy Ames
Samuel Z. Arkoff
Leon P. Blender
Geraldine Brooks
Dom Cerulli
Irving Cooper
Joe De Santis
Angie Dickinson
L. Wolfe Gilbert
John Hopkins
Jane Johnston
Boris Karloff
Laurie Main
David J. Melamed
Milton I. Moritz
James H. Nicholson
Milton R. Rackmil
Mel Shayne
Mort Sidley
Bill Smith
Herb Steinberg
Mike Stern
Marlo Thomas
Johnny Tillotson
Bobby Vinton

U.S. to Europe

Marvin Cane
Irving Chezar
Don D. Davis
Sergio Franchi
Marcia Hale
Irving Hoffman
Leo Lerman
Herb Moelis
Sig Sakowicz

National Boxoffice Survey

Warm Weather Hits Trade; 'Cleo' First, 'West' Second, 'V.I.P.s' 3d, 'New Love' 4th, 'Leopard' 5th

Prevalence of Indian Summer weather in many sections of the country continues to put a crimp in film biz in key cities covered by VARIETY this round. Rain plus cooler weather in certain midwest cities proved helpful at wickets.

"Cleopatra" (20th) (18th wk) returned to No. 1 spot this week, by dint of some consistently big grosses in a majority of keys where playing. It had dipped to second position for a couple of weeks. **"How West Was Won"** (MGM) (4th wk), another hardticketer, moved up to second spot crowding out "V.I.P.s" (MGM) (5th wk).

"V.I.P.s" was an easy third-place winner after having been on top for three weeks in a row. **"New Kind of Love"** (Par) (3d wk) wound up fourth, same as a week ago.

"The Leopard" (20th) (10th wk) is soaring to fifth position as compared with 10th place last round. **"Stolen Hours"** (UA) (2d wk) is finishing sixth.

"Lilies of Field," also from United Artists and also out in second week, is capturing seventh spot. **"Irma La Douce"** (UA) (20th wk) is winding up eighth though out in circulation for more than four months.

"Rampage" (WB) (3d wk) is taking ninth place, same spot as a week ago. **"20,000 Leagues Under Sea"** (BV) (reissue) is capturing 10th position.

"Lawrence of Arabia" (Col) (41st wk) is finishing 11th while **"Running Man"** (Col) (2d wk), rounds out the Top 12 pix. **"8½"** (Embassy), "In French Style" (Col), comparatively new; and "Lord of Flies" (Cont) are the runnerup productions.

"Conjugal Bed" (Embassy) shapes as one of the promising new pix. It is smooth in Washington, hep in N.Y., fine in Cleveland and fatso in L.A. "Sporting Life" (Cont) still looms good in four keys.

"Stranger Knocks" (T-L) looks boffo in L.A. "Mondo Cane" (Times), good in Cleveland, shapes torrid in Toronto.

"Twilight of Honor" (MGM), another newie, looms uneven, being slow in K.C., hep in Chi and okay in Denver. "Tom Jones" (UA) still is amazing on its initial run in N.Y., second week topping the opening stanza's record mark.

"Johnny Cool" (UA), okay in Denver, looms mild in K.C. "Wives and Lovers" (Par), big in Minneapolis, shapes stout in L.A. and okay in Buffalo.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases.

(*Complete Boxoffice Reports on Pages 8-9-10*).

Grips Local 52 May Merge With 340 Over Issue of Service To Myerberg

Merger has been discussed by two International Alliance of Theatrical Stage Employees studio mechanics locals in the east. Involved is the powerful New York Local 52 and the Nassau Local 340.

Latter local acquired prominance with opening of Michael Myerberg's Long Island Studios at Roosevelt Field, L.I. This plant is within the jurisdiction of 340 whose men have already worked on two features, "Lilith" and the presently-lensing "World of Henry Orient." In the case of "Orient," however, there were problems and 52 eventually was brought in, working alongside members of 340 not well versed on theatrical feature production, having worked mostly on video commercials in the past.

The two locals didn't exactly labor in harmony when they first combined for "Orient" Gotham location work. After continued production delays in the studio, however, producer Jerry Hellman went to the IA and obtained the concession that 52 be allowed to work on L.I. with 340. The latter objected strenuously but 52 was eventually permitted to go out and help.

These arrangements for mutual work from both 52 and 340 only apply to the making of "Orient" in that they were worked out by Hellman and not by Myerberg, whose studio faces a practical need to overcome producer resistance to any plant caught in jurisdictional strife and particularly a "slow pace." Both locals also recognize advantages from an entente cordiale.

Allied Artists Prospects; In Same Week Dreary Tale Told, Stock Takes Rise

Allied Artists stock rose by degrees last week, despite the company's dismal financial statement issued early in the same week. By the frame's end, the stock had risen to an even three from a two and fractions standing before the fiscal statement was issued.

Some 6,000 shares were traded last Thursday (17) and 2,400 the following day. Feeling in the trade is that this action was due to the prospects projected by the company for the coming term, particularly the first quarter in which earnings are expected to show on the plus side. Income from Sam Bronston's "55 Days at Peking" will begin to register during the first quarter and tv income is expected to contribute to a winning term.

Another factor mentioned is that, despite the general fiscal shape of the company last year, AA stock is still considered underpriced. This enables buying for gain when things look promising at what some consider cheap risks, although the margin of gain is not seen as developing too strongly at present.

Allied posted a $2,747,549 net loss for fiscal 1963. Prospects were listed by prez Steve Broidy as sound for the coming year what with "55 Days" income and some new product being readied for release in fiscal '64 such as "Soldier In the Rain" and "The Thin Red Line."

N.Y. to L.A.

Derek Glynne
Mitchell Kowal
Sol A. Schwartz
Glenn Shaw

Europe to U. S.

Julie Andrews
Stuart Allen
Jim Backus
Ivor David Balding
Rudolf Bershai
Bernard Delfont
John Gielgud
Mrs. Harry E. Gould
David Graham
Philip Hindin
Leonard Lightstone
Moscow Chamber Orch.
Seymour Poe
Martin Ransohoff
Alain Resnais
Joseph Verner Reed
Nina Savo

Lippert's London Link

London, Oct. 22.

Robert L. Lippert, whose Hollywood-based Associated Producers Inc. releases through 20th-Fox, has just formed a new British company, Lippert Films Ltd., also for the production of pix for 20th worldwide release.

First production under the British banner, now filming here, is "The Horror of It All," starring Pat Boone, Erica Rogers and Dennis Price.

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'As Today's Film Mart Breaks Down, Only Super, Theme or Stunt Stuff Can Draw Choosy'—Dave Picker

There's no room in the picture biz of the 1960s for peripheral product which film companies have been turning out for years, in the opinion of United Artists v.p. David Picker. These marginal entries, features which have nothing really to say or which have no solid exploitation basis just don't fit the market any more, what with television distractions and changing exhibition patterns.

Basically, there are only three types of pix which can make it today, in Picker's opinion. These are (a) exploitation, (b) idea and (c) major productions. This thinking has effected UA production planning and is also on the minds of other company's execs. It is, in fact, having greater acceptance as times goes by. Those companies left with a large portion of their releasing sked made up of features without a very solid footing are in for increased problems as time passes. UA has taken note of this in its production sked both present and future and so have others.

There has been considerable palaver about there being an increasingly-selective market. People, it has been reasoned, now go to pix by definite decision and choose what they will attend carefully. The drop-in biz has virtually vanished along with the family "movie night." Drive-ins are about the only ones left that still pick up side biz but that's because they have other things going for them —as any red-blooded youngster will attest.

In any case, the three major picture markets open today are those which dig the exploitation pix, those who go for the think pix and, perhaps the broadest, those who go for the major productions. In the case of the idea and art films, the growing number of houses around the country which cater to this audience demonstrate its growth. The major production has, of course, become both an asset and liability in recent production history but is a major factor. Exploitation pix will always find a groove.

The question marks begin to come into play when one gets into the area of so-called "women's pictures" or other grey areas. Of course, the kiddie market is a solid one and one which continues to hold. But the middle-scale comedies, many of the so-called "teenage pictures" and the like can be and have been a problem. There is an awful lot of this periphery on display via the tube for free every night and the picture b.o. isn't getting the coin when it tries to buck this.

Picker's three-market credo has already reflected itself in some of the action at UA. The company is issuing an average of one picture per month this year as opposed to two and three a month as it did in the past. There have been unsuccessful pix in the process, but the theory has proved a very strong one in recent months with the likes of "Irma La Douce," "The Great Escape," "Tom Jones," "Lilies of the Field" and others coming nicely into play for the company.

Upcoming this year is "McLintock," which fits the pattern and "Mad World," also figuring in. Then there's "Kings of the Sun" and one or two others. It's a selective pattern designed to cater to the selectivity of the audience and is the only scheme to follow in today's picture biz in the exec's opinion.

Columbus Stand Relights

Columbus, O., Oct. 22.

Frank Yassenoff has reopened the New Main, East Side house, after a summer closing for renovation. First attraction was the Burt Lancaster feature, "The Leopard." Other bookings include "Of Love and Desire," "Marilyn" and "Take Her, She's Mine."

New Main previously was leased to Charles Sugarman.

Ohio Exhibs' Agenda

Columbus, O., Oct. 22.

Trade practices will be the topic of one complete session of the state convention of Independent Theatre Owners of Ohio at Deshler-Hilton here Nov. 13-14, per Ken Prickett, executive secretary. Other sessions will cover merchandising including kiddie shows, special repeats of classic films, selling today's product and 16 mm competition.

Prickett asked exhibitors who have any ideas for convention or wish to have special topics discussed to contact him.

Allied's Manual On How-To-Do-It

Allied States Assn., currently in the midst of its 34th annual convention at the Americana Hotel, N.Y., has prepared an elaborate merchandising manual which is being distributed to the delegates at the conclave and will be made available, gratis, to over 5,000 Allied member theatres around the nation.

Contained in the 128-page, 9"x12" book are various merchandising ideas and sales promotions aimed at making theatre operations more profitable. There are also seven feature articles and separate sections on public relations, merchandising, market research, group sales, exploitation, promotion, kiddie shows, PTA series, student activities, vending, drive-ins and small town drives.

As part of the public relations portions, designed to give a general over-all boost to the picture industry image, the manual offers basic speeches for theatremen to give before groups like the Lions, Kiwanis, Rotary, American Legion, church groups, civic organizations and such. Some of these talks are also aimed at combatting local agitation for classification and/or censorship.

It's not the first time that this or other organizations have come up with similar books but this one is very complete in its detailing of its points and is a solid contribution to that general upbeat pictures biz effort that everyone's always talking about but few do much about.

Problem of a Shootable Script of 'Fanny Hill'; 200-Years Bestseller

"Fanny Hill," erotic 18th Century novel which has been an under-the-counter bestseller for about 200 years, is headed for the screen. New York indie producer David Bader is currently prepping a film adaptation which he plans to shoot in England at the end of this year.

Bader, exec veep of Eldorado Films, which heretofore has been interested only in the acquisition of foreign films for the U.S. market, leaves for Londoon Friday (25) to seek British production partners. At the moment he refers to the writer doing the screen treatment only as "Mr. X," since he's not sure that the current treatment, expected to be ready "in a couple of weeks," will be acceptable. No director or cast is set.

"Fanny Hill," subtitled "Memoirs of A Woman of Pleasure," has just recently become available—legally—in both hardback and paperback editions. Earlier this year, it was condensed in an issue of Eros magazine.

SNAPER PROPOSES POOL FOR 'POWER'

By EDDIE KALISH

The familiar chant of Allied States conventions—**"How Can We Stop Being Pushed Around When Buying Product?"** was sounded Tuesday morning (22) by the former national president and Jersey leader, Wilbur Snaper. He advocated pooling to buy the big releases. Idea: Allied members would gain bargaining power of up to $2,500,000 in rentals if acting in unison. "They couldn't strangle us one by one then" was his general thought.

Keynoting the 34th annual convention of Allied States Assn. yesterday (Tues.) at the Americana Hotel, N.Y., the exhibitor organization's board chairman Marshall H. Fine called for exhibs to stop wrangling over small points and address themselves vigorously to the main problems of today, principally competition from films shown on television and the bunched-up releasing patterns followed by many distribs.

He also listed other troubles facing exhibs, such as forced zoning and bidding, 16m competition, "unfair" competition from army bases and the like, censorship and other matters. He additionally addressed himself to the possibility of forming one major exhib organization instead of the two which now exist —Allied and Theatre Owners of America.

Fine cited statistics recently reported which revealed that around 500 new theatres would be opened within the next year or so, at a total cost of over $300,000,000. "Such a fact categorically confirms to the public as a whole, and to the entertainment industry in particular, the very definite realization that the era of prosperity for the motion picture business long forecast by Allied and other industry leaders is now actually making its appearance," he said.

Not In The Skull

With this in mind, the chairman called for exhibs to bury the hatchet with distribution on the minor points and go after the major trouble spots. He advocated "a little less hollering about picture terms for a while and let's instead give a little more thought to those constant problems which should be solved more quickly. Let us first attempt to solve those annoyances which can be listed readily and specifically, the solution of which will bring a great betterment for all of exhibition," Fine proclaimed.

The main problem in his eyes is pix shown on tv, particularly in prime time. Noting that obviously what has been made can't be stopped from getting on the air Fine asked that every exhib do his part to prevent those pictures now being made from being shown on tv very shortly after their appearance in his theatre. He called for theatremen to demand clearance and campaign both locally and nationally for support in such an effort "to let every producing and distributing organization know that he (the exhib) must be protected in his contract with some amount of clearance over tv showings before he will play any specific forthcoming picture."

'Bunched' Releases

Fine also urged a strong national campaign, carrying even into the stockholders meetings of the companies themselves, to effect an orderly releasing pattern on the part of the major distributors. Right now, he pointed out, there are nine pix slated for release at Christmas time. Only four, or at tops five, can play the holiday season in a given area, in many cases only three or two, he opined, and chided distribution for alleged shortsightedness in this. He said that they would be better served, and indeed the industry as a whole would, if some of these pix went into the "slack" period of October instead.

He continued that some of these nine pix would probably be better off this way and would then be timed for hefty subrun playoff during the holiday period. The chairman asked for a "deluge" of

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Allied Part of Affluent Society; 700 Delegates at 34th Annual; Organizationally Still Has Gaps

As a probably record number of registrants were arriving at the Americana Hotel, N. Y., last Monday (21) for the 34th annual convention of Allied States Assn., the exhibitor organization's board of directors met and re-elected its nine incumbent officers and added a tenth.

New officer is William M. Wetsman who became the outfit's fourth vice prez. A partner in the Wisper-Wetsman circuit of Detroit and a former Chief Barker of the motor city's Variety Tent #5, he is a member of the 1963 convention committee and will be chairman of next year's event. It was revealed that the 1964 Allied conclave will be in Detroit, Oct. 19-22. Accompanying this convention will be an industry trade show.

No other business was transacted at the board meeting except a hearing of the recommendations of the finance committee and approval of the 1964 budget, the amount of which isn't revealed. Actually, the Allied board held a long formal session in Chicago early last September. The election of officers was a formality called for in the Allied constitution. The board itself is elected regionally.

In excess of 700 delegates and wives are expected to be registered at the convention, building to an anticipated 1,000 for the closing banquet tomorrow (Thurs.). High attendance is attributed by exec director Milton H. London of Detroit to a growth in Allied membership in recent years. He pointed out that there has been a steady rise in regional convention attendance as well.

Allied officers re-elected are: Jack Armstrong, prez; Marshall H. Fine, board chairman; Ben Marcus, exec committee chairman; London, exec director; George Stern, James L. Whittle and Harrison D. Wolcott, veeps; Edward E. Johnson, secretary and Harry B. Hendel, treasurer.

Still Regional Gaps

London reported that there are still several areas around the country where there aren't present Allied units. He also noted that a few are in the process of being formed but that there is no information available on these projected outfits as yet. It is the organization's aim to increase the units more than the membership, London stated, because it is in these that Allied's strength really lies.

The possibility of a merger with Theatre Owners of America, which Fine covered in his keynote address which was published prior to the convention, was said by London to have several points at issue and that nothing was seen for the present. The advisability and desireability are still being explored, along with these differences, he pointed out.

Levine the Sociologist

Brought on by Harry Brandt's trumpet fanfare, Joe Levine starring at his own luncheon at Hotel Americana yesterday (Tues.) told Allied States of two more Embassy-financed feature films to come:

(1) "A House Is Not a Home," the social science study by the late Polly Adler. Script by Russell Rouse-Clarence Green. Rolls in January.

(2) Susan Hayward in "When Love Is Gone." No details beyond star and vehicle set. It's by Harold Robbins.

Spain Craves Rise In Ticket Prices

Madrid, Oct. 22.

Producers and distributors have joined with exhibs in submitting an official request through the Sindicato Nacional Espectaculo to the Director General of Cinema, requesting elimination of a 7-year old ceiling on the price of admissions.

While lauding government film authorities for many practical moves in the past year to alleviate industry difficulties, the Sindicato appeal pointed out that during the seven years price scales have been frozen, operating expenses in all three branches has more than doubled and that it is no longer possible to continue operations at a profit without an upward adjustment.

In support of their request, industry leaders also point out that during this same period, motion picture attendance has suffered a sharp decrease in Spain as it has in almost all other countries and that only an increase in the box office could offset major hardships for all.

Make With The Culture; Ray Vonderhaar's Counsel To No. Central Allied

Minneapolis, Oct. 22.

"Get a little culture," is the advice of North Central Allied prez Ray Vonderhaar to smalltown exhibs as a way of combatting present woes. In a recent bulletin to NCA members, the exhib stressed that local theatremen can improve conditions for themselves substantially to tieing in with what he considers to be a current cultural rage.

This represents a switch in tactics for an exhib group, most of which are usually busy rapping the distributors as the culprits in the tough situation many rural exhibs find themselves today. It is Vonderhaar's position that the exhibs themselves can do more in a creative way to help themselves and this is a turnabout from the militant anti-distrib position often spouted by NCA board chairman Bennie Berger.

Vonderhaar put forth several suggestions in the NCA bulletin as to ways exhibs can "culturalize" their operations. These include the proposal that theatremen stage occasional lectures in their theatres, present concert artists and legit performers, stimulate "little the-

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SW's 30c Divvy

Stanley Warner board of directors yesterday (Tues.) declared a dividend of 30c per share of common stock.

Divvy is payable Nov. 25 to holders of record Nov. 8.

Golden Glow For Liz-Dick Pairing

Cinematic mating of Elizabeth Taylor and Richard Burton has proved a delight at Metro. The picture in which the costarred following 20th-Fox's "Cleopatra" has proven itself the most successful on the MGM ledger for this year.

Said picture is Anatole de Grunwald's production of "V.I.P.s" De Grunwald brought it in at a negative cost of $3,200,000 or thereabout. On the basis of the dates played so far domestically and foreign, the rentals accruing to MGM will be at least $10,000,000. And this might go to $12,000,000, depending on the outcome of subsequent bookings.

For de Grunwald and MGM this is strictly klondikesville.

Captain Newman, M.D.
(COLOR)

Sugarcoated army hospital drama. Doses of comedy and sentiment should broaden b.o. range, but tend to dilute overall dramatic impact. Still, pic looms as solid moneymaker.

Hollywood, Oct. 15.

Universal release of Robert Arthur production. Stars Gregory Peck, Tony Curtis; features Angie Dickinson, Bobby Darin. Directed by David Miller. Screenplay, Richard L. Breen, Phoebe and Henry Ephron, from Leo Rosten's novel; camera (Eastman), Russell Metty; editor, Alma Macrorie; music, Frank Skinner; assistant director, Phil Bowles. Reviewed at Hollywood Paramount Theatre, Oct. 15, '63. Running time, 126 MINS.

Capt. Josiah Newman ... Gregory Peck
Corp. Jackson Laibowitz ... Tony Curtis
Lt. Francie Corum ... Angie Dickinson
Col. Bliss ... Eddie Albert
Col. Pyser ... James Gregory
Helene Winston ... Bethel Leslie
Capt. Winston ... Robert Duvall
Lt. Grace Blodgett ... Jane Withers
Lt. Anderson ... Dick Sargent
Gavoni ... Larry Storch
Lt. Col. Larrabee ... Robert F. Simon
Sgt. Kopp ... Syl Lamont
Werbel ... Paul Carr
Maj. Alfredo Fortuno ... Vito Scotti
Maj. Gen. Snowden ... Crahan Denton
Capt. Howard ... Gregory Walcott
Gorkow ... Charles Briggs
Cpt. Tomkins ... Bobby Darin

Universal has a potent boxoffice contender in "Captain Newman, M.D." The Robert Arthur production is certain to be popular with the filmgoer who seeks escape and diversion. More discerning audiences, however, may be less receptive to the picture's glamorized eye-view of heroics at an army base hospital in 1944.

"Captain Newman, M.D." oscillates between scenes of great dramatic impact and somewhat strained and contrived comedy of the "heartwarming" variety. Thus, what might have been a provocatively realistic dramatization of a dedicated psychiatric doctor's attempts to heal the emotional injuries of servicemen scarred by war is reduced to the common denominator of lukewarm popular entertainment. Commercially, the decision appears sound. Yet there is no telling whether the economic results might have been even more impressive had a more honest artistic course been pursued. The foundations were there.

Leo Rosten's novel was the source of the hot-and-cold scenario by Richard L. Breen and Henry Ephron. Hero of the story is Capt. Newman (Gregory Peck), chief of the neuro-psychiatric ward of a wartime army hospital who places his medical obligations above military duty, to the sometimes consternation of his superiors who would prefer to see his patients returned to combat areas at a brisker clip. Newman's treatment of three cases is illustrated. One involves a decorated corporal (Bobby Darin) who believes himself a coward for having deserted a buddy in a burning aircraft. Another concerns a colonel (Eddie Albert) who has gone beserk with a sense of guilt at having sent so many men to their deaths in aerial combat. The third (Robert Duvall) feels shame over having hidden alone in a cellar for over a year in Nazi-occupied territory. In between all of this, Newman gets his kicks in a romance with his nurse (Angie Dickinson) and by observing the antics of his number one orderly (Tony Curtis) a glib, resourceful operator from Jersey City with a streak of Bergen County larceny.

Peck's portrayal of the title figure is characteristically restrained and intelligent. Perhaps his best scene, oddly enough, is the one in which he is quietly but expressively reacting to Darin's high-powered histrionics. It is also the film's most deeply moving passage and, in addition to serving as a boxoffice stimulant via word-of-mouth, may earn for Darin a supporting nomination in the Oscar derby. In it, Darin, under the influence of truth serum, convulsively re-creates the incident for which he brands himself a coward.

Curtis has some good moments, but essentially he is the pivotal figure in the film's secondary comic shenanigans, the portions that, being somewhat contrived and excessively sentimental, subtract from the potential of the whole—for instance, a Christmas party sequence that concludes the picture on a near-maudlin note. Basically, Curtis is playing a kind of Ensign Pulver to Peck's Mister Roberts—in addition to faint overtones of Fred Demara that seep into his characterization.

Miss Dickinson is sweet, sometimes too darned sweet, as the nurse. Russell Metty's inquisitive, never-miss-a-trick lens seizes every opportunity to pick up the Dickinson gam action, which males in the audience won't mind. The hysterical character essayed by Albert doesn' completely add up. Duvall, of "Boo Radley" fame in "Mockingbird," has a role of similar specifications. Bethel Leslie is adequate in the hastily-resolved role of his pride-smitten wife. Jane Withers has come out of retirement to enact the inconsequential part of a nurse—a character that might have some significance on the cutting room floor. Noteworthy comic support is provided by Larry Storch. The rest of the cast performs capably.

Give or take some dubious behavior here and there that could have been sensed and deleted, director David Miller has handled his assignment skillfully. Entertainment is the cardinal aim, and entertainment is what he has executed. The film could still be improved with some judicious trimming, but editor Alma Macrorie has done a nimble job of meshing comic and dramatic elements. Art directors Alexander Golitzen and Alfred Sweeney have mounted a convincing replica of a base hospital, circa 1944. Frank Skinner's musical score is unobtrusively atmospheric. *Tube.*

Il Successo
(Success)
(ITALO-FRENCH—SONGS)

Rome, Oct. 15.

Titanus release of a Fairfilm (Mario Cecchi Gori)-Incei-Montflour (Paris)-Cinetel (Paris) coproduction. Stars Vittorio Gassmann, Anouk Aimee, Jean Louis Trintignant; features Cristina Gajoni, Filippo Scelzo, Umberto D'Orsi, Grazia Maria Spina, Annie Gorassini, Franca Polesello. Directed by Mauro Morassi. Story and screenplay, Ettore Scola, Ruggero Maccari; comera, Sandro D'Eva; music, Ennio Moricone; editor, Maurizio Lucidi. At Metropolitan, Rome. Running time, 105 MINS.

Giulio Ceriani ... Vittorio Gassmann
Laura ... Anouk Aimee
Seergio ... Jean Louis Trintignant
Diana ... Grazia Maria Spina
Francesco ... Filippo Scelzo
Marisa ... Annie Gorassini
Carla ... Franca Polesiello

Neat followup to last season's sleeper, "Il Sorpasso," with another effective performance by Vittorio Gassmann and a resultingly high commercial rating in this country. Lacks strength in depth for widespread export impact, but could fare okay in certain foreign areas.

A bitter commentary on certain ruthless climbers behind the recent Italo economic boom, "Successo" deals mainly with the relentless pursuit of money on the part of the "hero," money with which to finance a real estate speculation. To eventually bring this off, Giulio (Vittorio Gassmann) debases himself more and more in growing compromises with friends and even his wife. When he eventually succeeds in bringing off his coup, he finds himself a rich but lonely man.

Gassmann is by now unerring in playing the likeable heel (though here the accent is more on his unlikeable aspects), and it's his picture all the way. Anouk Aimee and Jean Louis Trintignant ably fill their sideline roles as wife and friend, respectively. Grazia Maria Spina is good as Trintignant's girl while Cristina Gajoni gives an amusing portrait of a demanding maid. Film has an impressive array of supporting players, all of them contributing strongly to general impact, especially Umberto D'Orsi, as a friend whose money Gassmann needs and to whom he kowtows.

Pic might have been more commercial if the main character (as in preceding "Sorpasso") had been given some human tendencies. Also more critically trenchant had it not been spiced up with four-letter gags at too many strategic points. But these comments are relative, and film's local success is assured.

Soundtrack is similarly flashy, with Ennio Moricone assembling a likeable array of current pop songs, as is Sandro D'Eva's lensing, mostly on modern Roman settings mirroring the film's "success" story. Other credits good. *Hawk.*

The Old Dark House

Comic approach to suspense chiller. Doesn't come off.

Hollywood, Oct. 14.

Columbia Pictures release of William Castle production. Stars Tom Poston, Robert Morley, Janette Scott, Joyce Grenfell. Directed by Castle. Screenplay, Robert Dillon, based on novel by J. B. Priestley; camera, Arthur Grant; editor, James Needs; music, Benjamin Frankel; assistant director, Douglas Hermes. Reviewed at the studio, Oct. 14, '63. Running time, 86 MINS.

Tom Penderel ... Tom Poston
Roderick Femm ... Robert Morley
Cecily ... Janette Scott
Agatha Femm ... Joyce Grenfell
Casper Femm, Jasper Femm ... Peter Bull
Potiphar ... Marvyn Johns
Morgana ... Fanella Fielding
Morgan Femm ... Danny Green

An attempt to approach a spooky suspense melodrama in a humorous vain, "The Old Dark House" succeeds only in neutralizing itself and emerges neither a satisfactory horror entry nor a sufficiently amusing spoof. A capable cast has been assembled for the Anglo-American coproduction, but even such seasoned comedy talents as Tom Poston, Robert Morley and Joyce Grenfell are hard-pressed to deliver scattered moments of mirth out of the uninspired material provided them. The Columbia release, produced and directed by William Castle, one of Hollywood's top chiller picturemakers, in association with Hammer Films, England's leading horror film firm, might generate some mild wicket response as half of a horror exploitation package.

Originally done as a straight shocker back in 1932, the new kidding version was scripted by Robert Dillon from a novel by J. B. Priestley. Poston essays the pivotal role of a Yankee car salesman in London who delivers an auto to a purchaser who resides in a spooky, secluded mansion and become embroiled in a series of fatal mishaps to members of the family residing in that establishment in order that they may share a legacy. The murders are the result of the greed of one of these individuals and, as usual, it turns out to be the least likely of the lot.

Poston is a likable leading man with sound instincts for comic reaction. Morley, for the most part, is hemmed in by Dillon's scenario, which is weak in the area of character development and takes matters for granted that need proper explanation, comedy or no. Miss Grenfell draws the funniest business as an eccentric dowager who knits non-stop by the mile with no material aim in mind. Janette Scott and Fenella Fielding share the romantic spotlight opposite Poston, the former deceptively demure, the latter a sexy-voiced siren. Peter Bull, Mervyn Johns and Danny Green round out the cast as assorted screwballs.

Adequately directed by Castle, the production, filmed in England, sports capable contributions from cameraman Arthur Grant, editor James Needs, composer Benjamin Frankel, soundman Jock May, special effects man Les Bowie and production designer Bernard Robinson. The ghoulish title backgrounds were drawn by cartoonist Charles Addams. *Tube.*

Maniac
(MEGASCOPE)

Rape, torch murder and insane asylum. Poor outlook.

Hollywood, Oct. 16.

Columbia Pictures release of Jimmy Sangster production, screenplay by Sangster. Stars Kerwin Mathews, Nadia Gray; features Donald Houston, Liliane Brousse. Directed by Michael Carreras. Camera, Wilkie Cooper; editor, Tom Simpson; music, Stanley Black; Asst. director, Ross MacKenzie. Reviewed at the studio, Oct. 16, '63. Running time, 87 MINS.

Geoff Farrell ... Kerwin Mathews
Eve Beynat ... Nadia Gray
Georges Beynat ... Donald Houston
Annette Beynat ... Liliane Brousse
Inspector Etienne ... George Pastell
Janiello ... Arnold Diamond
Salon (Gendarme) ... Norman Bird
Grace ... Justine Lord
Giles ... Jerold Wells

An incredibly confusing and unappealing melodrama, "Maniac's" market value, even as half of an exploitation package, is dubious, although title might help. The Columbia release, a product of England's ordinarily reliable Hammer Films, was written and produced by Jimmy Sangster.

First off, a teenaged girl is raped. Her father corners the culprit, hauls him off to the shed and destroys him with an oxy-acetylene torch, for which he is sent to the looney bin. (Makings of a nice "family" film, right?) In his absence, a wandering American takes up first with his daughter, then with her stepmother who, in her visits to the insane asylum, has taken a liking to her husband's guard. Still with us? The stepmother persuades the American to aid in the escape of her husband so that they will be free to wed. The fool American agrees to this. After the escape, he finds a body in the trunk of the car. He thinks it's the guard, but actually it's the husband. Pretty soon the American is on the wrong end of the oxy-acetylene torch. At this point, the plot begins to get complicated. When the dust clears, the guard is dead, the stepmother is prison-bound, the American is holding hands with the daughter.

Michael Carreras directed, although there's not much evidence of it. *Tube.*

La Derive
(The Drifting)
(FRENCH)

Paris, Oct. 22.

Productions Cinematographiques Du Languedoc production and release. With Jacqueline Vandal, Paulette Dubost, Monique Bonafous, Noelle Noblecourt, Anne-Marie Coffinet, Pierre Barouh, Jean-Loup Reynold, Jean-Francois Calve, Lucien Barjon, Nader. Written and directed by Paule Delsol. Camera, Jean Maligne; editor, Agnes Guillemot. Previewed in Paris. Running time, 84 MINS.

Jacquie ... Jacqueline Vandal
Mother ... Paulette Dubost
Sister ... Monique Bonafous
Agathe ... Noelle Noblecourt
Claire ... Anne-Marie Coffinet
Pierre ... Pierre Barouh
Student ... Jean-Loup Reynold
Maurice ... Lucien Barjon
Jean ... Nader
Regis ... Jean-Francois Calve
Marc ... Sourine

Femme film directors have been springing up of late in the European flim industry. Now a woman here, working on her own in southern France, has come up with a penetrating look at a drifting young girl which shows insight and visual intelligence. Pic pinpoints her sentimental life plus an ability to display character without too much talk.

There is no sensationalism or peeping-tomism here, though the pic is mainly concerned with the tribulations of a pretty girl of 20 with men of various ages and types. She begins to drift when a guitarist, with whom she had run off two years ago, leaves her on a train. She had left her home in a small town for him. She gets off the train and has a brief sexual run-in with a student. Then she hitchhikes home where an adoring mother welcomes her to the grudging antagonism of a sister, not happy with her ordinary married life.

Then the girl's further affairs are deftly etched in. There is an aging rich man with an alcoholic wife who keeps her in a big house. But she is not content and also has a local suitor. He is a simple, ordinary type who has no ambition which has her not wanting to accept him.

It all ends with her meeting a non-conformist painter and deciding to live with him even though his attitude towards women hints it will be a short-lived affair.

There is no preaching in this pic. Director Paule Delsol is content to leave all this up to the viewer. She depicts the girl's mainly inarticulate outlook in her affairs with clarity.

The feminine ability to show things in their wholeness, without trying to enforce a crusading point of view, is helpful in getting to the core of the theme. Here is a girl's way of life in the conditions she finds today. That is it.

Simple structure of the film makes it primarily an arty house item abroad, and it will need the hardsell. But it has incisiveness that could give it a boost from critics and word-of-mouth.

And, if made outside of Paris, it is technically fine with solid imagery, helped by its on-the-spot lensing and neat tally of professional and non-pro acting talents. Jacqueline Vandal has the prettiness and dramatic presence to lend the girl a sharp authenticity. Others are also well cast. Miss Delsol emerges a definite new directorial talent.

This looms as one of the most forthright pix about French youth (feminine variety) to come out of France since the New Wave movement a few years back.

A deceptively simple pic that will need careful handling. It may be worth it. *Mosk.*

A Toi De Faire Mignonne
(You Do It Cutie)
(FRENCH)

Paris, Oct. 22.

Prodis release of CICC Films Borderie-Euro International production. Stars Eddie Constantine; features Gaia Germani, Christiane Minazzoli, Elga Andersen, Philippe Lemaire, Noel Roquevert. Directed by Bernard Borderie. Screenplay, Marc-Gilbert Sauvajon, Borderie from a book by Peter Cheyney; camera, Henri Persin; editor, Christian Gaudin. At Marbeuf, Paris. Running time, 100 MINS.

Lemmy ... Eddie Constantine
Valerie ... Elga Andersen
Carletta ... Christiane Minazzoli
Geraldine ... Gaia Germani
Grant ... Philippe Leamire
Walker ... Noel Roquevert

Eddie Constantine is again the hard drinking two-fisted FBI man who unravels a foreign mystery about a gang trying to extort money via holding a scientist with atomic secrets. He also meets plenty of available slinky girls along the way. This one has a bit more knowhow in fight stagings and some tongue-in cheek gags. But it still seems limited to lower case dualer use abroad.

Constantine, a Yank who became a star here, walks through his role with his usual charm and side winks at the audience. Abroad it still may have the feel of a gangster pic parody, but it lacks the bright, biting decisiveness of its Yank counterparts. This one becomes a bit repetitive, not helped by its flatfooted dialog or vague scripting.

There is technical assurance plus the usual bevy of scallywags, hoods and conniving femmes. Then there are the spluttering secret service topkicks, both American and foreign, to counterpoint Constantine's unorthodox but persuasive ways of handling the situations.

In short, this should find its audiences in Europe to pay off its probable well-controlled budget, but is sans the more dynamic fillip for more demanding Yank marts on this type of comic underworld pic. *Mosk.*

Le Chemin De La Mauvaise Route
(The Way of the Wrong Road)
(FRENCH)

Paris, Oct. 15.

La Pleiade release of Sofracima production. Directed by Jean Herman. Stage by Herman; camera, Denys Clerval; editor, Nadine Trintignant; commentary, Jean-Louis Trintignant. At Studio De L'Etoile, Paris. Running time, 58 MINS.

Cinema Truth pic looks at a young delinquent couple and allows them to talk of their lives as well as interspersing their inarticulate meanderings with enacted scenes. A certain ease, sharp editing and elusive truths make this an absorbing item with support ing chances for specialized art house programs abroad because of its length.

The boy is an untutored, vain petty thief while the girl is somewhat more intelligent if socially unstable. They talk of their daily lives, stealing, love, why they do not work, war, etc., with a difficulty of expression that is revealing in its lack of premeditation.

Director Jean Herman intercuts joltingly with rock-and-roll bits, youthful gang fights, the recent Algerian War and the general dreary economic and social life around them. This counterpoints their unaffected talk. Enacting little episodes also seem to spark these two semi-outcasts.

Pic does not preach outright but does infer how these people were formed. It also does not try to say whether they will change or even if they can. Film is more a flashing glimpse of people than a treatise or social tract.

Production is technically good. Here is another in the series of authentic film looks at French society that having a vogue here currently. If they lack the form of art, they have the timeliness of authenticity that give them interest. Pix also contribute insights into new film methods and techpiques that can be absorbed by the fiction film. *Mosk.*

Metzler's New Duties

Hollywood, Oct. 22.

Roy C. Metzler, an employee in 20th-Fox's studio publicity and international departments since 1946, has been appointed manager of industrial relations at the studio.

Metzler, a director of the 20th-Fox credit union, also is currently chairman of the international committee of the Assn. of Motion Picture Producers.

IATSE READS TRADE PAPERS

New York Sound Track

Following the cuts made in "The Small World of Sammy Lee," the Legion of Decency has taken the 7 Arts pic off the condemned list and given it a B-rating (morally objectionable in part for all). "In spite of the moral improvement," says the LOD, background of the film's story continues to be "sordid and suggestive."

"The Leopard," after the windup of its 11-week run at the Plaza, opens Oct. 30 at the Trans-Lux 85th St. and 20 other Golden Showcase houses in the metropolitan area . . . Playbill this week features an article, "Who Gets Billed Over Who and Who Cares," by film publicist and free lance writer **Irving Drutman** . . . Walter Reade-Sterling stockholders Monday (21) night were invited to a closed screening at the Coronet featuring a special R-S product trailer and a preview of the new British import, "Ladies Who Do."

Argentine director **Leopoldo Torre Nilsson** and his wife, novelist **Beatriz Guido**, have returned to Buenos Aires after an extended stay in New York. Still up in the air are his plans to make "The Beautiful Family" for producer **Paul Heller** in London . . . Trans-Lux Distributing veep **Ed Svigals** will talk about "the art house in your community" at Alled States convention here today (Wed.).

Producer-director **Robert Burgess (Bob) Aldrich's** daughter Adell marrying **Peter Bravos**, L.A. realty man, Nov. 3 in that city. Actor **Vincent Edwards** standing up for the groom.

Edward Albert, 12-year-old son of **Eddie** and **Margo Albert**, in New York for promo work on the Landau Co.'s "The Fool Killer" in which he makes his acting debut . . . **Leonida Repaci**, top Italian journalist and writer, bows as a film actor in **Joe Levine's** "Empty Canvas" . . . **Walter Shenson's** "Mouse on the Moon" opens in 43 new national situations within the next 30 days.

After attending the Theatre Owners of America meet, Washington-based film consultant **Nathan Golden** heads for the Coast for talks on foreign market problems.

Eugene V. Klein, National General Corp. prez, will address the Theatre Owners of America convention at the Americana Hotel, N. Y., next Monday (28) in the Georgian Ballroom . . . **Jim Hutton** inked to a non-exclusive, multiple-pic deal with Universal, his first effort for the studio to follow completion of his role in Metro's "Looking For Love" **Federico Fellini's** "8-1/2" is now the longest-running continuous performance film in Gotham, playing at the Festival and New Embassy Theatres since June 25 . . . **Marlin Skilos** will compose the score for Allied Artists' "The Strangler," he having done a similar chore for the company's recently-completed "Gunfight at Comanche Creek."

Bob Ferguson, Columbia's ad-pub v.p., COMPO's exec director **Charles E. McCarthy** and **Frederick A. Klein**, exec v.p. of McFadden-Bartell Corp. which publishes Photoplay Magazine, all speak before the Allied States Assn. conclave at the Americana Hotel, N. Y., today (Wed.). **Nate Halpern**, Theatre Network Television prez, will discuss "Theatre of Tomorrow: A Communications Center" tomorrow (Thurs.), the final day of the conclave . . gospel wailer **Mahalia Jackson** will play herself in a guestint in "Best Man.

Leonard Lightstone, Embassy exec v.p., back in New York from confabs with Italo producer **Carlo Ponti** in Rome re the Embassy-Ponti coproduced tv series slated to roll shortly . . . **Angie Dickinson** in Gotham for two weeks of promotional effort on behalf of Universal's "Captain Newman, M.D.". . . doing the reverse bit of picture to novel will be "Kings of the Sun" which will be novelized by Lancer books for December issue, timed to coincide with UA's release of the Mirisch pic.

Harry Stone, the MPEA's man in Rio de Janeiro, and his missus are in the States on annual vacation. After spending some time with his family in Indiana, they'll be in New York for a short stay . . . Film director **Ernie Pintoff** addresses the National Cartoonists Society today (Wed.) at the Overseas Press Club . . . **George Margolin**, prez of Continental Motion Pictures, back from Europe.

Boris Karloff in town to tape a special Today show about horror pix. It'll be aired Nov. 8 . . . A Walter Reade-Sterling exec reported proudly: " 'David and Lisa' just played 45 day-date Los Angeles engagements. That's more than some of our pictures used to play in the entire country 10 years ago!"

Producer-director **Robert J. Gurney** won't be quiet about his picture, "The Prude and The Parisienne." Now he's changed the title. What is it? "The Parisienne and The Prude." Well, he does get space . . . Ultra Pictures prez **Budd Rogers** says his old **Sophia Loren** starrer, "Two Night With Cleopatra," is being booked "like wildfire throughout the country." . . And, speaking of "Cleopatra," as 20th's **Mike Weinberg** does almost continually, six Sears, Roebuck stores in Detroit reportedly have sold a total of $12,168 worth of tickets to the attraction at the United Artists Theatre there.

Writer **Philip Dunne**, who did the screenplay on 20th's upcoming "Agony and The Ecstacy," arrives in town Sunday (27) to promote his first book, "Mr. Dooley Remembers," written in collaboration with his father, the late **Finley Peter Dunne**.

Ex-MGM publicist **Oscar A. Doob** says he "never made less money and never had more fun doing it" with his new NANA weekly column, keyed to the retirement group, which he calls "Joys and Jolts of Retirement".

Mirisch Co. execs back on the Coast after a few days of Gotham huddles with UA brass about current and soon-to-be-released product . . . **Jack Glenn**, Screen Directors International Guild p.r. director, in New Bedford, Mass., making an industrial film for the Navy . . . Embassy production v.p. **Bill Zimmerman** back at his Gotham desk after a week of dickers abroad . . . **George Maharis** to make his film debut starring for **John Sturges** in "Satan Bug," a Mirisch-UA effort.

Leon Brandt, Lopert Pictures general sales manager, conferring this week with sales reps and fieldmen in the Seattle, Salt Lake City and Denver areas . . . **Horst Buchholz** vacationing in Swizerland after completing his work costarring with **Bette Davis** and **Catherine Spaak** in **Joe Levine's** "Empty Canvas" in Rome . . . Atlanta-based Wilby-Kincey circuit is making a special pitch to the ladies for "Stolen Hours," attendance via invitational sneaks for women shoppers, select women's clubs and ladies' auxiliaries.

Stanley Kramer and a host of comedian participants in his "It's a Mad, Mad, Mad, Mad World" will be on **Jerry Lewis'** ABC-TV Saturday night show Nov. 2, the eve of UA's international press preview of the film for 250 press reps from all over the world in Hollywood. Lewis, incidentally, isn't in the pic . . . **Constance Towers** into **Sam Fuller's** "The Iron Kiss," she having recently made "Shock Corridor" for him, both AA releases . . . **James Lee Barrett** set to script "Miss Jude" for producer **Alan Brown** and Universal, based on a novel by **H. DeVere Staopoole** and to star **John Mills** and daughter **Hayley. Barrett** just completed his original "Fields of Honor" screenplay for U.

"West Side Story" has added two more kudos to its string with the Great Prize San Jorge and the prize for Best Foreign Picture, voted by the pic critics of newspapers, radio and tv in Barcelona, Spain . . . **William Alland** has been given a third assignment to produce for Universal with the addition of "River Rat," a novel by **Dan Lundberg** who has also written a screen adaptation, to his sked which already contains "The Lively Set" and "A Rare Breed."

WANTS TO SHARE UA'S INGENUITY

Most revolutionary innovation in metropolitan New York film playoff during the past two years, United Artists' much-reported "Premiere Showcase" plan, continues under sniping action from Local 306, projectionist limb of the International Alliance of Theatrical Stage Employes. Latter in drawing a bead on theatres taking the film after the "showcase" cooperative. Such houses and dates should, argues the union, rate as "neighborhood first runs", although the Independent Theatre Owners of America, as spokesman for the exhibitors, asserts that these engagements are clearly "second run".

Implicit in the quarrel is the rate of hourly pay to boothmen. Local 306 is believed to have won a broad victory against houses actually participating in "Premiere Showcase" strategy, involving day-and-date bookings all over the area backed by a common advertising campaign organized by United Artists, as the distributor.

Local 306 has submitted its demands and ITOA has been studying them. There are still major areas of dispute, however, and both sides are digging in for battle local is adamant, a spokesman commenting that should negotiations not work out 306 will "enforce by its own means". This implies a variety of pressure tactics, not the least of which could be a strike of projectionists in the five boroughs of New York and the 150 or so houses involved in the dispute.

So far, a preferential category has been negotiated to cover "premiere showcase" firstruns. This is United Artists' releasing pattern for many of its pix, replacing the old method of first playing Broadway, and/or Broadway and an eastside house. A variation called "Golden Showcase" for "Irma La Douce" and "Great Escape" used a daydate Broadway-eastside engagement first and then went on to a "selected theatre" simultaneous.

Scale Hike

ITOA and 306 have agreed on a $60 scale hike for "premiere showcase" and a $20 boost for "golden showcase." The latter is less because pix involved first had a substantial Broadway-eastside showing before coming to the selected neighborhood multiple debut. Next on 306's agenda has been an attempt to now raise the booth costs for neighborood first runs, or what it considers to be neighborhood firstruns. These are the engagements directly following the "showcase" dates and ITOA says that these are second runs and not neighborhood firsts.

The union has proposed the addition of one man to the booth at the going rate in such followup runs after "showcase." Present scales on the circuits vary from $580 to $640. If the exhibs won't accept this "compromise" increase, the union says it will then fight to force 'em.

Actually, the theatremen's acceptance of an increased "showcase" scale was only a token measure since, in the end, only a few houses were involved. But this latest demand strikes into the heart of local theatre operations with nearly 150 situations concerned.

The union bases its claims on the contention that there has been a "moving up of the runs" in New York and that there must be adjustments accordingly. If "showcase" is firstrun, than what follows is neighborhood firstruns, and so on. Exhibs agreed to grant "showcase" firstrun status but consider it neighborhood firstrun and therefore can't accept the notion that an engagement following "showcase" can be anything but second run.

This latest contest is one in which both sides are pledged to fight to the finish to preserve their points. Considerable coin is now involved due to the increased number of houses involved. Negotiations so far have been fruitless

'Greatest Story Ever Told' Might Go Out in Either-Style of Cinerama

Unknown at present is producer George Stevens' attitude about the two Cinerama processes at his disposal for the final print of his "Greatest Story Ever Told." Because of the way it was filmed, the Biblical can go out as either a conventional three-panel Cinerama pic or a single lens effort.

So far, "Greatest Story" is being billed as a single lens Cinerama picture, the second to use the process. Stanley Kramer's "It's a Mad, Mad, Mad, Mad World," which opens shortly, will be the first pic to use the new method. In both the case of "Story" and "World," the prints are being made by optically changing a 70m shooting print.

Stevens, it is understood, is still uncertain. United Artists, which is releasing the picture and has been billing it as a single lens effort, is taking a wait and see attitude on the matter. A Cinerama spokesman confirms that Stevens is presently testing both ways. Results of "Mad World" will influence his thinking.

Meanwhile, considerable coin is being spent around the country converting Cinerama houses for single-camera projection for "Mad World," also a UA release. Since both it and "Greatest Story" will probably be playing at the same time ("Story" is planned as a June release) it will be limited in the number of theatres it can play anyway and presumably won't have to run into converted houses since there will, hopefully from UA's standpoint, still be showing "Mad World."

Although Stevens can go either way, future Cinerama efforts are planned as single lens pix. "Millie Goes to Budapest" is currently the first pic to actually be filmed in the process, not being changed optically later from a 70m print, and there are others reported in the works. Also, there have been dickers to make "The Bible" in the new process and to make the already-completed "Fall of the Roman Empire" into Cinerama from its present 70m state.

Stevens, meanwhile, is still testing. His decision will not materially effect the progress of the single lens process since nothing is planned for the three panel system any more. But both UA and Cinerama would like to see him use the new method. He has noted some dissatisfaction with the single lense setup but is being left pretty much on his own as to what will eventually happen.

Flat Tire Caper

Graham, N. C., Oct. 22.

Two local sheriff's deputies found an abandoned car shortly after 3 a.m. In the car were food, cigarettes, phonograph records and chewing gum, valued at $200.

The car had a flat tire and had been driven some distance while the tire was flat. Tracing the tracks left on the highway the deputies found it had been driven several miles from the Circle G Drive-In.

John Giddens, operator of the theatre, was summoned and discovered his concession stand had been stripped of merchandise and phonograph records.

Negro Proj. Local Figures in Philly Boothmen's Beef

Philadelphia, Oct. 22.

Three local film projectionists accused the new owner of the Leader Theatre of discriminating against them because they are white. The Leader, which is in a preponderantly Negro neighborhood in West Philadelphia, was purchased from Stanley Warner by Paul Kleiman, owner of a string of eight nabes in both white and colored sections.

The projectionists took their case to the City's Commission on Human Relations which resulted in scheduling it for a later hearing.

The complainants are Hyman Rothman, Paul Hurvitz and Dominick Bertino, all longtime employes of SW at the Leader. They are members of Local 307, which is the all-white segment of the projectionists union. Local 307-A is the Negro affiliate of the Moving Picture Projectionists local.

The white operators are being replaced by three of Klieman's boothmen from Local 307-A, who were laid off when he closed his Fans Theatre at the end of August.

The dismissed men charged, however, their layoff was due to the discrepancy in the wage scale. Local 307's scale goes up to $3.90 per hour, while the top scale for Local 307-A is $2.50 an hour.

Klieman told the Commission that scale had nothing to do with the firings, nor did race. "The three men I am putting in have worked with me for 20 years at the Fans (formerly Fays Theatre, once one of the town's top vaud-filmers).

"It is true that there is a disparity between the top scales of the white and Negro projecionists unions," Klieman said. "But that is because the Negroes don't get an opportunity to work the top theatres. On the neighborhood level the wage scales are much the same. I hire both white and Negro projectionists and make no distinction between them."

Klieman and the projectionists both appeared in the pre-hearings before the Commission, which will have to decide whether the discrimination, if any, is economic or racial. The issue points up once more the inequities in unions with separate white and Negro locals, notably here in the case of the musicians, projectionists and other entertainment branches.

Klieman who has five film houses in all-Negro locations, recently branched into the department of film production, with several biracial films slated to go before the camera.

3 Philly Arties Raided; 'Bare Mt.' Pic Called 'Lewd'

Dist. Atty. James C. Crumlish Jr. led a squad of 12 county detectives in a raid on three art film houses and closed down showings of "The House on Bare Mountain." Raided simultaneously were the Abbe Art Cinema, in W. Philly; the Art Holiday, Frankford; and the Walton Art Theatre, Germantown. The D.A. personality conducted the raid on the last theatre. Some 500 patrons were ushered out of the three houses when the lights were turned on.

Crumlish said the film had been under scrutiny by members of his staff and had been adjudged "lewd and obscene." Minors were found in all three film houses, he added.

Philadelphia police assisted at the raids in keeping order and identifying and checking the juveniles, information on whom will be turned over to the proper juve authorities.

A dozen persons were arrested and four were held in bail for the grand jury at a magistrate's hearing. They are Edward Saretsky, owner of the three theatres, and managers Warren Sontagh, 21; Daniel Berman, 33, and Albert Hutkin, 28.

New Product Boosts Chi; 'New Love' Great $25,000, 'Honor' Happy 18G; 'Sea' Hot 11G, 3d; 'West' 19G, 34th

Chicago, Oct. 22.

Chi firstrun biz is getting a shot in the arm from a batch of solid newcomers. "A New Kind of Love" is bowing to a great $25,000 at Woods while "Twilight of Honor" is teeing off to a fat $18,000 at the United Artists.

Preem of "Marilyn" is pulling a tame $5,000 at the Loop. First round of "The Suitor" shapes strong at Surf. "Prelude To Ecstasy" looks hefty in first World frame. Monroe reissue duo of "Nude In Charcoal" and "Love Island" looms nice.

Holdovers are a bit uneven. "Stolen Hours" is mild for second Oriental session. The reissued "20,000 Leagues Under Sea" looms nice in its Roosevelt third.

"V.I.P.s" is posting a bright fourth Chicago frame. "In The French Style" is lively in the same Esquire sesh. "Lord of Flies" is copping a sweet fourth Cinema lap. "8½" is snappy in its 13th and final Carnegie stanza.

On hardticket, "Cleopatra" is nabbing a hardy 17th State-Lake canto while "How The West Was Won" continues socko in its McVickers 34th.

Estimates for This Week

Carnegie (Brotman) (495; $1.25-$1.80)—"8½" (Embassy) (13th wk). Nifty $4,500. Last week, $5,000.

Chicago (B&K) (3,900; 90-$1.80) — "V.I.P.s" (MGM) (4th wk). Big $20,000. Last week, $21,000.

Cinema (Stern) (500; $1.50) — "Lord of Flies" (Cont) (4th wk). Fast $5,500. Last week, $6,000.

Esquire (H&E Balaban) (1,236; $1.25-$1.80) — "In French Style" (Col) (4th wk). Nice $5,000. Last week, $7,500.

Loop (Brotman) (606; 90-$1.80) —"Marilyn" (20th). Tame $5,000. Last week, "Condemned Altona" (20th) (2d wk), $4,800.

McVickers (Beacon) (1,100; $1.75-$3.50) — "How West Was Won" (MGM) (34th wk). Socko $19,000. Last week, $16,000.

Monroe (Jovan) (1,000; 65-90)—"Nude In Charcoal" (Indie) and "Love Island" (Indie) (reissues). Fast $5,500. Last week, "Cleopatra's Daughter" (Indie) and "Bomb For Dictator" (Indie), $5,000.

Oriental (Indie) (3,400; 90-$1.80) — "Stolen Hours" (UA) (2d wk). Mild $15,000. Last week, $23,500.

Roosevelt (B&K) (1,400; 90-$1.80) — "20,000 Leagues Under The Sea" (BV) (reissue) (3d wk). Nice $11,000 in 5 days. Last week, $15,000.

State-Lake (B&K) (2,400; $2-$4) — "Cleopatra" (20th) (17th wk). Good $26,000 or near. Last week, $28,000.

Surf (H&E Balaban) (684; $1.50-$1.80)—"The Suitor" (Atl.). Zippy $6,000. Last week, "Greenwich Village Story" (Ellis) (2d wk), $3,000.

Town (Teitel) (640; $1.25-$1.80) — "Good Soldier Schwelk" (Lionex) (3d wk). Stout $4,000. Last week, $4,100.

United Artists (B&K) (1,700; 90-$1.80) — "Twilight of Honor" (MGM). Happy $18,000. Last week, "For Love Or Money" (U) (3d wk), $14,000.

Woods (Essaness) (1,200; 90-$1.80)—"New Kind of Love" (Par). Sock $25,000. Last week, "The Terror" (AI) and "Dementia 13" (AI) (2d wk), $13,000.

World (Teitel) (608; 90-$1.80)—"Prelude To Ecstasy" (Indie). Slick $5,500. Last week, "L-Shaped Room" (Col) (16th wk), $4,300.

CHI'S GLOBE GOES ART

Proximity to Sandburg Village Influences Decision

Chicago, Oct. 22.

Chuck Teitel and Dan Goldberg, owners of the World Playhouse and Town art houses, are converting the third of their theatres, the Globe, to a firstrun art policy as of Nov. 29. The Globe has been a firstrun nabe house in the approximately one year that the pair have been operating it.

Although the Globe is only about five blocks from the Town, it is located a block from the huge new Sandburg Village housing project and two blocks from the new nitery area on north Wells St.

Broadway Grosses

Estimated Total Gross
This Week $470,300
(Based on 32 theatres)
Last Year $592,300
(Based on 33 theatres)

'Love' Oke $13,000, Pitt; 'Irma' 7G, 9th

Pittsburgh, Oct. 22.

Pitt firstruns continue mostly dull this round, getting little help from newcomers. "Wives and Lovers" is the second weakie in a row at the Gateway. "New Kind of Love" is rated passable at Stanley.

On the brighter side is "Irma La Douce," socko in ninth at Fulton. "How West Was Won" is showing plenty of spark in 31st session at Warner. "Cleopatra" is firm in 17th at Penn. "Lord of Flies" stays wham in third at Squirrel Hill.

Estimates for This Week

Forum (Assoc.) (380; $1.75)—"Murder at Gallop" (MGM) (5th wk). Neat $3,000. Last week, $3,300.

Fulton (Assoc.) (1,900; $1-$1.75) —"Irma La Douce" (UA) (9th wk). Sock $7,000. Last week, $7,500.

Gateway (Assoc.) (1,900; $1-$1.50)—"Wives and Lovers" (Par). Soft $5,500 or less. Last week, "Leopard" (20th), $5,000.

Penn (UATC) (2,003; $2-$3.50)—"Cleopatra" (20th) (17th wk). Firm $11,000. Last week, $12,300.

Shadyside (MOTC) (623; $1.75)—"Heavens Above" (Janus) (2d wk). Sparkling $3,000 or over. Last week, $3,500.

Squirrel Hill (SW) (832; $1.75)—"Lord of Flies" (Cont) (3d wk). Boffo $4,200. Last week, $4,500.

Stanley (SW) (3,700; $1-$1.50)—"New Kind of Love" (Par). Passable $13,000 or over. Last week, "V.I.P.'s" (MGM) (3d wk-8 days), $8,000.

Warner (SW) (1,260; $1.50-$2.75) "How West Was Won" (MGM) (31st wk). Excellent $7,000. Last week, $7,500.

'Fantasia' Fancy $7,500, K.C.; 'Cool' Frigid 22G; 'New Love' Lilting 7G

Kansas City, Oct. 22.

Reissued "Fantasia" is putting more wear on Brookside carpeting than any other pic in recent months and looks to stay a while. However, "Running Man" and "Twilight of Honor" are shaping sluggish though "Honor" stays on Paramount is happy with "New Kind of Love" in second, and may keep it another stanza.

"Johnny Cool" meeting head-on with long-awaited showers and being considerably dampened therefrom in a multiple drivein bow. "In French Style" looms smooth at Kimo on opener.

Estimates for This Week

Brookside (Fox Midwest - Nat. Gen. Corp.) (800; $1.50)—"Fantasia" (BV) (reissue). Big $7,500; stays. Last week, "Long Day's Journey Into Night" (Embassy) and "Desire Under Elms" (Par) (reissue) (3d wk), $2,000.

Capri (Durwood) (1,260; 75-$1.50) — "Sporting Life" (Cont) (4th wk-5 days). Fair $2,000. Last week, $3,000.

Crest, Riverside (Commonwealth) (900 cars each), Boulevard (Rosedale) (750 cars), Hiway 40 (General) (1,000 cars); Isis & Vista (FMW) (1,390; 700; $1.50)—"Johnny Cool" (UA) plus various second-runs. Moderate $22,000 or near. Last week, "Man With X-Ray Eyes" (AI) and "Battle Beyond Sun" (AI), $26,500.

Empire (Durwood) (886; $1.25-$2.50) — "How West Was Won" (MGM) (30th wk). Stout $7,000. Last week, $8,000.

Granada (FMW) (1,219; $1) — "Leopard" (20th) (m.o.) and "Manchurian Candidate" (UA) (subrun). Passable $2,000. Last week, day-dating with Uptown.

Kimo (Dickinson) (504; $1.50-$2) —"In French Style" (Col). Prancing $3,500 or close. Last week, "Mouse on Moon" (Lopert) (3d wk), $1,000.

Paramount (Blank-UP) (1,900; $1.25-$1.50)—"New Kind of Love" (Par) (2d wk). Lilting $7,000 or near. Last week, $8,500.

Parkway One (Durwood) (400; 90-$1.25)—"Four Days of Naples" (MGM). Lively $3,000. Last week, subruns.

Parkway Two (Durwood) (350; 90-$1.25) — "Murder at Gallop" (MGM) (3d wk). Good $2,000. Last week, $2,200.

Plaza (FMW) (1,630; $1.25-$1.50) —"Running Man" (Col). Dull $5,000. Last week, "Leopard" (20th), $5,100.

Roxy (Durwood) (664; 75-$1.50) —"V.I.P.s" (MGM) (4th wk). Solid $6,000. Last week, $7,500.

Uptown (FMW) (2,043; $1.25-$1.50) — "Twilight of Honor" (MGM) and "Of Love and Desire" (20th). Mild $5,000. Last week, "Women of World" (Embassy) and "Marilyn" (20th), $7,500 (including Granada).

'Man' Good $10,000 In St. Lou; 'Sea' Big 13G; 'West' Hotsy 14G, 28th

St. Louis, Oct. 22.

"Running Man" looms tops among newcomers here this round, with a good session at Esquire. "Haunted Palace," another newie, is only fair at the St. Louis. "Balcony" shapes socko on opener at Paris Art.

"V.I.P.s" looms fine in fourth session at State while "How West Was Won" is big in 28th week at Martin Cinerama. "Cleopatra" looks nice in 17th session at Ambassador. "20,000 Leagues Under Sea" is big in second round at Loew's Mid-City.

Estimates for This Week

Ambassador (Arthur) (2,970; $1.50-$3.50) — "Cleopatra" (20th) (17th wk). Nice $16,000 or near. Last week, $17,000.

Apollo Art (Grace) (700; 90-$1.25) —"Murder at Gallop" (MGM). Fast $2,700. Last week, "Divorce, Italian Style" (Indie) and "Last Year Marienbad" (Indie) (3d wk), $1,000.

Esquire (Jabjonow-Koom) (1,800; 90-$1.25) — "Running Man" (Col). Good $10,000. Last week, "Wives and Lovers" (Par) (2d wk), $5,000.

Fox (Arthur) (5,000; 90-$1.25) — "New Kind of Love" (Par) (2d wk). Okay $11,000 or near. Last week, $14,000.

Loew's Mid-City (Loew) (1,160; 60-90) — "20,000 Leagues Under Sea" (BV) (reissue) (2d wk). Big $13,000. Last week, $16,000.

State (Loew) (3,600; 60-90) — "V.I.P.s" (MGM) (4th wk). Fine $12,000 or close. Last week, $14,000.

Martin Cinerama (Martin) (913; $1.25-$2.50) — "How West Was Won" (MGM) (28th wk). Big $14,000. Last week, $14,200.

Pageant (Arthur) (1,000; 90-$1.25) —"Sporting Life" (Cont) (2d wk). Stout $2,800. Last week, $3,000.

Paris Art (Chernoff) (800; $1.50) —"Balcony" (Cont). Socko $3,500. Last week, "Girl With Golden Eyes" (Union), $1,300.

St. Louis (Arthur) (3,800; 75-90) —"Haunted Palace" (AI) and "Erik the Conquered" (AI). Fair $10,000. Last week, "Wall of Noise" (WB) and "Young Rescuers" (AI), $8,000.

Shady Oak (Arthur) (760; 90-$1.25)—"8½" (Embassy) (2d wk). Good $3,500. Last week, $4,000.

'Rampage' Okay $8,500, Col; 'V.I.P.s' Fancy 8G

Columbus, O., Oct. 22.

"Rampage," only new pic at firstruns this week, is headed for okay returns at RKO Palace. The Ohio continues at a nice pace with third stanza for "V.I.P.s." "How West Was Won," in a seventh month at the RKO Grand, is off from top of recent weeks.

Estimates for This Week

Grand (RKO) (860; $1.50-$2.75) —"How West Was Won" (MGM) (28th wk). Fair $6,000. Last week, $6,300.

Ohio (Loew) (3,079; 50-$1.50)—"V.I.P.s" (MGM) (3d wk). Nice $8,000 or near. Last week, $9,500.

Palace (RKO) (2,845; 50-$1.50)—"Rampage" (WB) and "Castilian" (WB) Okay $8,500. Last week, "20,000 Leagues Under Sea" (BV) (reissue), pleasing $8,700.

'Love' Torrid $15,000, Hub; 'Man' Neat 14G, 'Style' Stout 13G, 'X-Ray' 11G

Key City Grosses

Estimated Total Gross
Last Year $2,865,500
(Based on 23 cities and 272 theatres).
This Week $2,590,500
(Based on 22 cities and 266 theatres, chiefly first runs including N.Y.).

'Battle' Thin 6G, Cleve.; 'Cane' 11G

Cleveland, Oct. 22.

The few new entrants here currently are not proving much help to the overall boxoffice setup. "In French Style" looms good on opener. "Cry of Battle" is rated poor at Palace on initial round. "Mondo Cane" is pacing city with a good take in first at the Hipp.

"20,000 Leagues Under Sea" is fairish in second at the Allen. "V.I.P.s" loom smart in fourth at State.

Estimates for This Week

Allen (Stanley-Warner) (2,866; $1.25-$1.85)—"20,000 Leagues Under Sea" (BV) (2d wk). Fairish $8,000. Last week, $11,600.

Colony Art (Stanley-Warner) (1,354; $1.50)—"Conjugal Bed" (Embassy) (2d wk). Fine $3,000. Last week, $4,000.

Continental Art (Art Theatre Guild) (925; $1.50)—"Balcony" (Cont) (3d wk). Fair $1,700. Last week, $2,280.

Hippodrome (East Hipp) (3,500; $1.25-$1.50) — "Mondo Cane" (Times). Good $11,000. Last week, "Running Man" (Col), $7,500 in 8 days.

Ohio (Loew) (1,020; $1.80-$3.50) —"Cleopatra" (20th) (17th wk). Excellent $10,000 after $10,200 last week.

Palace (F&A Theatres) (1,254; $1.25-$1.50)—"Cry of Battle" (AA) and "Gun Hawk" (AA). Poor $6,000. Last week, "Leopard" (20th), $6,200.

State (Loew) (3,450; $1.50)—"V.I.P.s" (MGM) (4th wk). Smart $10,000 after $9,000 last week.

Westwood Art (Art Theatre Guild) (955; $1.50)—"In French Style" (Col). Good $2,900. Last week, "Balcony" (Cont) (2d wk), $2,100.

'Rampage' Mild $5,000, Port.; 'V.I.P.s' 7G, 4th

Portland, Ore., Oct. 22.

Town is being slowed up currently by too many holdovers and longruns while the lone newcomer is weak. "Rampage," this new entrant, is rated light in first at Orpheum. One of best longruns is "Irma La Douce," still is torrid in 12th session at Irvington. "V.I.P.s" looms brisk in fourth at Broadway while "20,000 Leagues Under Sea" shapes good in second at the Fox.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"V.I.P.s" (MGM) (4th wk). Brisk $7,000 or near. Last week, $9,800.

Fox (Evergreen) (1,600; $1-$1.49) —"20,000 Leagues Under Sea" (BV) (reissue) (2d wk). Good $6,000 or close. Last week, $7,800.

Hollywood (Evergreen) (1,890; $1.49-$2)—"South Sea Island Adventure (Cinerama) (7th wk). Warm $5,000. Last week, $5,500.

Irvington (Smith) (650; $1.50)—"Irma La Douce" (UA) (12th wk). Hotsy $5,000. Last week, $4,400.

Music Box (Hamrick) (640; $1-$1.50)—"New Kind Of Love" (Par) and "Man Who Knew Too Much" (Par) (reissue) (2d wk). Slow $3,500. Last week, $4,000.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Rampage" (WB) and "A Rome Adventure" (WB) (reissue). Light $5,000 or close. Last week, "Haunted Palace" (AI) and "Mind-Benders" (AI), $5,300.

Paramount (Port-Par) (1,406; $2-$3.50) — "Cleopatra" (20th) 17th wk). Steady $7,500. Last week, $7,800.

Boston, Oct. 22.

Biz continues solid at Boston boxoffice this week as a new raft of new entries came in. With six openings, film patrons turned out in force. "New Kind of Love" is hotsy at Paramount. "Running Man" is neat at Memorial. "Leopard" looks vast at Gary. "In French Style" is fancy at Astor. "Man With X-Ray Eyes" is rated bright at Center.

Second week holdovers are doing fine with "Lilies of Field" slick at Capri. "Stolen Hours" looks nice in third at the Beacon Hill. "Lord of Flies" is still powerful in fifth at Cinema, Kenmore Square. "Irma La Douce" continues to stay stout in 15th session at Saxon. "V.I.P.s" is fine in fourth week at Orpheum.

Estimates for This Week

Astor (B&Q) (1,117; 90-$1.50)—"In French Style" (Col). Fine $8,000 or over. Last week, "To Catch Thief" (Par) and "Vertigo" (Par) (reissues), $6,000.

Beacon Hill (Sack) (900; $1-$1.80)—"Stolen Hours" (UA) (3d wk). Fair $4,000 in 5 days. Last week, $10,000.

Boston (Beacon Ent.) (1,345; $1.20-$2.95) — "How West Was Won" (MGM) (30th wk). Hep $10,000. Last week, $12,000.

Capri (Sack) (850; 90-$1.50) — "Lilies of Field" (UA) (2d wk). Fat $8,000. Last week, $9,000.

Center (E. M. Loew) (1,250; 90-$1.25)—"Man With X-Ray Eyes" (AI) and "Right Hand of Devil" (Indie). Bright $11,000. Last week, "Pagan Hellcat" (Indie) and "Violated Paradise" (Indie), $5,000.

Cinema, Kenmore Square (Indie) (320; $1.40-$1.90) — "Lord of Flies" (Cont) (5th wk). Potent $4,000. Last week, $5,000.

Exeter (Indie) (1,300; 90-$1.49)—"Murder at Gallop" (MGM) (6th wk). Oke $4,000. Last week, $5,000.

Fenway (Indie) (1,300; 90-$1.49) —"Girl in Bikini" (Indie) and "Festival Girl" (Indie) (2d wk). Passable $3,500. Last week, $4,500.

Gary (Sack) (1,277; 75-$1.80) — "Leopard" (20th). Fast $15,000. Last week, "Johnny Cool" (UA) (2d wk), $7,500.

Mayflower (ATC) (689; 90-$1.50) —"Young Swingers" (AI) and "Thirty Years of Fun" (20th). Very slow $3,000. Last week, "Women of World" (Embassy) and "Madame" (Emb) (reruns), $4,000.

Memorial (RKO) (3,000; 90-$1.50)—"Running Man" (Col) and "Gun Hawk" (AA). Nice $14,000. Last week, "Lover Come Back" (U) and "Touch of Mink" (U) (reissues), $9,000.

Music Hall (Sack) (2,200; $2-$3.90) — "Cleopatra" (20th) (18th wk). The 17th week ended Monday (21) was fine $17,000. Last week, $18,000.

Orpheum (Loew) (2,900; 90-$1.65)—"V.I.P.s" (MGM) (4th wk). Trim $13,000. Last week, $15,000.

Paramount (NET) (2,357; 90-$1.65)—"New Kind of Love" (Par). Hotsy $15,000 or near. Last week, "Rampage" (WB) and "Paris Pick-up" (Indie), $9,000.

Pilgrim (ATC) (1,909; 75-$1.25) —"Striptease Revealed" (Indie), "Red Lights of Tokyo" (Indie) and "Ecstasy on Lover's Island" (Indie) (rerun). Mild $6,500. Last week, "Passion Holiday" (Flamingo) and "Beauty and Body" (Indie) (2d wk), $9,000.

Park Square (Indie) (300; $1.80) —"8½" (Embassy) (13th wk). Nice $3,000. Last week, same.

Saxon (Sack) (1,100; $1.50-$2.75) —"Irma La Douce" (UA) (15th wk). Still stout at $9,000. Last week, $10,000.

State (Trans-Lux) (730; 75-$1.25) —"Female Animal" (Indie) and "Sun Lovers" (Indie) (2d wk). Sunny $8,500. Last week, $10,000.

GROUND RULES FOR CHELSEA

American Broadcasting - Paramount Theatres has been given permission to operate the Chelsea Theatre, Chelsea, Mass., outside Boston, on condition that the corporation shall not operate the Olympia in the same city.

AB-PT made application for the switch in theatre operation to N.Y. Federal Court and Judge Edmund Palmieri said okay. This transfer, as court-approved, was within jurisdiction of the Government antitrust suit against the various major film companies.

L.A. Perking; 'Leopard' $24,000, 'Lilies' Fancy 16G, 'Flies' Wham 11G, 'Stranger' Boff 10G, 'West' Loud 23G

Los Angeles, Oct. 22.

Firstrun trade is picking up noticeably this frame. "The Leopard," in first general release, is heading for a big $24,000 in four theatres. "Running Man," is rated okay $14,500 in three houses.

Trio of singly-billed, exclusive runs, however, are taking away the play. "Lilies of Field" shapes slick $16,000 or near at Egyptian. "Lord of Flies" is rated wow $11,000 at the Fine Arts. "A Stranger Knocks" shapes boffo $11,000 at Four Star.

Regular holdovers are topped by "How West Was Won," with lofty $23,000 in 35th Warner Hollywood stanza. It's followed by "V.I.P.s," hotsy $14,000 in sixth Hollywood Par lap. "Irma La Douce" is looking for a tall $12,000 in final (16th) round at the Chinese.

Estimates for This Week

Egyptian (UATC) (1,392; $2-$2.40)—"Lilies of Field" (UA). Slick $16,000 or better. Last week, with Warren's, Wiltern, Village, Loyola, "Toys in Attic" (UA) (1st general release), "Elmer Gantry" (UA) (reissue), $20,900.

Four Star (UATC) (868; $1.49-$2) —"Stranger Knocks" (T-L). Boffo $10,000 or better. Last week, with Orpheum, Pix, Baldwin, "Shock Corridor" (AA), "Gun Hawk" (AA), $16,000.

Fine Arts (FWC) (631; $2-$2.40) —"Lord of Flies" (Cont). Wham $11,000. Last week, "Conjugal Bed" (Emb) (2d wk), $4,500.

Hillstreet, Wiltern, Baldwin (Metropolitan - SW - State) (2,752; 2,344; 1,800; $1-$1.49)—"Running Man" (Col) and "Diamond Head" (Col) (reissue). Fairly okay $4,500. Last week, Hillstreet with Hollywood, Crest, "Love and Desire" (20th), "Marilyn" (20th), $9,000.

Los Angeles, Pix (Metropolitan-Prin) (2,049; 756; $1-$1.49)—"Damaged Goods" (Indie) and "Sweet Bird of Youth" (MGM) (reissue). Busy $9,500. Last week, Los Angeles with El Rey, Iris, "Rampage" (WB), "Cleopatra's Daughter" (Indie), $13,800.

Warren's, Iris, Loyola, Village (Metropolitan-FWC) (1,757; 825; 1,298; 1,535; $1-$1.49)—"Leopard" (20th) (1st general release) and "Second Time Around" (20th) (reissue). Big $24,000.

Hollywood (FWC) (856; $1-$1.49) —"8½" (Emb) (1st general release) and "Seven Capital Sins" (Emb) (reissue). Hefty $6,000.

Crest (State) (750; $2)—"Great Escape" (UA) (m.o.) and "Oklahoma" (20th) (reissue). Handy $2,000.

Lido (FWC) (876; $2)—"Conjugal

(Continued on page 10)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Cool' Hot $12,000, Denver; 'Love' 9G, 2

Denver, Oct. 22.

"Johnny Cool" shapes as standout newcomer here this round with stout takings at Paramount. "Fantasia" still is socko in second week at the Aladdin. "New Kind of Love" continues sharp in second stanza at the Centre. "Twilight of Honor" looms sad on opener at the Denver.

"How West Was Won" is rated big in 32d session at the Cooper while "Cleopatra" looks nice in 17th week at Denham.

Estimates for This Week

Aladdin (Fox) (900; $1.45)—"Fantasia" (BV) (reissue). Socko $10,000. Last week, $12,000.

Centre (Fox) (1,290; $1.25-$1.45) —"New Kind of Love" (Par) (2d wk). Sharp $9,000. Last week, $10,000.

Cooper (Cooper) (814; $1.65-$2.50) — "How West Was Won" (MGM) (32d wk). Big $11,500. Last week, $12,000.

Denham (Indie) (800; $1.45-$3) — "Cleopatra" (20th) (17th wk). Nice $7,500. Last week, $8,000.

Denver (Fox) (2,432; $1.25) — "Twilight of Honor" (MGM) and "Raiders of Leyte Gulf" (Indie). Sad $6,000. Last week, "Stooges Go Round World" (Col) and "Siege of Saxons" (Col), $6,000.

Esquire (Fox) (600; $1.25) — "Murder at Gallop" (MGM). Good $3,000. Last week, "The Law" (Indie) and "Love at 20" (Indie), $2,000.

Orpheum (RKO) (2,690; $1-$1.45) —"Rampage" (WB) and "The Castillian" (WB) (2d wk). Poor $4,000. Last week, $7,500.

Paramount (Wolfberg) (2,100; 90-$1.25) — "Johnny Cool" (UA). Stout $12,000 or near. Last week, "V.I.P.s" (MGM) (3d wk), $8,500.

Towne (Indie) (600; $1.25-$1.45) —"Lilies of Field" (UA) (4th wk). Sturdy $3,500. Last week, $4,000.

Vogue (Art Theatre Guild) 450; $1.25) — "Promises, Promises" (Indie) (3d wk). Oke $1,500. Last week, $2,000.

'MAN' STURDY $6,500, PROV.; 'RAMPAGE' 6G

Providence, Oct. 22.

"Cleopatra," in its 12th session at Elmwood, is town leader again currently. Strand is showing strength with "Running Man." "Rampage" at Majestic looks good on opener. State is fairly nice with fourth of "V.I.P.s."

Estimates for This Week

Albee (RKO) (2,200; 75-$1) — "From Terrace" (20th) (reissue) and "Wake Me When It's Over" (20th). Opened Sunday (20). Last week, "Leopard" (20th), mild $1,700 in 4 days.

Elmwood (Snider) (2,200; $2.50-$3)—"Cleopatra" (20th) (12th wk). Slightly lower but still nifty at $10,000 or near. Last week, $9,500.

Majestic (SW) (2,200; 75-$1)— "Rampage" (WB) and "Up Periscope" (WB). Good $6,000. Last week, "Murder, Inc." (20th), $5,000.

State (Loew) (3,200; $1-$1.50)— "V.I.P.s" (MGM) (4th wk). Okay $6,000. Last week, $6,600.

Strand (National Realty) (2,200; 75-$1) — "Running Man" (Col). Good $6,500 or near. Last week, "Wives and Lovers" (Par), $5,000.

'Cool' Bangup $8,000, Seattle; 'Irma' Big 7G

Seattle, Oct. 22.

Trade at firstruns shapes very spotty this stanza. However, "Johnny Cool," one of few newcomers, looks nice at Coliseum. "Rampage" is rated very modest on opener at Orpheum. "Irma La Douce" looms great in 13th round at Music Box, a pickup from last week. "V.I.P.s" still is good in fourth week at the Blue Mouse. "How West Was Won" is solid in 29th session at Martin Cinerama.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1.25-$1.50)—"V.I.P.s" (MGM) (4th wk). Good $5,500. Last week, $6,800.

Coliseum (Fox-Evergreen) (1,870; $1.25-$1.50)—"Johnny Cool" (UA) and "Amazons of Rome" (UA). Nice $8,000. Last week, "Man with X-Ray Eyes" (AI) and "Terrified" (FF), $6,200.

Fifth Avenue (Fox-Evergreen) (2,500; $1.25-$1.50)—"New Kind of Love" (Par) (2d wk) and "Breakfast at Tiffany's" (Par) (reissue). Fair $6,000. Last week, "Love" with "Gunfight at OK Corral" (Par), $6,700.

Martin Cinerama (870; $1.25-$2.25)—"How West Was Won" (MGM) (29th wk). Swell $9,000. Last week, $8,800.

Music Box (Hamrick) (728; $1.50-$1.75)—"Irma La Douce" (UA) (13th wk). Great $7,000 or over. Last week, $6,200.

Orpheum (Hamrick) (2,200; $1.25-$1.50)—"Rampage" (WB) and "Wall of Noise" (WB). Modest $6,000 or less. Last week, "For Love or Money" (U) and "Castillian" (WB), $6,300.

'Wives' Good 6½G, Mpls.; 'Sea' $9,000

Minneapolis, Oct. 22.

Along with the numerous extended-runs, the Loop has several newcomers calculated to do some biz currently. Particularly in that category are "Wives and Lovers" and the reissued "20,000 Leagues Under Sea." However, "Sword of Lancelot" is rated light at Academy. Newcomer "Lord of Flies" shapes smash at Suburban World.

Continuing very big are roadshows "Cleopatra" and "How West Was Won," in their 17th and 33d weeks, respectively. Of the other holdovers, "Irma La Douce" is chalking up a 14th stanza, "Thrill of It All" a 12th round and "V.I.P.s" a fourth.

Estimates for This Week

Academy (Mann) (1,000; $1.25-$1.50)—"Sword of Lancelot" (U). Light $4,000. Last week, "Leopard" (20th) (2d wk), $4,000.

Avalon (Frank) (800; $1)—"Surftide 77" (Indie) and "Once Upon a Knight" (Indie) (subruns). So-so $1,000. Last week, "Troubled Girl" (Janus) and "Captain's Table" (20th) (subrun), $900.

Century (Par) (1,300; $2.10-$3.50)—"Cleopatra" (20th) (17th wk). Great $8,000 or over. Last week, $9,000.

Cooper (CF) (805; $1.25-$2.50)— "How West Was Won" (MGM) (33d wk). Remarkable $7,500. Last week, $7,000.

El Lago (Carisch) (600; $1)— "Flamboyants" (SI) and "Girl Swappers" (Indie) (subrun). Slim $1,000.

Gopher (Berger) (1,000; $1-$1.25)—"Promises, Promises" (Indie) (2d wk). Good $5,000. Last week, $7,000.

Lyric (Par) (1,000; $1.25-$1.50)— —"New Kind of Love" (Par) (2d wk). Dandy $7,500. Last week, $8,500.

Mann (Mann) (1,000; $1.25-$1.50) —"Wives and Lovers" (Par). Good $6,500. Last week, "Caretakers" (UA) (2d wk), $5,000.

Orpheum (Mann) (2,800; $1-$1.25)—"20,000 Leagues Under Sea" (BV) (reissue). Fair $9,000 or close. Last week, "Rampage" (WB), $5,000.

Park (Mann) (1,000; $1.50)— "Thrill of It All" (U) (13th wk). Big $2,500, but bowing out finally. Last week, $3,000.

State (Par) (2,200; $1.25-$1.50)— "V.I.P.s" (MGM) (4th wk). Rousing $6,000. Last week, $7,000.

Suburban World (Mann) (800; $1.25)—"Lord of Flies" (Cont). Smash $4,000. Last week, "Mouse on Moon" (Lopert) (subrun), $1,800.

World (Mann) (400; $1.25-$1.50) —"Irma La Douce" (UA) (15th wk). Splendid $4,500. Last week, $5,000.

B'way B. O. Still Spotty; 'Hours' Nice 28G; 'Rampage' Okay $30,700; 'Jones' Mighty 38G; 'V.I.P.s' 132G

Although four new films were launched in the last seven days, Broadway firstrun business continues to suffer from Indian Summer pains. The Street, of course, is overloaded with extended-runs and holdovers, many of which have failed to hold up well.

"Stolen Hours" looks like nice $28,000 opening round, daydating the Astor and Trans-Lux 85th St. "Rampage" will get a barely okay $30,700 on initial round, daydating the Paramount and Trans-Lux 52d St. "Music Room" hit a big $7,200 in first stanza at the Carnegie Hall Cinema. "Devil and 10 Commandments" did a fine $10,000 on opener at the Paris.

"Tom Jones," which had hung up a new house record opening week, roared ahead of that mark to register an amazing $38,000 in second session at the Cinema One. "Cry of Battle" looks to slump to a thin $7,000 or less in second week at the Victoria.

"V.I.P.s" with stageshow looks to wind its run at the Music Hall with a sturdy $132,000 in its fifth session. "Mary, Mary" and new stageshow replaces tomorrow (Thurs.). "Great Escape" is holding with a fast $11,500 in 11th week at the DeMille. "New Kind of Love" moves in on Oct. 30.

The State opens a popscale, continues run of "Lawrence of Arabia" today (Wed.). "Conjugal Bed" held with sock $19,200 in fifth stanza, daydating the Forum and Fine Arts.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2) —"Stolen Hours" (UA) (2d wk). First week ended yesterday (Tues.) hit fine $22,000 or close. Daydating with Trans-Lux 85th St.

Cinerama (Loew) (1,552; $1.50-$3.50) — "How West Was Won" (MGM) (31st wk). The 30th round completed Sunday (20) was great $26,500 for 13 shows after $25,500 for 29th week, which was for 12 performances.

Criterion (Moss) (1,520; $1.80-$4.80) — "Lawrence of Arabia" (Col) (44th-final wk). This week ended Sunday (20) wound run here with big $20,000 after $24,000 for 43d session. House closes for several weeks, opening on Nov. 13 with "Take Her, She's Mine" (20th). "The Victors" follows, likely around Dec. 11.

DeMille (Reade) (1,463; 90-$2.50) —"Great Escape" (UA) (12th-final wk). The 11th session ended yesterday (Tues.) was stout $11,500 after $13,000 for 10th week. Holds until Oct. 30 when "New Kind of Love" (Par) comes in.

Embassy (Guild Enterprises) (500; $1.50-$2.50) — "8½" (Embassy) (18th wk). The 17th stanza completed Monday (21) was hep $7,000 or near after $7,500 for 16th week.

Forum (Norel) (813; $1.25-$1.80) —"Conjugal Bed" (Embassy) (6th wk). Fifth week finished Sunday (20) was fine $11,000 after $12,000 for fourth. Daydating with Fine Arts.

Palace (RKO) (1,642; $1.25-$2)— "Man With X-Ray Eyes" (AI). and "Dementia" (AI). Opens today (Wed.). Last week, "Sword Lancelot" (U) and "Kiss of Vampire" U) 2d wk). Dull $8,000 or close.

Paramount (AB-PT) (3,665; $1-$2)—"Rampage" (WB) (2d wk). Initial session ended yesterday (Tues.) was just passable $25,000 or thereabouts. Daydating with Trans-Lux 52d St.

Radio City Music Hall (Rockefellers (6,200; 95-$2.75) — "V.I.P.s" (MGM) and stageshow (5th-final wk). This round ending today (Wed.) is heading for very good $132,000 after $145,000 for fourth. "Mary, Mary" (WB) and new stageshow opens tomorrow (Thurs.). "V.I.P.s" grossed a mighty $652,854 in first four weeks, new high for a pic playing in post-Labor Day period.

Rivoli (UAT) (1,545; $2.50-$5.50) —"Cleopatra" (20th) (20th wk). The 19th frame ended yesterday (Tues.) was smash $42,000 or near after $47,000 for 18th week. Matinee biz slump is taking rap for the way trade has slipped in recent weeks since weekends still are great.

State (Loew) (1,850; $1.50-$2.50) —"Lawrence of Arabia" (Col). Opens today (Wed.) on continuous run and below hardticket scale, after 44 weeks on hardticket at the Criterion. In ahead, "Running Man" (Col) slumped to sad $6,000 in third round, lowest here in years.

Victoria (City Inv.) (1,003; $1.25-$2)—"Cry of Battle" (AA) (2d wk). This round finishing tomorrow (Thurs.) is heading for slight $7,000 or less after $10,000 for opener.

First-Run Arties

Baronet (Reade) (430; $1.25-$2) —"In French Style" (Col) (6th wk). Fifth round completed Sunday (20) was smooth $8,000 or near after $8,500 for fourth. "Ladies Who Do" (Cont) may open Oct. 30. There's also a possibility that "Wuthering Heights" (Cont) may be moved over from the Coronet. In that case, "Ladies" would be held up on date here.

Beekman (Rugoff Th.) (590; $1.50-$2) — "The Suitor" (Atl.) (6th-final wk). Fifth week ended Monday (21) was sweet $6,000 after $7,500 in fourth. "Knife in Water" (Indie) opens Oct. 28.

Carnegie Hall Cinema (F&A) (330; $1.50-$2) — "Music Room" (Harrison) (2d wk). Initial week finished Monday (21) was big $7,200 or close.

Cinema One (Rugoff Th.) (700; $1.50-$2)—"Tom Jones" (UA) (3d wk). First holdover stanza ended Sunday (20) was an amazing $38,000 after $35,500, a new high here, was registered opening week. The second week take, of course, made another new record for house.

Cinema Two (Rugoff Th.) (300; $1.50-$2) — "Sound of Trumpets" (Janus). Opened yesterday (Tues.). In ahead, "The Haunting" (MGM) (m.o.) (2d wk). Okay $5,000 for eight days after $6,000 for opener.

Coronet (Reade) (500; $1.50-$2) —"Wuthering Heights" (Cont) (4th wk). Third week finished yesterday (Tues.) was great $10,500 after $13,800 for second. "New Kind of Love" (Par) opens Oct. 30, daydating with DeMille.

Festival (Embassy) (546; $2-$2.50)—"8½" (Embassy) (18th wk). The 17th frame completed Monday (21) was big $6,800 after $7,500 for 16th week. Pic may wind run here in about three weeks.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2)—"Sound of Trumpets" (Janus). Opened yesterday (Tues.), daydating with Cinema Two. Last week, reissues.

Fine Arts (Davis) (468; $1.80-$2) —"Conjugal Bed" (Embassy) (6th wk). The fifth round ended Sunday (20) was smash $8,200 after $9,500 for fourth week.

Guild (Guild) (450; $1-$1.75)— "Householder" (Col). Opened

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'SEA' OKAY $5,500 IN L'VILLE; 'V.I.P.S' 9G, 3D

Louisville, Oct. 22.

Holdovers are providing the real stamina at mainstem houses here this week. "Room at Top" and "Saturday Night, Sunday Morning" at the Kentucky is the only change in the local lineup, and take is only okay "V.I.P.s" at United Artists in third continues at a lively pace, same as "Cleopatra," in 17th at the Penthouse. "20,000 Leagues Under Sea" at the Ohio in second is passable.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25)—"Room at Top" (Cont) and "Saturday Night, Sunday Night" (Cont) (reissues). Okay $4,000. Last week, "Wives and Lovers" (Par) (2d wk), $2,000.

Mary Ann (People's) (1,100; 75-$1.25)—"Rampage" (WB) (2d wk). Slow $3,500. Last week, $4,000.

Ohio (Settos) (900; 75-$1.25)— "20,000 Leagues Under Sea" (BV) (reissue) (2d wk). Okay $5,500. First week was $6,000.

Penthouse (Fourth Ave.) (900; $1.50-$3)—"Cleopatra" (20th) (17th wk). Oke $8,000. Last week, $10,000.

Rialto (Fourth Ave.) (1,100; $1.25-$2.50) — "How West Was Won" (MGM) (19th wk). Big $6,000. Last week, $6,500.

United Artists (Fourth Avenue) (1,800; 75-$1.25)—"V.I.P.s" (MGM) (3d wk). Fast $3,000 second week, $10,000.

Buff Offish; 'Rampage' Fair $8,500; 'V.I.P.s' 7G

Buffalo, Oct. 22.

Biz at deluxers shapes slim here this session, with the absence of many newcomers obviously hurt. However, "Rampage," lone new entrant, is only fair in opener at Paramount. "V.I.P.s" still is okay in fourth round at the Buffalo. "20,000 Leagues Under Sea" looks offish in five days of second week at Century. "Cleopatra" is dragging along in 17th session at Center.

Estimates for This Week

Buffalo (Loew) (3,500; 90-$1.49) —"V.I.P.s" (4th wk). Still okay at $7,000. Last week, $9,000.

Center (AB-PT) (2,500; $1.40-$3) —"Cleopatra" (20th) (17th wk). Soft $5,000. Last week, $5,600.

Century (UATC) (2,700; 90-$1.25) —"20,000 Leagues Under Sea" (BV) (reissue) and "Alaskan Eskimo" (BV) (2d wk). NSH $5,000 in 5 days. Last week, $9,000.

Paramount (AB-PT) (3,000; 90-$1.25)—"Rampage" (WB). Fair $8,500. Last week, "Haunted Palace" (AI) and "Terrified" (AI), $9,500.

Cinema (Martina) (450; 90-$1.25) —"Wives and Lovers" (Par) (2d wk). Offish $2,700. Last week, $4,000.

Amherst (Dipson) (1,000; 90-$1.25)—"Wives and Lovers" (Par) (2d wk). Tapering to fair $3,500. Last week, $4,300.

'Rampage' 14G, Toronto; 'Haunting' Sad 19G; 'V.I.P.s' Wow 16G, 'Love' 7G

Toronto, Oct. 22.

Although there are several newcomers here this session many of them are disappointing. However, "Rampage" is rated good on opener at the Imperial. "The Haunting" is getting a sad total daydating nine Taylor houses while "The Caretakers" looks moderate at Carlton.

Most holdovers are doing well. "V.I.P.s" shapes wow in fourth round at Uptown. "New Kind of Love" looms lofty in fourth at Hollywood. "For Love Or Money" looks sharp in second at Loew's. "Mondo Cane" shapes solid in third round daydating three theatres.

Estimates for This Week

Carlton (Rank) (2,318; $1.25-$2)—"Caretakers" (UA). Modest $9,000 or close. Last week, "Running Man" (Col), $8,000.

Century, Downtown, Glendale, Kingsway, Midtown, Odeon, Prince of Wales, Scarboro, State (Taylor) (1,342; 1,059; 995; 697; 1,082; 752; 1,197; 682; 696; 50-$1)—"Haunting" (MGM) and "Wall of Noise" (WB). Sad $19,000. Last week, "Stooges Around World in Daze" (Col) and "Siege of Saxons" (Col), $27,000.

Danforth, Humber, Savoy (Rank) (1,325; 1,203; 799; $1.25-$1.50)—"Mondo Cane" (20th) (3d wk). Swell $22,000. Last week, $30,000.

Eglinton (FP) (918; $2-$3)—"How West Was Won" (MGM) (30th wk). Big $6,000. Last week, $6,200.

Fairlawn (Rank) (1,175; $2-$3)—"Lawrence of Arabia" (Col) (38th wk). Solid $8,000. Last week, ditto.

Hollywood (FP) (1,080; $1.25-$1.50)—"New Kind of Love" (Par) (4th wk). Fine $7,000. Last week, $8,500.

Hyland (Rank) (1,165; $1.25-$1.50)—"Heavens Above" (20th) (2d wk). Sock $12,000. Last week, $14,000.

Imperial (FP) (3,216; $1-$1.75)—"Rampage" (WB). Good $14,000. Last week, "20,000 Leagues Under Sea" (BV) (reissue) (2d wk), $11,000.

Loew's (Loew) (1,641; $1-$1.50)—"For Love Or Money" (U) (2d wk). Fine $11,000. Last week, $15,000.

Towne (Taylor) (693; $1-$1.50)—"Women of World" (IFD) (5th wk). Rousing $5,000. Last week, $6,500.

University (FP) (1,362; 1,344; $2-$3.50)—"Cleopatra" (20th) (17th wk). Still wham at $26,000. Last week, $26,300.

Uptown (Loew) (2,250; $1.50-$2)—"V.I.P.'s" (MGM) (4th wk). Wow $16,000. Last week, $23,000.

'Bed' Smooth $8,000 In D.C.; 'Hours' Loud 12G; 'Love' Wow 9G in 2d

Washington, Oct. 22.

Trade is on even keel this round on the mainstem. "Conjugal Bed" initials boff at Apex. "Stolen Hours" at Keith's shapes sturdy. "Twice Told Tales" looks fair in Ambassador-Metropolitan opener.

"V.I.P.s" is fancy in third frame at Palace. "New Kind of Love" looms wow in second round at Embassy. "For Love or Money" shapes mild in second at Town. "Leopard" is socko in second at Dupont. "Running Man" shapes soft in second at Trans-Lux.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.49) — "Twice Told Tales" (UA). Fair $8,000 or close. Last week, "Rampage" (WB), $8,500.

Apex (KB) (940; $1.25-$1.40) — "Conjugal Bed" (Embassy). Boff $8,000 or over. Last week, "Fiasco in Milan" (Indie), $2,000.

Calvert (Mann) (900; $1.25-$1.50)—"Name Is Ivan" (Indie) (2d wk). Mild $3,000 after initialing at $5,000.

Dupont (Mann) (400; 90-$1.55)—"Leopard" (20th) (2d wk). Sock $7,000 after $9,000 opener.

Embassy (Loew) (567; $1.25-$2)—"New Kind of Love" (Par) (2d wk). Wow $9,000 after $10,600 last week.

Keith's (RKO) (1,838; $1-$1.49)—"Stolen Hours" (UA). Lofty $12,000. Last week, "Johnny Cool" (UA) (2d wk), $8,000.

MacArthur (KB) (900; $1.25-$1.40)—"Heavens Above" (Janus) (3d wk). Trim $7,000. Last week, $7,300.

Ontario (KB) (1,240; $1.75-$3)—"Lawrence of Arabia" (Col) (34th wk). Fair $5,000. Last week, $5,100.

Palace (Loew) (2,360; $1.25-$1.80)—"V.I.P.s" (MGM) (3d wk). Fancy $14,500. Last week, $16,400.

Playhouse (TL) (459; $1.25-$1.80)—"L-Shaped Room" (Col) (17th wk). Quiet $2,000. Last week, same.

Plaza (TL) (278; $1.25-$1.80)—"Promises, Promises" (Indie) (3d wk). Neat $7,500. Last week, $7,700.

Town (King) (800; $1.25-$1.80)—"For Love or Money" (U) (2d wk). Mild $6,000 after $7,000 opener.

Trans-Lux (TL) (899; $1.49-$2)—"Running Man" (Col) (2d wk). Soft $4,500 after initialing at $5,500.

Uptown (SW) (1,300; $1.65-$2.75)—"How West Was Won" (MGM) (32d wk). Big $9,000. Last week, $8,500.

Warner (SW) (1,250; $1.50-$2.75)—"Cleopatra" (20th) (17th wk). Smash $13,000. Last week, $13,500.

'Sea' Lively $10,000 In Philly; 'New Love' Okay 13G; 'V.I.P.s' Fat 12G

Philadelphia, Oct. 22.

Very few newcomers here this week, but the weather is proving the biggest handicap at the boxoffice. The few new entrants are playing small arty houses. "The Leopard" looks moderate in second round at the Randolph. "20,000 Leagues Under Sea" shapes trim in second frame at Stanton.

"V.I.P.s" still is doing nicely in fourth at Arcadia. "8½" looms fast in second round, daydating two houses. "Rampage" is rated dull in second at Goldman.

Estimates for This Week

Arcadia (S&S) (623; $1.20-$1.80) "V.I.P.s" (MGM) (4th wk). Smart $12,000. Last week, $16,000.

Boyd (SW) (1,536; $2-$2.75)—"How West Was Won" (MGM) (33d wk). Big $8,000. Last week, $8,000.

Bryn Mawr (Goldman) (680; $1.49) — "8½" (Embassy). Hep $6,000 for second week. Last week, $7,100.

Fox (Milgram) (2,400; 95-$1.80)—"New Kind of Love" (Par) (2d wk). Okay $13,000. Last week, $13,000.

Goldman (Goldman) (1,000; 95-$1.80)—"Rampage" (WB) (2d wk). Slow $6,000. Last week, $10,000.

Lane (SW) (1,000; $1.49) — "Mouse on Moon" (Lope) (3d wk). Fair $3,500. Last week, $3,000.

Midtown (Goldman) (1,200; 95-$1.80)—"Two Nights with Cleopatra" (Indie) (2d wk). Dull $5,000. Last week, $7,000.

Randolph (Goldman) (2,200; 95-$1.80)—"Leopard" (20th) (2d wk). Slim $7,000. Last week, $11,500.

Stanley (SW) (1,450;$2.50-$3)—"Cleopatra" (20th) (17th wk). Wow $22,000 or close. Last week, $23,000.

Stanton (SW) (1,483; 95-$1.80)—"20,000 Leagues Under Sea" (BV) (reissue) (2d wk). Trim $10,000. Last week, $12,000.

Studio (Goldberg) (400; 95-$1.80)—"Bell, Bare, Beautiful" (Indie) and "Naked Holiday" (Indie). Good $3,400. Last week, "Free, White, 21" (Indie) and "Playgirl After Dark" (Indie), $3,200.

Trans-Lux (T-L) (500; 95-$1.80)—"Running Man" (Col) (2d wk). Weak $3,000. Last week, $5,500.

World (Rugoff) (500; 95-$1.80)—"8½" (Emb) (2d wk). Fast $6,600. Last week, $7,000.

Yorktown (SW) (1,000; $1.49)—"Carry On Regardless" (Indie). Fine $4,200. Last week, "La Dolce Vita" (Indie), $2,800.

LOS ANGELES

(Continued from page 9)

Bed" (Emb) (m.o.). Fine $3,300. Last week, "Sporting Life" (Cont) (5th wk), $2,200.

Fox Wilshire (FWC) (1,990; $2-$2.40)—"New Kind of Love" (Par) (3d wk). Good $9,000. Last week, $10,000.

Beverly (State) (1,150; $2-$2.40)—"Wives and Lovers" (Par) (4th wk). Stout $4,500. Last week, $5,000.

Hollywood Paramount (State) (1,468; $1.55-$2.40) — "V.I.P.s" (MGM) (6th wk). Bustling $14,000. Last week, $16,000.

Chinese (FWC) (1,408; $2-$2.40)—"Irma La Douce" (UA) (16th wk). Tall $11,000 or over. Last week, $12,000.

Vogue, El Rey (FWC) (810; 856; $1.25-$1.49)—"Women of World" (Emb) and "David and Lisa" (Cont) (14th wk, Vogue; 1st wk, El Rey). Breezy $7,000. Last week, Vogue, $5,500.

Pantages (RKO) (1,512; $2.50-$5.50 — "Cleopatra" (20th) (18th wk). Classy $32,000 or close. Last week, $36,500.

Warner Hollywood (SW) (1,291; $1.25-$2.80) — "How West Was Won" (MGM) (35th wk). Lofty $23,000. Last week, $21,900.

Warner Beverly (SW) (1,316; $1.65-$3.50)—"Lawrence of Arabia" (Col) (44th wk). Solid $10,000. Last week, $11,400.

'Shock' Hotsy 8G, Cincy; 'Cleo' 9G, 17

Cincinnati, Oct. 22.

"Shock Corridor" looks nice at Palace as lone downtown entry currently. Sound holdovers and two state conventions are offsetting the sting of pro-basketball's season start and airings of Cincy Royals games. "V.I.P.s" in fourth week at Albee and "20,000 Leagues Under Sea" in second frame at Keith's are standout. "Cleopatra" bids for a nipup in 17th round at Grand. Ditto for "How West Was Won" at Capitol and "Irma La Douce" at outlying Valley. Outlook is fairish for "The Leopard," daydating hilltop arters.

Estimates for This Week

Albee (RKO) (3,100; $1.25-$1.80)—"V.I.P.s" (MGM) (4th wk). Nice $9,000 after $9,500 last week.

Capitol (SW-Cinerama) (1,540; $1.25-$2.75) — "How West Was Won" (MGM) (32d wk). Big $8,000. Last week, $8,500.

Esquire Art (Cin-T-Co) (500; $1.25)—"The Leopard" (20th). Fair $1,500. Last week, "Sporting Life" (Cont), $1,300. Daydating Hyde Park Art.

Grand (RKO) (1,396; $1.80-$3)—"Cleopatra" (20th) (17th wk). Nice $9,000, and a lift over $8,500 last week.

Guild (Vance) (272; $1.25)—"The Suitor" (Indie). Meek $1,200 Last week, "Name Is Ivan" (Indie) (2d wk), $1,000.

Hyde Park Art (Cin-T-Co) (700; $1.25)—"Leopard" (20th). So-so $1,200. Last week, "Sporting Life" (Cont), $1,000.

Keith's (Cin-T-Co) (1,500; $1.25-$1.50)—"20,000 Leagues Under Sea" (BV) (reissue) (2d wk). Oke $6,000 after $7,500 for first.

Palace (RKO) (2,600; $1-$1.25)—"Shock Corridor" (AA). Fine $8,000. Last week, "Rampage" (WB), ditto.

Twin Drive-In (Cin-T-Co) (West side only, 800 cars; $1)—"Girl Hunters" (Indie) and "Murder On Campus" (Indie). Fair $6,000. Last week, "Man With X-Ray Eyes" (AI) and "Terrified" (AI), $7,000.

Valley (Cin-T-Co) (1,275; $1.50-$1.80)—"Irma La Douce" (UA) (12th wk). Solid $7,000 after $7,500 in 11th round. Holds to Nov. 13 when "Under Yum Yum Tree" (Col) opens.

'Zoo' Moderate $9,500, Frisco; 'West' Wow 26G

San Francisco, Oct. 22.

Only two new films unveiled here currently and they are not proving much of a boost to biz. "Horrors of Black Zoo" looks moderate on opener at Paramount while "Running Man" is rated fairly good in first at the St. Francis. "How West Was Won" still is great in 34th session at Orpheum. "Lawrence of Arabia" shapes hotsy in 39th round at the United Artists.

Estimates for This Week

Alexandria (United Calif.) (1,444; $5)—"Cleopatra" (20th) (17th) wk). Big $17,000 or close. Last week, $18,000.

Coronet (United Calif.) (1,250; $2-$2.50)—"New Kind of Love" (Par) (3d wk). Nice $4,500 or near. Last week, $5,000.

Embassy (Dibble-McLean) (1,400; $1.75)—"V.I.P.s" (MGM) (4th wk). Great $11,000 or thereabouts. Last week, $11,500.

Esquire (No. Coast) (846; $1.25-$1.50)—"Irma La Douce" (UA) and "Hud" (Par) (subruns) (2d wk). Big $6,500. Last week, $7,500.

Golden Gate (RKO) (2,850; $1.25-$1.50)—"Rampage" (WB) (2d wk). Slow $7,000 or near. Last week, $11,000.

Metro (United Calif.) (1,000; $1.75-$2)—"Mondo Cane" (Times) (21st wk). Good $2,800. Last week, $3,000.

Music Hall (Ros) (365; $1.49)—"L-Shaped Room" (Col) (18th wk). Fine $2,200. Last week, $2,500.

Orpheum (Cinedome) (1,439; $2.75-$3.95) — "How West Was Won" (MGM) (34th wk). Pushing to great $26,000 or close. Last week, $25,000.

Paramount (Par) (2,646; $1.50-$1.75)—"Horrors of Black Zoo" (AA). Moderate $9,500 looms. Last week, "Shock Corridor" (AA) (9 days), $8,000.

Presidio (Art Theatre Guild) 750; $1.25-$1.50)—"Lord of Flies" (Cont) (6th wk). Hep $2,800. Last week, $3,000.

St. Francis (Par) (1,400; $1.50-$1.75)—"Running Man" (Col). Fair good $10,000 or close. Last week, "Cry of Battle" (AA), $7,500.

United Artists (No. Coast) (1,148; $3-$3.75)—"Lawrence of Arabia" (Col) (39th wk). Torrid $9,500 or near. Last week, $10,000.

Vogue (S. F. Theatres) (365; $2)—"Stranger Knocks" (T-L) (9th wk). Big $3,000. Last week, $4,000.

Warfield (FWC) (2,656; $1.50-$1.80) — "20,000 Leagues Under Sea" (BV) (reissue) (2d wk). Okay $9,000 or close. Last week, $14,500.

'Toys' Slick $8,000 In Balto; 'Altona' Good 6G; 'Irma' Great 11G, 15th

Baltimore, Oct. 22.

Downtown and suburban firstruns are slightly up this week via new films doing well. "Toys in Attic" is nice in first at suburban Ambassador. "New Kind of Love" is lively in same at the Town. "Condemned of Altona" looms good in first at tiny Charles.

Still leading the holdovers is "Cleopatra," good in 17th round at the Hipp. "Irma La Douce" looks sock in 15th session at downtown Little and suburban Senator. "V.I.Ps" is fair in fourth stanza at Stanton. "The Leopard" shapes fast in second at Mayfair.

Estimates for This Week

Ambassador (Durkee) (800; 50-$1.50)—"Toys in Attic" (UA). Good $8,000 in first week of return to firstrun policy.

Avalon (Freedman) (850; $1.50) — "Playgirl and War Minister" (Union). Fair $2,000. Last week, "The Law" (Embassy), $2,500.

Charles (Fruchtman) (500; 50-$1.50) — "Condemned of Altona" (20th). Good $6,000. Last week, "Mouse on Moon" (Lope) (4th wk), $4,000.

Five West (Schwaber) (435; 90-$1.50) — "Playboy of Western World" (Janus). Fair $2,000. Last week, "Mondo Cane" (Times) 9th wk), $1,900.

Hippodrome (T-L) (2,200; $1.50-$3.50) — "Cleopatra" (20th) (17th wk). Fine $13,000. Last week, $14,500.

Little (T-L) (300; 50-$1.65) — "Irma La Douce" (UA) (15th wk). Great $5,000. Last week, $5,500.

New (Fruchtman) (1,600; 50-$1.50)—"Women of World" (Embassy) (4th wk). Pleasing $6,000. Last week, $8,000.

Mayfair (Fruchtman) (700; 50-$1.50)—"Leopard" (20th) (2d wk). Hep $8,000. Last week, $12,000.

Playhouse (Schwaber) (365; 90-$1.50) — "L-Shaped Room" (Col) (16th wk). Steady $2,000. Last week, $2,100.

Stanton (Fruchtman) (2,800; 50-$1.50)—"V.I.P.s" (20th) (4th wk). Fair $8,000. Last week, $12,000.

Senator (Durkee) (960; 90-$1.50)—"Irma La Douce" (UA) (15th wk). Big $6,000. Last week, $4,000.

Town (T-L) (1,125; 50-$1.50)—"New Kind of Love" (Par). Smooth $10,000. Last week, "Haunting" (MGM) (2d wk), $8,000.

Rex (Freedman) (1,100; $1.50)—"Scum of Earth" (Indie). Fair $3,000. Last week, "Naked Witch" (Indie) (2d wk), $1,500.

Det. Solid; 'Lilies' Sockeroo $20,000, 'Rampage' Hot 12G; 'V.I.P.s' Wham 22G

Detroit, Oct. 22.

Strong newcomers are combining with strong holdovers to add up to good grossing prospects this week. "Lilies of Field" is whopping at Grand Circus on opener. "Rampage" shapes good at Palms also in first. "The Haunting" looks nice at the Adams for initial round. "Cleopatra" stays wham in 17th session at the United Artists. "How West Was Won" continues mighty for 34th round at Music Hall. "V.I.P.s" smash fourth week.

Estimates for This Week

Fox (Downtown Fox Corp.) (5,041; $1.25-$1.49)—"That Kind of Girl" (Indie) and "Young Go Wild" (Indie) (2d wk). Oke $10,000. Last week, $13,500.

Michigan (United Detroit) (4,926; $1.25-$1.49)—"V.I.P.s" (MGM) (4th wk). Terrific $22,000. Last week, $22,500.

Palms (UD) (2,995; $1.25-$1.49)—"Rampage" (WB) and "Voodoo Village" (Indie). Good $12,000. Last week. "Johnny Cool" (UA) (2d wk), $11,000.

Madison (UD) (1,408; $1.25-$1.49)—"Leopard" (20th) (3d wk). Down to okay $5,000. Last week, $6,000.

Grand Circus (UD) (1,400; $1.25-$1.49)—"Lilies of Field" (UA). Great $20,000 or close. Last week, "Stolen Hours" (UA), $11,000.

Adams (Community) (1,700; $1.23-$1.50) — "Haunting" (MGM) and "Dune with a Halo" (MGM). Fine $9,000. Last week, "20,000 Leagues Under the Sea" (BV) (reissue) (2d wk), $8,000.

United Artists (UA) (1,667; $1.50-$3.50) — "Cleopatra" (20th) (17th wk). Wham $15,000 or near. Last week, $15,200.

Music Hall (Beacon Enterprises) (1,213; $1.25-$2.80) — "How West Was Won" (MGM) (34th wk). Wow $14,500. Last week, $14,000.

Mercury (Suburban Detroit) (1,468; $1-$1.80) — "New Kind of Love" (Par) (3d wk). Hep $7,000. Last week, $7,500.

Trans-Lux Krim (Trans-Lux) (980; $1.65) — "Sporting Life" (Indie) (3d wk). Good $4,500. Last week, $6,000.

BROADWAY

(Continued from page 9)

Monday (21). In ahead, "La Poupee" (Hakim) (8th wk). Down to mild $3,500 in five days after $3,800 for seventh regular week.

Little Carnegie (Landau) (520; $1.25-$2)—"Sporting Life" (Cont) (15th wk). The 14th session finished yesterday (Tues.) was passable $5,500 after $6,000 for 13th week.

Murray Hill (Rugoff Th.) (565; $1.50-$2)—"Lilies of Field" (UA) (4th wk). Third week completed Monday (21) was smash $12,000 or close after $14,000 for second frame.

Paris (Pathe Cinema) (568; $1.50-$2) — "Devil and 10 Commandments" (Union) (2d wk). First round ended Sunday (20) was fine $10,000.

Plaza (Lopert) (525; $1.50-$2)—"Leopard" (20th) (11th-final wk). The 10th stanza completed Monday (21) was fast $6,500 after $7,000 for ninth. "Muriel" (UA) is due in Oct. 30.

Sutton (Rugoff Th.) (561; $1.50-$2) — "Any Number Can Win" (MGM) (3d wk). Second session ended Monday (21) was sockeroo $18,000 or close after $22,000 for opener.

Toho Cinema (Toho) (299; $1.50-$2) — "Chushingura" (Toho) (3d wk). This week ening tomorow (Thurs.) is heading for great $8,000 or near after $9,000 for second.

Tower East (Loew) (588; $1.50-$2)—"Lord of Flies" (Cont) (10th wk). Ninth stanza ended Monday (21) was fine $6,000 or near after $7,000 for eighth.

Trans-Lux East (T-L) (600; $1.25-$2) — "Gone Are the Days" (Indie) (5th wk). Fourth session ended Sunday (20) was big $7,200 after $8,700 for third. "All Way Home" (Par) opens Oct. 28.

Trans-Lux 52d St. (T-L) (540; $1.25-$2) — "Rampage" (WB) (2d wk). First round finished yesterday (Tues.) was okay $5,700. Daydating with Paramount. "Face of War" (Janus) replaces Oct. 31.

Trans-Lux 85th St. (T-L) (550; $1.25-$2) — "Stolen Hours" (UA) (2d wk). Initial week ended yesterday (Tues.) was okay $6,000. "The Leopard" (20th) opens Oct. 30.

FROM THE MA
VARONE'. . . . .

The Boxoffice Barrage Begins With This Two

THE NEW YORK TIMES, SUNDAY, OCTOBER 20, 1963.

THIS, WE PROMISE, IS A FILM YOU

ON JUNE 8, 1961, when we announced the American premiere of Carl Foreman's "The Guns Of Navarone" at the Criterion Theatre, we made the following statement:

"This, we promise, is the most exciting motion picture you will ever see."

If you were one of the millions upon millions of people throughout the world who were thrilled by "The Guns Of Navarone," and who made it one of the greatest box-office attractions in movie history, you know that we didn't let you down. We kept our word.

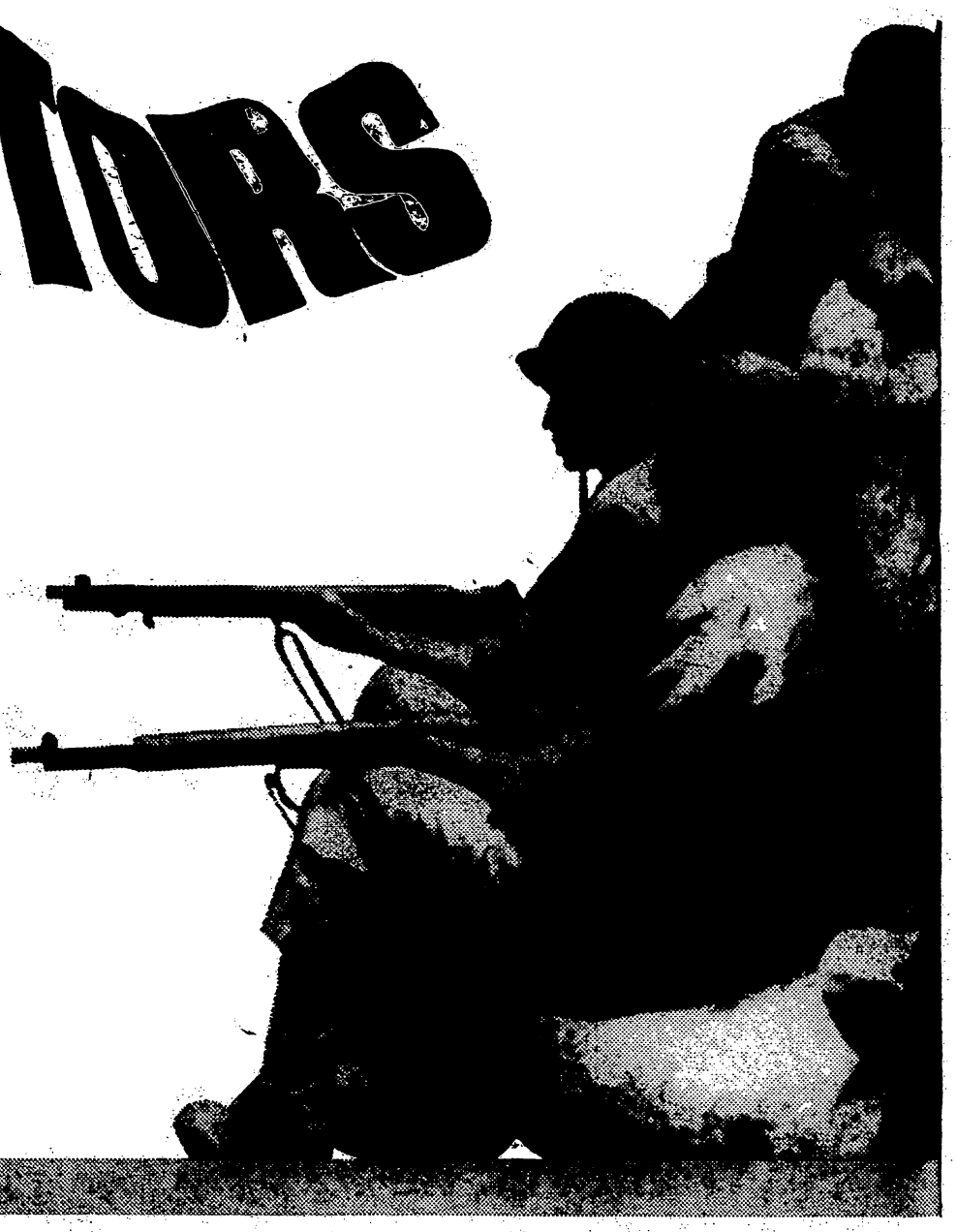
Now we have the good fortune to present "The Victors" —Carl Foreman's first film since "The Guns Of Navarone." Once again the American premiere takes place at the Criterion Theatre, with a concurrent engagement at the Sutton Theatre. And once again, with absolute confidence, we are making you a promise:

1. *In all your life, you have never seen a film like "The Victors."*
2. *"The Victors" is a film you will never want, or be able, to forget.*

Finally, we predict: In its uncompromising honesty, "The Victors" will be the most controversial film of this or any other year.

COLUMBIA PICTURES
presents
CARL FOREMAN'S

THE VICTORS



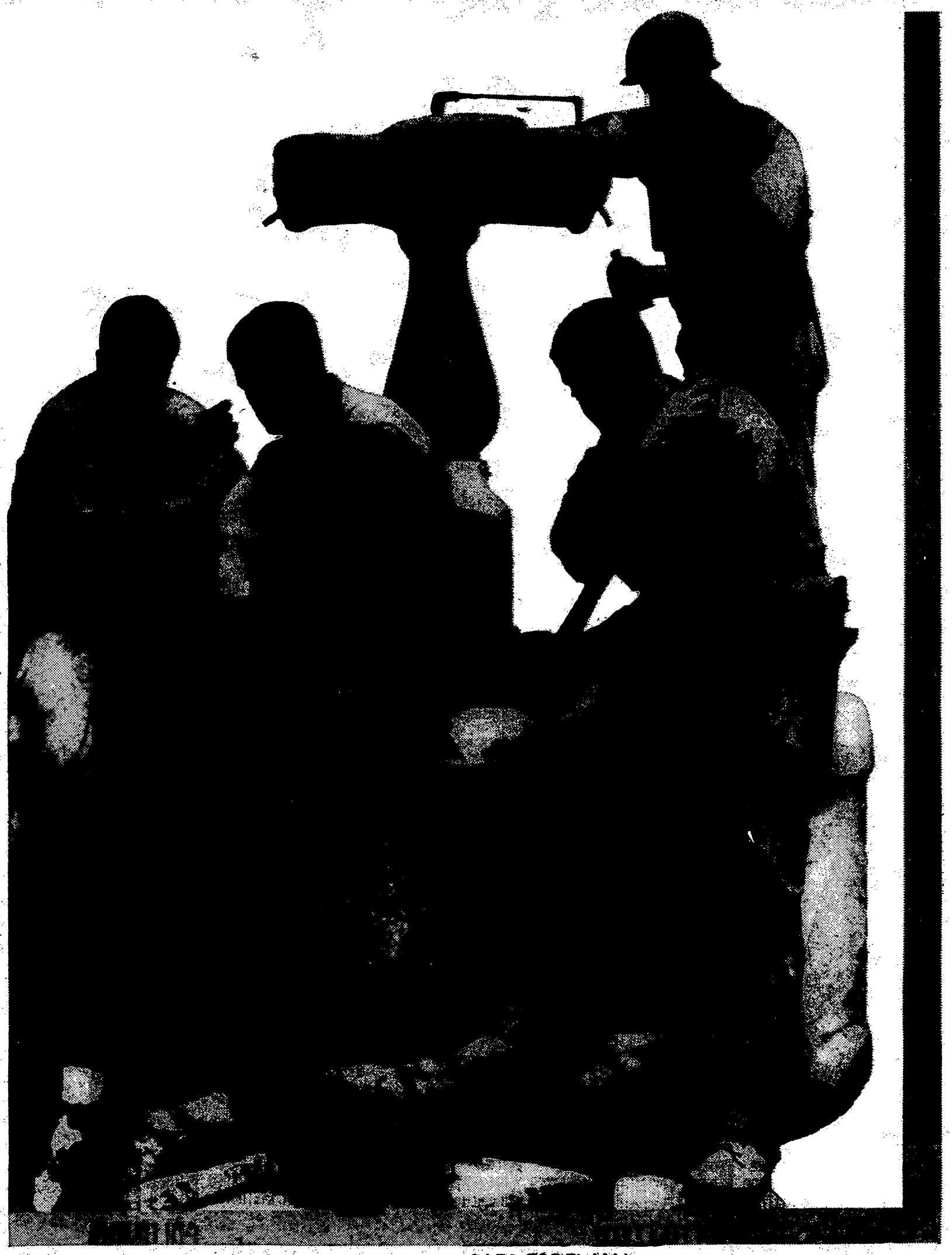
American Premiere New York Dec. 19th
Criterion Theatre and Sutton Theatre
Royal Premiere Performance: London Nov. 18th
Royal Premiere Performance: Stockholm Dec. 13th
Royal Premiere Performance: Copenhagen Dec. 17th
Los Angeles Premiere Dec. 22nd

starring VINCENT EDWARDS · ALBERT FINNEY · GEORGE HAMILTON · MELINA MERCOURI · JEANNE MOREAU · GEORGE PEPPARD · MAURICE RONET · ROSANNA SCHIAFFINO · ROMY SCHNEIDER · ELKE SOMMER · ELI WALLACH · and MICHAEL CALLAN as ELDRIDGE · co-starring PETER FONDA · JAMES MITCHUM · SENTA BERGER · and JOEL FLATEAU

-page ad In New York And Los Angeles !

THE NEW YORK TIMES, SUNDAY, OCTOBER 20, 1963.

WILL NEVER WANT TO FORGET!



From the book by ALEXANDER BARON · Music by SOL KAPLAN · Written, Produced and Directed by CARL FOREMAN

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THE SIX MOST EXCITING WOMEN IN THE WORLD...
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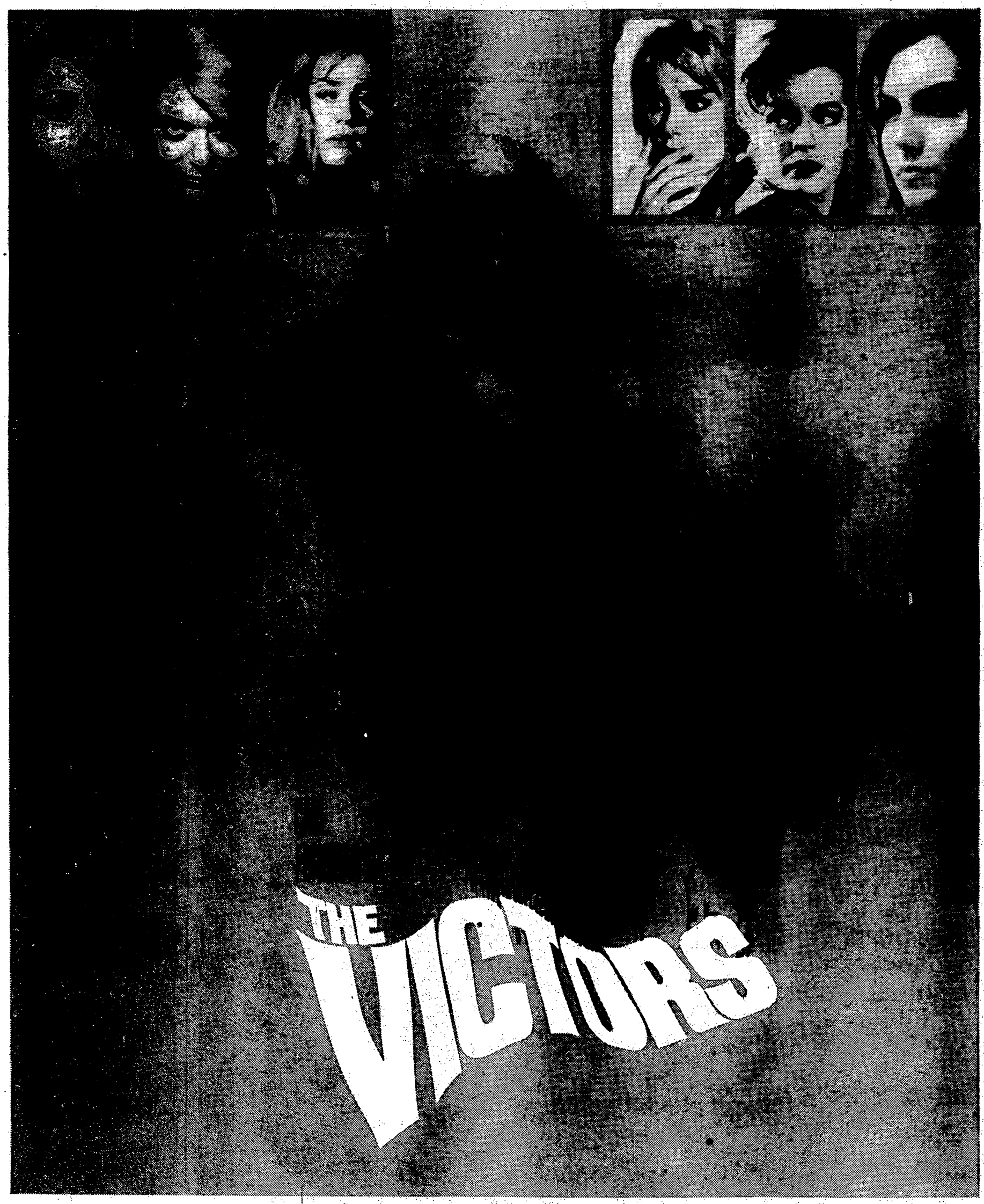

starring VINCENT EDWARDS · ALBERT FINNEY · GEORGE HAMILTON · MELINA MERCOURI · JEANNE MOREAU · GEORGE PEPPARD · MAURICE RONET · ROSANNA SCHIAFFINO · ROMY SCHNEIDER · ELKE SOMMER · ELI WALLACH · and MICHAEL CALLAN as ELDRIDGE · co-starring PETER FONDA · JAMES MITCHUM · SENTA BERGER · and JOEL FLATEAU

From the book by ALEXANDER BARON · SOL KAPLAN Written, Produced and Directed by CARL FOREMAN A HIGHROAD PRODUCTION · PANAVISION®

...From COLUMBIA

San Francisco's 21 From 17 Nations

San Francisco, Oct. 22.

Twenty-one features from 17 countries will be unspooled here at the seventh annual San Francisco international film fest getting underway next Wednesday (30) and running through Nov. 12. In addition to the 35m feature competition, fest will also sponsor competitions in 35m shorts, 35m newsreels, 16m art films and 16m communications films.

Carl Foreman's "The Victors" kicks off the fest the evening of Nov. 30 with its world preem screening at the Metro Theatre, where all fest events are held. The Columbia release, however, will not be in competition. The other 20 features, all of which are in competition, are as follows:

"The Paper Man," Mexico, Oct. 31.
"Weekend," Denmark, Nov. 1.
"The Lizards," Italy, Nov. 2.
"No Way Out," The Philippines, matinee, Nov. 3.
"The Sharkhunters," Mexico, and "The Spitting Image," Netherlands, double-billed, evenings, Nov. 3.
"The Boxer," Czechoslovakia, Nov. 4.
"The Aimless Ballet," Korea, and "Kozara," Yugoslavia, double-billed, Nov. 5.
"The Courtesan," India, and "How To Be Loved," Poland, double-billed, Nov. 6.
"The Innocents," Argentina, and "Paula Gautiva," Argentina, double-billed, Nov. 7.
"The Doll," Sweden, and "The Moving Finger," U.S.A., double-billed, Nov. 8.
"An Optimistic Tragedy," Russia, Nov. 9.
"The Love Eterne," Hong Kong, matinee, Nov. 10.
"My Enemy The Sea," Japan, evening, Nov. 10.
"A Pleasant Young Gentleman," Greece, Nov. 11; and "Being Two Isn't Easy," Japan, Nov. 12.

During the daytime hours on Nov. 6-8, the Metro will show—free of charge, to the public—the series of approximately 40 16m pix in competition in the films-as-communication category. A similar program of free shorts will be shown on the afternoons of Nov. 4-5. There will be a charge, however, for the 16m films-as-art showings during the day Nov. 11.

Jurors include American author Eugene Burdick; Hollywood director-writer Delmer Daves; Mexican director-actor-producer Emilio Fernandez; former Venice fest director Flores Ammannati, and Russian director Sergei Mikhalkov. Irving M. Levin is founder and fest director.

Second Metro 'Flipper' On Screen Before Video Version Ready For Air

Hollywood, Oct. 22.

Metro, following up b. o. success of "Flipper," has assigned its producer-director, Ivan Tors, to film a sequel, "Flipper And The Pirates" skedded for January shooting. Art Arthur will write screenplay. Luke Halpin will repeat role of boy.

Tors left over weekend for West Indies to scout location sites, having just returned from South African shooting of "Rhino," also a Metro release. Sequel will not interfere with announced teleseries, based on dolphin-boy saga, for which Metro is committed to NBC-TV, to be aired during 1964-65 season. However, Tors will not participate in teleseries "Flipper And The Pirates" will be completed and in release before first tv seg goes on air.

DIRECTORS CONTINUE TOWARD A MERGER

Those merger negotiations between the Screen Directors International Guild and the Directors Guild of America are still going on. In progress for the past months, the talks are believed progressing and there's still a note of optimism regarding the eventual effecting of a merger.

There are many points to be worked out. Thorn-bearing issues are not identified. Usual fear of leaks prevails. Elements on both sides favor merging but way may be long and hard. As someone put it, "as long as we're talking, we're not fighting." And that's an important point. Two groups have had some pretty bitter battles in the past.

Gloom In Wake of 'Mirror's' Doom

By ABEL GREEN

(Re the text below: N.Y. film touters rue demise of Mirror especially. Never snooty, paper was ever a god haven for stories re new releases.)

Dramatic shutdown of the N.Y. Daily Mirror, second largest daily in the U.S. (circulation, over 800,000 daily and 1,000,000 Sunday)—so sudden in fact that Mirror staffers bitterly complained they "had to learn it from radio and tv broadcasts"—puts Hearst's N.Y. Journal-American and the N.Y. Daily News in the spotlight in the circulation race. It also puts the Hearst afternoon J-A, which has started a round-the-clock "starlight edition", in focus with its mutiplicity of Broadway and other columnists, and conjecture as to how these "will shake out". The Daily News, top U.S. circulation (2,000,000 daily, 3,000,000 Sunday) tabloid, is also after a division of the Mirror's circulation and claims having added over 400,000, which would consitute 50% of the now defunct tab's circulation.

The Mirror's foldo was one of the best kept newspaper secrets despite recurrent rumors, focusing chiefly around "merging" with the "meme maison" Journal-American. Repeatedly, however, Mirror publisher Charles B. McCabe had pointed to the Mirror's circulation advances and denied it categorically although, to intimates, when William Randolph Hearst Jr. was asked the same question not too long ago he laconically replied, "Anything can happen in this day and age of costs". Hearst, incidentally, came to the Mirror's East 45th St. plant on the evening of the foldo (he usually headquarters in the Hearst Magazines Bldg. on 8th Ave. and 57th St.). Also present were grandson John Hearst Jr., an associate editor of the Mirror.

Scoopers Scooped

The complete surprise of it all was dramatized, for example, by Robert Coleman, the paper's drama critic and oldest in consecutive employment staffer (two weeks less than the paper's 39 years' existence) who was told it between acts at the show he was reviewing. TV-radio columnist John David Griffin, for example, left the Mirror at 4:50 without being told but within the ensuing hour his secretary phoned it to him. Vet tv-radio editor "Uncle" Nick Kenny, just out of St. Clare's Hospital (N.Y.) following a siege of hepatitis, learned it from broadcasts—"I must be a helluva tv-radio editor when I had to learn it from over the air," he commented. Walter Winchell's longtime "girl Friday" Rose Bigman phoned the columnist that "that rumor is around again and maybe there's something to it this time".

The shift of a phalanx of Mirror's columnists to the Journal-American raises show biz and journalistic conjecture on "how will they shake out eventually".

The News, which acquired the "good will, physical assets—two printing plants—and other intangible assets", took over relatively fewer features, dominantly in the cartoon field (Al Capp's "Li'l Abner", "Henry", "Joe Palooka", "Kerry Drake", "Dan Flagg", "Mickey Finn", "Apartment 3-G", "Brother Juniper", "Rex Morgan" plus the "Post Position" (racing competition) and Geraldi's "Roosevelt Form" (also racing), plus Sidney Fields' "profile-interview" column, "Only Human", Edgar Ansel Mowrer's "World Affairs" (political column), and "By George!", another humor column.

Journal's Galaxy

Walter Winchell, "Society by Suzy" (she's Aileen Elder in private life), Dan Parker (sports), Victor Riesel (labor), Bill Slocum (Gotham scene), "Dear Abby" (lovelorn; she's Abigail Van Buren, in private life Mrs. Morton Phillips), Milt Caniff's "Steve Canyon" cartoon; Drew Pearson's "Washington Merry-Go-Round," Harry Hershfield, Sheilah Graham are the Mirror headliners who were shifted to the Journal-American.

Dorothy Kilgallen, Louis Sobol and Bert Bacharach already cover the Broadway-show biz scene; the new "Cholly Knickerbocker" (Charles Van Rensalaer, who succeeded Igor Cassini) and a flock of Hearst Headline Service and King Features syndicated columnists have long been in the Journal-American.

Mirror staffers stated that after 29-1/2 years the severance pay will come to 60 weeks' salary. Coleman and Kenny, among the byliners, would qualify. So would Dan Parker except that he is set at the J-A.

With the formal announcement of the Mirror's abrupt cessation of publication with the Wednesday (Oct. 16) issue was stated that "over $3,500,000" in severance pay would be disbursed.

Mirror people who were shifted without breach either to the J-A or News do not get severance pay; this is merely a continuance of service.

Reputed Big Loss

The Mirror reportedly lost $2,500,000 to date in the 1963 semester forcing the Hearst Corp. to the decision because of prohibitive mounting costs and continued losses. Latter, in postmortem analysis, reportedly could have been curbed, or even could have turned into the black, had the 5c price been tilted to a dime, as did the afternoon sheets. Even a 7c price could have put the Mirror on the road into the profit ledger, but since the News decided to adhere to the nickle, presumably in light of its healthier linage volume, the Mirror couldn't risk the tilt. Conjecture now is that the News, with the a.m. tabloid field 100% to itself—the newly competitive "starlight" edition of the J-A in a kingsize or "standard" daily—will go to 10c.

The Mirror's move also puts spotlight anew on a couple of other "sick" metropolitan dailies despite the fact that there are now only six in the field—the a.m. Times, Trib and News and the afternoon J-A, World-Telegram & Sun and Post.

16 In Heyday

At the turn-of-the-century New York had 16 newspapers—the Times, Commercial Advertiser, Herald, Morning Journal, Mail & Express, Evening News, Post, Press, Morning Sun, Eve. Sun, Telegram, Tribune, Morning World, Eve. World, Star and Gazette.

As late as 1930 Gotham and a dozen dailies, including the Times, the merged Herald-Tribune, Post, Mirror, the then separate Journal (p.m.) and American (a.m.), News, Graphic and four dailies that later merged into one but then individually known as the Telegram, Morning and Eve. World, and the Sun.

George Barrett's N.Y. Times story of the Mirror's foldo is for the archives, an excellent report on a topical news, even fortified by a thorough backgrounding of the dwindling Gotham newspaper scene; the history of the Hearst dynasty; the pros-and-cons of reported factionalism within the Hearst top echelon (Dick Berlin, Bill Hearst Jr. et al.); the "Old Man's" feudal living and spending (Hearst Sr.); the dynasty's economics, etc.

The Times was alone in editorializing on "Death of The Mirror", concluding, "The Mirror was no ornament to the profession; but it did have its own character, it did appeal to nearly a million readers a day, did add some variety to the city's press. Above all, it was a living, breathing newspaper which yesterday had printer's ink running in its veins and today is but another chapter in the history of the Hearst empire".

The News has made no comment on Guild attacks for alleged moves to "monopolize" the morning tabloid field in New York although there will be more on that, successful or otherwise, as Newspaper Guild spokesmen plan taking their cause to the U.S. Attorney-General Robert F. Kennedy. White House press secretary Pierre Salinger, coincidentally, spoke out against the Mirror's demise, counseling other newspapers "to do some soul-searching" if they want to survive.

114-Day Strike Hit All

The 114-day newspaper blackout which affected all seven New York dailies from pre-Xmas well into the New Year had many of them against the financial ropes.

The Mirror claimed it never recovered. All the others pointed to the fact that none quite recovered their former circulations, an historic cataclysm once the reading habit is broken. Along with circulation, advertising linage hit all seven dailies following the 114-day blackout.

(Now that "we had our legs cut out from under us", as one Mirror byliner put it, there is heard comment that the unions might have been in a mood dicker if the Mirror management had given any realistic information that things were that tough, before its peremptory foldo).

Mirror management postmortem observation was "that if it had to be done, best it be done pronto instead of confusion by prolonging the agony with any 'two weeks' notice'."

To this, final-edition Mirror staffers point to the lack of confusion—and the irony of it—as the paper decided to print all four editions. And this was done by a stunned albeit surprisingly nonalcoholic staff.

(The "Front Page" Hecht & MacArthur stuff seemingly belongs to the Prohibition era, Chicago newspapering days, because the staffers went about their jobs with professionalism despite the shock, interupting only to reassure wives and kin that what they heard in radio-tv was correct). However, there was a little of the farewell toasting; also some lachrymose moments as some collected their personal belongings and others decided not to be haunted by any ghosts and left most of their stuff behind.

Jimmy Breslin did some good color for the Trib on the foldo, and the Post also went in for the sentiment. The Times' coverage was strictly topical and historic.

Besides the News' 2,500,000 circulation figures—"over 400,000 additional" as result of the Mirror's death—the N.Y. Times estimated a 35,000 tilt; the Trib, which ran 30,000 extra, claimed having sold 20,000.

The J-A, which was stymied in its first-night attempt with the "starlight edition" but since okayed by the pressmen's union (which had stated this publication move called for "renegotiation"), is trumpeting its Mirror's columnar and other feature acquisitions to pick up some of that around-the-clock extra circulation.

Publisher Charles B. McCabe established an employment bureau at the paper and James Baysinger, in charge, said "a number of placements" have been made.

Mirror staffer Thomas J. Murphy, executive veepee of the N.Y. Newspaper Guild, said that the State Labor Dept. had okayed unemployment benefits to be paid pronto without the normal one-week waiting period.

At the "Jennie" premiere, the newspaper bunch, seemingly looking for veteran aislesitter Bob Coleman to felicitate him, were struck by his absence and asked the VARIETY man if the management perchance had suddenly withdrawn firstnight privileges to the Mary Martin musical. So happened Coleman told this reporter he "would pass up this opening as he didn't want to have to answer a lot questions".

Coleman recalled how he got the job two weeks after the Mirror's founding in 1924. George Holland had it, but when brothers-in-law George M. Cohan and Sam H. Harris offered him a p.a. legit job, he asked Coleman would he become the legit and movie critic. (Holland, Harris and Cohan were married to the three Nolan Sisters). Coleman eventually brought in Dorothy Herzog to handle films. Coleman says, "I've never had a real vacation in all these 39 years, other than when they put me on a boat to Nassau to recover from an illness some years ago, and I'm just gonna take a nice long one until something hops up".

Broadway had two "personal" sorrows, unusual in a Street preoccupied with its own travail. The loss of the Mirror hit the Main Streeters with the same impact as did many of its 800,000-1,000,000 readers; and the other focused around Mary Martin. She was saluted by all for her Spartan courage in giving-her-all with undoubted full knowledge that "Jennie" was below-par for a MM vehicle.

Yank Group's O.O. Of Soviet Studios

Washington, Oct. 22.

Producer-director Frank Capra heads a film delegation going to Moscow for a technical look-see at the Soviet picture industry.

Group left for Russia Saturday (19) to reciprocate a visit to this country by a Soviet delegation.

Also in the group are three officers of the Society of Motion Picture and Television Engineers. They are SMPTE exec. v.p. Ethan Stifle of Eastman Kodak; engineering v.p. Dr. Deane White of Dupont and society Governor William Gephart, Jr. of General Film Laboratories in Hollywood.

In Moscow the group will visit Mosfilm Studios, the Moscow Film Copying Plant, the State Institute of Cinematography, the All-Union Scientific Research Cinephotographic Institute and a color film printing plant.

Then the delegation will tour studios in Leningrad, Kiev, Odessa, Tbilisi and Alma Ata before their Nov. 10 return to the U.S.

Fellows-Fishbein-duPont Start Spillane Yarn In Jan. '64; First of Four

Hollywood, Oct. 22.

Producer Robert Fellows, who is partnered with financiers Sam Ford Fishbein and Mrs. Ricky duPont in new company to bear their names, will first produce "The Snake" in January. It derives from the upcoming Mickey Spillane "Mike Hammer" novel and in which Spillane will star as well as adapt to screen. Roy Rowland will direct $750,000-budgetter.

Fellows, who last did a 10-pix John Wayne slate ending in 1956, will follow with "The Green Woman," unpublished Spillane yarn (not a "Hammer" tale), and also is prepping "Formosa," which he projected several years ago as both an RKO and Warner Bros. production but never was launched. Marion Hargrove, who scripted originally, will update screenplay. New combine also owns all Spillane properties.

Fishbein, meanwhile, is in midst of building a $3,000,000 theatre and sound stage facility in Phoenix, to open in January under tag of Arizona Center. Center will operate as a legit house, with 3,000 seats, first four months of every year, then can be converted to a sound stage for motion picture filming.

Set for first season here are Betsy Palmer in "South Pacific"; Anna Maria Alberghetti, "Firefly"; Steve Lawrence and Eydie Gorme, "Pal Joey"; John Raitt, "Kismet".

SPAIN'S DOCU CONGRESS BESTOWS ITS PRIZES

Bilbao, Oct. 22.

Fifth International Documentary Film Congress awarded its prize to the Canadian entry, "Pour la Suite du Monde," and named the Czech short, "Grandmother Cibernatic," and "Un Present du Fleuve" from France in runner-up trophy positions.

Brazil won the Latin American contest and a gold medal for "History of Praia" and Spain's "Biscay 4" ran second. Denmark walked off with the top prize in the Children's Film Division with "The Bicyclist," based on a Hans Christian Andersen tale.

Saamuel Bronston's "El Camino Real," produced last year in California and Majorca to commemorate the 250th anniversary of Fray Juniper Serra, who founded a network of missions along the California coast, received the Jaime de Foxa Cup.

Founded by the Baron de Guell, the festival has been making strides beyond its original conception as a Latin American documentary gathering—including the Philippines and Portugal. This year, entries were screened from Germany, Austria, Belgium, Denmark, France, Greece, Holland, Hungary, England, Italy, Canada, the United States, Austria China, India, Japan and Morocco—giving the fest Int'l scope beyond the 12 nations participating from Hispano-America.

U.S. Supreme Court Sure to Hand Down Crucial Censor & Copyright Decisions

Washington, Oct. 22.

A major censorship ruling will likely highlight the show business opinions of the U.S. Supreme Court which opened its new term recently.

The stage was set for a major censorship review last term when the Court decided to hear back-to-back arguments on two film and book banning cases. Arguments had already been heard on the conviction of Cleveland Heights, Ohio, theatre owner Nico Jacobellis for showing "The Lovers." When the tribunal agreed later to hear the case of Los Angeles book dealer Bradley Smith, convicted for selling the Henry Miller novel "Tropic of Cancer," it took the unusual step of rescheduling "The Lovers" case.

From the combined cases the Court is expected to set guidelines for lower courts and juries to decide what is obscene and what is artistically and socially important.

The heed for new rules apparently stems from the conflicting lower court decisions on the present high court censorship standards. Several years ago the tribunal said the rule for determining obscenity is whether to the average person, applying community standards, the dominant theme of the material taken as a whole appeals to the purient interest and is devoid of social importance.

Also on the court docket are several other censorship cases and issues of anti-trust in film distributing and exhibiting, FCC and broadcasting and the legal responsibilities of bandleaders.

Censorship

A New York bookseller wants the court to hear his case and work into its censorship doctrine rules for works containing suggestions of perverted sex. The bookseller, Harry Fried, was convicted under the state's obscenity law for selling a paperback "College for Sinners."

A Lakewood, Calif., book dealer is asking the court for an opinion on whether he has to know if a book is obscene before he can be convicted for selling it. The dealer, Samuel Dodd Williamson, said California law doesn't accept as a defense the bookseller's belief that the work sold isn't obscene.

The manager and an employee of Oaks Theatre in Pasadena, Calif., want a ruling in a case where they said they had to prove film shown was not obscene. Eugene Wenzler and John Imlay were convicted in Pasadena Municipal Court for showing the film "First Fling."

A Florida author wants the tribunal to rule on the state's obscenity law, under which his book about a brothel madame was banned.

Robert Tralins, author of "Pleasure Was My Business" said the expose "is socially valuable" and contains "vital matters of public concern." He also questioned the expertise of state witnesses who said the book didn't measure up to Miami's community standards.

Copyright

Harry Toulmin, author of "With Pershing in Mexico" wants the court to decide a "fair use" issue. His infringement suits against the publishers of the novel "They Came to Codura" were rejected by the U.S. District Court in Dayton, Ohio and the Sixth Circuit Court of Appeals.

Toulmin says Glendon Swarthout author of the novel copied two phrases from his factual account giving the novel "an air of authenticity." He says this is infringement and not "fair use" as the lower courts ruled.

Broadcasting

ASCAP's licensing practices are getting another fling by 346 stations.

The tribunal turned down the stations' appeal last year for ASCAP licenses covering only their programs and not web or syndicate products. The stations are asking the court to decide if they can appeal a U.S. District Court ruling against them to an Appeals Court. Last year, after the Supreme Court rebuff, the Second Circuit Court of Appeals ruled that only the high court could hear appeals resulting from the ASCAP consent decree.

The Eleven-Ten Broadcasting Corp., licensee of KRLA, Pasadena, Calif., is asking the tribunal to rule if FCC can revoke a license on grounds not listed in the original hearing notice. The station is backed by the Immaculate Conception Church of Los Angeles and the Lake Congregational Church of Pasadena who say KRLA is the only area station carrying religious programs. FCC's revokation of KRLA's license was upheld by the U.S. Court of Appeals here.

Films—Antitrust

A Philadelphia theatre owner wants the court to rule on the grounds used by a U.S. District Court in rejecting his antitrust suit against three other theatre owners and the seven major distributors.

Viking Theatre Corp, owner of one house in Philadelphia, says the Federal Court put too many limits on the evidence it could present in the case. Viking's lawyer is Edward Bennett Williams.

Viking charged William Goldman Theatres and Stanley Warner, each owning three first runs, and Fox, owning one, with conspiring with the distributors to divide the market and drive Viking out of business.

The District Court only accepted as evidence films for which Viking bid and then ruled the house didn't have enough evidence to prove conspiracy or claim injury. This ruling was upheld by the Third Circuit Court of Appeals.

Music

American Federation of Musicians wants the High Court to decide if a bandleader, who as a union member, collects and turns over union dues to headquarters, is violating the Taft-Hartley Act. That law forbids employers to give money to unions.

In the case of AFM New York local 802 versus Ben Cutler, the union wants a court ruling on whether a bandleader or the person hiring the band is the legal employer.

The U.S. District and Appeals Courts in New York said the bandleader, collecting dues from sidemen, is an employer and issued injunctions against this practice.

Disney-Ralke In Quiet Ending of 'Trade Secret' Tiff

Hollywood, Oct. 22.

Legal dispute between Walt Disney Productions and Ralke Co. of Los Angeles over rights to Disney's 360-degree projection system, Circarama, and counterclaim filed by Ralke have been dismissed by mutual consent, according to Donn Tatum, Disney executive veepee, who stated no monetary consideration was involved in termination of actions.

Disney originally started litigation against Ralke in an alleged "trade secret" suit over the system, which features a theatre with a 360-degree screen, and Ralke charged unfair competition in $1,500,000 counter-suit. He contended the 360-degree projection dates back to 19th Century, and could not involve "trade secrets" either of his organization or of Walt Disney Productions.

Tatum in his statement said, based upon testimony taken and an examination of records, no evidence was found of any infringement of the Disney rights with respect to process up until time of settlement Oct. 17.

HIPP, CLEVE, SWITCH

Babin to Operate—Silverthrone Remaining

Cleveland, Oct. 22.

Elmer Babin, owner of several Cleveland downtown buildings, is taking over operation of Hippodrome Theatre Nov. 1. He owns the Hippodrome Building which houses the 3,500-capacity house. Current leaser is the Eastern Hipp Theatre Corp. of which Robert Smerling of Newark, is vice president.

Jack Silverthorne, manager of the Hippodrome for 13 years, stays on as general manager. New duties include buying and booking first-run product for the independent house which will be run by Hipp Bldg. Co.

SIR ROBERT KERRIDGE EYES YANK PRODUCT

Los Angeles, Oct. 22.

"There will be a revival in cinema visits providing theatres and exhibitors really get out after it. The general stream of product that is coming off the line is very good," stated Sir Robert Kerridge, head of New Zealand's Kerridge-Odeon Circuit, while here. The circuit chief, whose chain is a proprietary company owned equally by himself and the J. Arthur Rank syndicate, is here for a few days enroute to New Zealand from a two-month visit in Britain.

"Although my visit is in the nature of a stopoff, I have many business associations here and it provides not only an opportunity to look at some of the new product but to know where the interest is going. We're very optimistic in New Zealand and the current year, which goes through the end of March, will be our record year to date. We're working at it and during the past year have erected nine new theatres."

Sir Robert also explained that the K-O Circuit had 130 theatres in New Zealand with the major houses located in the metropolitan areas. These houses include some that are exclusively for live theatre as, with the absence of tv in New Zealand, live entertainment has remained an important part of showbiz. Some of the houses are also equipped to serve dual purposes, being primarily film theatres but equipped for legit when so desired.

"We have no television, and therefore we have had the advantage of seeing what could happen if it did materialize. However, it is not too likely at present. Our tastes in theatre and films is basically the same as those in Australia. There's comparatively little interest in New Zealand in foreign-language films and most of the product is British and American. There's almost no film production, a few documentary shorts and that's about it.

"However, Kerridge-Odeon is also the largest distributor of motion pictures in New Zealand and we handle all the British and most of the American 16m films. This is a very important item with all the military posts, schools, etc. These are in addition to the approximately 500 theatres in New Zealand," he stated.

Asked about censorship or classification of films, Sir Robert said that it was handled indentically as the British handle it with most of the classifications or cuts being those that were used in Great Britain.

Film Inspection Service Forced to Reemploy Ousted Roy Hirstius

Washington, Oct. 22.

National Labor Relations Board has cited Film Inspection Service Inc. of New Orleans for unfair labor practices. A three-member panel of the Board upheld a Trial Examiner's recommendation for the unfair labor rap on the company which inspects and repairs motion picture film for shipment to Louisiana, Mississippi, Alabama and Florida for seven major distributors.

In backing the examiner's recommendation, the Board ordered the company to reinstate a business agent for Local B-57, IATSE and the Motion Picture Machine Operators of the U. S. and Canada.

The business agent, Roy Hirstius was fired after several disputes with company prez Daniel Brandon. The Board upheld the Examiner's reasoning that Hirstius was discharged primarily because of union activities although other factors were involved.

Under the Board's decision the company is ordered to rehire Hirstius without prejudice to his seniority and other rights and with full back pay.

Panel members were NLRB Chairman Frank McCulloch and members John Fanning and Gerald Brown.

Amusement Stock Quotations

Week Ended Tues. (22)

N. Y. Stock Exchange

1963 High	1963 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
15⅜	12⅛	ABC Vending	201	13⅞	13⅛	13⅛	— ¼
38¼	27⅞	Am Br-Par Th	666	33¾	31⅞	33¾	+1
21⅜	14½	Ampex	1084	19⅜	17⅞	19⅛	+1⅛
81¾	42½	CBS	473	81¾	76⅛	80⅝	+4
18¾	12⅛	Chris Craft	153	13¾	13	13¼	
29½	22¼	Col Pix	107	25½	23¼	23⅞	—1⅜
46	45⅛	Decca	12	45½	45½	45½	
46⅜	27¾	Disney	469	45⅜	44	44¼	— ½
122⅜	106⅛	Eastman Kdk	449	114½	110⅜	113	+2½
6⅜	5¼	EMI	117	5¾	5½	5⅝	+ ⅛
16½	9⅝	Glen Alden	241	14⅜	13¾	13⅞	— ⅜
23¾	15¾	Loew's Thea.	81	17⅝	17¼	17¼	— ⅛
68¾	48	MCA Inc.	27	64	61½	62¾	+1¾
37¼	15	Metromedia	678	37¾	34½	37	+2¼
37¼	28	MGM	176	32½	30¾	30¾	
12¾	7⅞	Nat. G'l Corp.	753	11⅜	9⅞	11¼	+1½
24¾	20½	Outlet	†1430	22¾	22	22¾	..
53⅛	35¼	Paramount	235	51⅝	48¼	48⅜	—2⅜
211½	120½	Polaroid	1424	167½	150½	152⅝	—8
93½	56	RCA	3157	93½	78½	91¾	+13⅝
10¼	6¾	Republic	60	9⅜	9⅛	9⅜	+ ⅛
16⅝	14	Rep. pfd.	7	15⅝	15½	15½	— ⅛
25¾	20½	Stanley War.	65	24½	23⅝	24	
45⅜	31	Storer	30	40½	39¾	40½	+ ½
28¼	17⅞	Taft Bdcst.	516	24¾	23½	24⅛	+ ⅛
37	20	20th-Fox	307	33¼	31⅛	31⅞	— ⅛
32	17¾	United Artists	345	24⅛	22⅛	22⅞	— ⅞
16¼	12⅞	Warner Bros.	650	15¾	14⅝	15¼	+ ¾
75	51	Zenith	1791	75	66⅜	74⅝	+8⅝

American Stock Exchange

4	2⅛	Allied Artists	162	3⅜	2⅜	2⅞	+ ⅜
8¾	5	BalM'nt GAC	25	7	6½	7	
12¼	6¾	Cam-P'kway	56	9¼	8¾	8¾	+ ¼
24⅞	16⅞	Cap. Cit. Bdc.	104	22⅞	20½	21⅞	+1⅝
17½	12⅞	Cinerama Inc.	454	16⅜	15⅜	15¾	— ⅛
9	6½	Desilu Prods.	48	7½	1¼	7⅜	— ¼
8¾	4¾	Filmways	134	8¾	8¼	8¼	— ⅛
11⅞	9	Movielab	6	9¾	9¼	9½	+ ¼
13	5¾	MPO Vid	167	13¼	10⅜	13¼	+3
3⅝	2⅛	Reeves Bdcst.	11	3	2⅞	2⅞	..
5⅛	2⅞	Reeves Ind.	149	3⅜	3⅛	3⅛	— ⅛
17¾	13¼	Rollins Bdcst.	32	16	15¼	16	+1⅛
25⅜	16¾	Screen Gems	19	20½	19⅞	20	+ ⅛
22	8⅝	Technicolor	1651	22	20⅝	20⅝	— ⅝
6¾	4⅛	Teleprompter	225	6	4¾	6	+1¼
2¾	⅞	Tele-Indus	110	1¼	1⅛	1¼	+ ⅛
14½	11	Trans-Lux	8	12	11½	11⅝	— ⅛

* Week Ended Mon. (21).
†Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Commonwealth Theatres of Puerto Rico	6⅛	7	+ ⅛
Four Star Television	10¼	11¼	+1
Gen. Aniline & Film	335	363	—5
General Drive-in	9⅝	10½	— ⅛
Magna Pictures	1⅝	2	..
Medallion Pictures	14¾	16	+ ½
Pickwick International	4	4¾	— ¼
Premier Albums	5⅞	6⅝	..
Rust Craft Greeting Cards	12	13⅛	— ¼
Seven Arts Productions	7½	8⅛	+ ⅛
Transcontinent Television	19	20⅛	— ⅛
U. A. Theatres	10¼	11¾	
Universal Pictures	66	70½	..
Walter Reade-Sterling Inc.	3½	4⅛	+ ¼
Wometco Enterprises	37½	40¼	+3¼
Wrather Corp.	7¼	8	+ ½

(Source: National Assn. of Securities Dealers Inc.)

British Films Face Deep Crisis

Continued from page 3

will mature. However, the Films Council was in secret session again yesterday (Mon.), though there was little prospect of any immediate action.

To a large extent, there appears to be a defeatist attitude to the problem. Among five major trade associations, only the Federation of British Film Makers has come out openly in favor of immediate remedial measures such as the creation of a third circuit, higher Quota, etc.

It has the backing, whether it likes it or not, of the Federation of Film Unions, which is openly challenging threats of redundancy and demanding strong action either from industry or the government. The FFU was in session last weekend formulating an agreed policy to combat the redundancy threats.

As an ironical tailpiece, even the most diehard conservatives among the film producing fraternity believe that there is no hope of governmental intervention until the Labor Party returns to power. In the event of a Socialist victory at the next general election—whenever that may be—Harold Wilson would certainly be named Prime Minister.

The industry recalls his vigorous measures, as president of the Board of Trade, in 1948 when he introduced a 45% Quota for British films and sponsored legislation to create a Government films bank, via the National Film Finance Corp. He will certainly have priority political issues on his agenda if and when he becomes premier, but he is remembered as someone with knowledge and practical experience about the film industry.

Patman

Continued from page 4

Industries, Louis Chesler, Circle Film Laboratories, Carona Productions, Dor Theatre Television Co., Essex Universal Corp., Fabian, Film Management Corp. James Kaufman, Spyros Skouras, David Stillman, Moulin Productions, Stillten Productions, Triple-B Productions, Zwillinger Productions, Joseph Harris, Associated Productions, Robin International, Horizon-Sam Spiegel, Holiday Films, California Studios.

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BOSTON	CAPRI	MEMPHIS	LOEW'S PALACE
BUFFALO	CENTER	NEW YORK	PREMIERE SHOWCASE
CHARLESTON	KEARSE	NEW ORLEANS	SAENGER
CHARLOTTE	CAROLINA	OKLAHOMA CITY	WILL ROGERS
CHICAGO	SHOWCASE THEATRES	PHILADELPHIA	FOX
CINCINNATI	VALLEY	PORTLAND	IRVINGTON
CLEVELAND	HIPPODROME	SALT LAKE CITY	UTAH
DENVER	CENTER	SAN DIEGO	CINEMA 21
DES MOINES	PARAMOUNT	SAN FRANCISCO	EMBASSY
DETROIT	PALMS	SEATTLE	COLISEUM
INDIANAPOLIS	CIRCLE	ST. LOUIS	FOX
JACKSONVILLE	CENTER	WASHINGTON	PALACE

and in Canada: Toronto ... Odeon Showcase Theatres; Montreal ... Loew's; Vancouver ... Vogue.

Stepchild Treatment Given Outside Producers by Majors—G. Montgomery

Hollywood, Oct. 22.

Although he has had considerable experience as an independent producer, George Montgomery does not believe that there is adequate cooperation on the part of major studios with the smaller or medium-budget indie filmmaker.

"The studios do not help in any way to encourage such people to be creative," he said. "The amount of attention they give to the smaller indie company in the way of technical advice—particularly in the field of promotion and publicity where they could be really helpful—is neglible, only whatever is left over in the way of time and talent not required on their own major productions.

Montgomery is currently preparing production on two films which he and Ferde Grofe Jr. plan to shoot back to back, if possible, on location in the Zulu Sea, Mindanao, and the Philippines. They are "From Hell To Borneo," an action-adventure drama, and "The Girl—rillas," a comedy (his first). Both are medium budgeters and will be shot in Technicolor and Techniscope with primarily the same crews used on Montgomery's previous pix.

Montgomery expects to leave for the Philippines in three or four weeks and start shooting about Dec. 1. The film will be flown back to Technicolor here for processing. He will try to do some of the editing on the first film during the short lapse between films. Otherwise, both will have to await his return to Hollywood. Cutting and editing will take most of next summer and the producer hopes to have the first feature ready for fall, 1964, release. The other will follow in about six months.

A releasing deal has not yet been made. Montgomery said that he was presently having discussions with three different outlets —one of which is presumed to be Warners, which handled his three previous films.

Although the actor-producer-director got his legit "feet wet" in summer stock this year and last and is enthused enough about it to be willing to try a Broadway play, he doesn't see how he can undertake anything in that field for at least a year.

Look for Better Terms in Egypt

Motion Picture Export Assn. is expected to reveal shortly the successful conclusion of negotiations with the Egyptian government re the remittance impasse which has existed for the last eight or nine months.

During that time, the Egyptian government has—without formally blocking remittances of MPEA companies—simply refused to authorize the transferral of moneys earned by the U. S. film firms. Under the agreement which exists, the companies are allowed to remit 70% of their earnings, leaving 30% in Egypt, which is actually just about the amount required to run their offices.

It's understood that the MPEA's Rome rep, Leo Hochstetter, made a recent trip to Cairo where he was able to make arrangements for "the renewal and regular remittance, on a periodic basis," of the money being earned by the Yanks. Latter have continued to send new pix into Egypt despite the fiscal problems.

BURSTIN GROUP BUYS N.Y. FILMER FOR LEGIT

Loew's Commodore Theatre, a 2,715-seat film house on New York's eastside, has been acquired for legit by the Burstin Syndicate, headed by Joseph R. Burstin. Partnered in the venture with Burstin, who also has his own advertising agency, are Milt Warner and Bernard Waltzer. The three are also coproducing "The Theatre of Peretz" for a Nov. 5 opening at the Gate Theatre, N. Y.

The Commodore was acquired for a down payment of $50,000. Loew's holds a purchase money mortgage of $450,000.

1-Man Show Plus Pic

Milwaukee, Oct. 22.

Sumner Kernan, who has developed a one-man presentation called "The Effrontery of Walt Whitman," goes into the Downer Theatre next Wednesday (30) as added bait to Molière's "Le Bourgeois Gentilhomme," a film with players of Comedie Francaise. He has an option for an additional week.

Working on a raised platform in the orchestra pit, Kernan will give one performance nightly during the week and two each on Fridays and Saturdays, with a possible Sunday matinee. His program is flexible, running from 35 minutes to an hour, and the house is charging regular admission rates. Kernan, who sometimes works as a legit publicist in Milwaukee, has been giving the Whitman recitations at colleges, PTA groups and women's clubs.

Spain's Latest 'Western': 'Last of the Mohicans' With Jeffrey Hunter

Madrid, Oct. 22.

Production of Spain-made Westerns has stepped up a notch. German producer-director Harald Reinl is under way for a remake of "The Last of the Mohicans."

Coming back to Spain to star in this German-Spain coproduction is Jeffrey Hunter, who played the Jesus in "King of Kings" three years ago. Femme leads in "Mohicans" have been assigned to Geneieve Cluny and Dorian Grey. Spanish thesps Antonio Casas and Jose Guardiola round out the cast.

At the moment, there are four Westerns in production. Ty Hardin is directing and coproducing "Boudine," in which he heads up the cast. European-based Yank Frank Latimore is starring with Nuria Torrey in "Stagecoach Driver;" Tony Russell is protecting ex-Sophia Loren double Scilla Gabel at gunpoint in "Horsemen of Terror" and Spain-based American actor Richard Harrison gets Gloria Milland in "The Taste of Vengeance."

LOOKING AHEAD TO TOA: KLEIN'S TALK OPENER

Hollywood, Oct. 22.

Eugene V. Klein, president of National General Corp., will deliver the opening talk next Monday (28) at the second Theatre Owners of America exhibitor convention in the Americana Hotel, New York. Klein will speak on subject "Horizons Unlimited."

Other skedded talks for the session include "The Progressive Exhibitor Looks Ahead," Richard A. Smith, General Drive-In Theatres, Bosont; "A Look Behind and A Look Ahead at Industry Legislation," E. LaMar Sarra, Florida State Theatres; "A Look at Pay-TV," Philip F. Harling, Stanley Warner Corp. and "A Look Ahead at Theatre Trends," Drew Eberson, New York.

Other speakers throughout the convention include Norman Levinson, Trans-Texas Theatres; Richard P. Brandt, Trans-Lux Corp.; Sidney Deneau, Continental Distrib. Co.; Melvin Brown, Peachtree Theatre, Atlanta, and Bosley Crowther, New York Times film critic.

Touter Sues Thesp

Los Angeles, Oct. 22.

Charging breach of contract, publicist Paul Ross slapped a Superior Court suit against Barry Sullivan asking $21,350 judgment for services performed for actor and two Does.

Action claims Ross had an oral agreement with Sullivan for period Jan. 1, 1959 to April 1, 1962, under which the publicist was to receive 5% of Sullivan's yearly gross arnings. He claims pact was terminated in April, 1962.

DIVERSIFY INTO MUSIC

Walter Reade Unites With Composer Frank Loesser

Walter Reade - Sterling and Frank Loesser's Frank Music Corp. have formed a jointly owned music publishing company to be called Walter Reade-Sterling Music Corp. Purpose is the worldwide exploitation of music rights from film sources controlled by R-S and its subsids.

Frank will have complete management responsibility for the company, with R-S supplying copyrights to its film scores and soundtracks. R-S and Frank each will appoint three directors to the new company's board, with R-S owning 50.5% of the outstanding common stock.

EMBASSY IN CENSUS: 30 NAMES, 9 FLAGS

Embassy Pictures, Joseph E. Levine's indie, has 30 top-billed actors from nine different countries starring in Levine releases. Although that fact itself is a rather contrived newsmaker, it does demonstrate the broadening scope of the Embassy operation.

Represented in this talent array are eight features starring thesps from the U.S., Italy, England, France, Germany, Russia, Belgium, Wales and Sweden.

The U.S. is repped in Levine's little United Nations by Carroll Baker, Elizabeth Ashley, Bob Cummings, Martha Hyer, Alan Ladd and George Peppard, all in "The Carpetbaggers" which Paramount is distributing internationally. Then there's Sammy Davis Jr. in "Three Penny Opera," Peter Falk and Arthur Kennedy in the Italian-Russian-American coproduction "Italiano Brava Gente," Jack Palance in "A Ghost at Noon," Bette Davis in "The Empty Canvas" and Peter Lawford and Davis Jr. in "The Major and the Private."

The Italian contingent consists of Sophia Loren and Marcello Mastroianni who costar in "Yesterday, Today and Tomorrow" and who both have and continue to figure prominantly in Levine's production program. Mastroianni will next make "Casanova" for Levine and later will do a pic or two in the U.S. for him.

England finds Jack Hawkins in "Zulu" and June Ritchie in "Opera" while Wales has Stanley Baker in "Zulu," which he also coproduced, and Sweden is represented by Ulla Jaconsson in the same picture. From Germany there's Horst Buchholz in "Canvas," Curt Jurgens, Hildegarde Neff and Walter Giller in "Three Penny" and Frtiz Lang in "Ghost." France has Brigitte Bardot in "Ghost," Lino Ventura in "Opera" and Georges Wilson in "Canvas." The Soviet Union has three top stars in "Gente," namely Gianna Prokhorenko, Tatiana Samoilova and Leo Prokunof. Catherine Spaak reps Belgium in "Canvas."

As diverse as the nationalities of the performers are the locales where the pictures were made. And there are more projects in works involving several of these people and places in future work. It all serves to demonstrate the UN style of production which has become Levine's pattern and is a growing modus operandi among several of the more progressive filmmaking outfits around today.

Critic, Now 79, Junketing 'Mad, Mad World' Preem

Albany, Oct. 22.

Edgar S. Van Olinda, critic and columnist for Albany Times-Union, who celebrated his 79th birthday, was among those honored by Greater Albany Chamber of Commerce at a "Salute Breakfast" in De Witt Clinton Hotel here.

Van Olinda, who will fly to Los Angeles Oct. 29 for the Coast premiere of "It's a Mad, Mad, Mad World," was specifically saluted for his contributions to community music.

A former tenor and member of the old Albani Quartet (which made stage appearances in local theatre, years ago), as well as of St. Peter's Episcopal Church Choir and the Albany Mendelssohn Club, "Van" recalled that the first motion pictures he saw were in Sunday School—before film houses were in operation. Initial feature film he viewed was "The Great Train Robbery," at Albany's Leland Theatre, then operated by the late F. F. Proctor.

Making Films While Making a Nation

Erik Barnouw has combined a career as associate professor of dramatic arts at Columbia U. with active moonlighting in radio and video scripts. Taking a Fulbright year off in India recently, the result is a Columbia U. Press volume at $7.50 in collaboration with S. Krishnaswamy, "Indian Film." It is a peculariarly interesting perspective from which to approach that (a) new nation and (b) ancient culture.

Emphasis is given the propaganda reliance upon films of its own creation by the Indian government. This creates clashes between the commercial industry and the government, since the latter favors itself and its educational objectives while the boxoffice showmen of India complain that they get scant aid to compete in the world markets and, against that neglect, have local screen time preempted for the showing of government documentaries.

The book carries a great many fascinating photographs and is rich with anecdota of the curious studio practices and screen plots of Indian feature films. Readers of VARIETY over the years will already have obtained insights into the incredible profusion of production there and the financial failure of most of it, together with the unheard-of rates of usury.

Barnouw books presents the panoramic sweep of the phenomenon of a nation with three main Hollywoods of its own—Madras, Bombay and Calcutta—producing in different dialects. If much of the product has been folksy and primitive, some great classics have been produced. India, too, shares with California subservience to the tyranny of fantastically paid film stars.

The book should have a lasting usefulness as a handy reference source. The growing numbers of students who study the cinema as a medium of international communication must find this rewarding stuff. Certainly among the more cerebral denizens of our own U.S. production complexes many will read "Indian Film" with fascination and respect.

Land.

Delmer Daves, On WB Talent Quest In Gotham; Ducks Frisco Festival

A revitalization of Warner Brothers' young talent program is indicated with the arrival in New York Monday (21) of Delmer Daves on a special talent-story hunt. The producer-director-writer, who had been set to be one of the jurors at the upcoming San Francisco film fest, reported he had had to withdraw from the fest at the last minute when WB prez Jack L. Warner asked him to spearhead the New York search.

Daves, who has made some of WB's most profitable pix in the past, especially those spotlighting young talent, reported that he's been given virtual carte blanche in optioning properties and even to testing talent in New York which cannot get to Hollywood because of current commitments.

Producer-director noted that WB's young talent roster, which had been closely tied with the company's tv activities, had recently become thinned out and thus the decision now to beef it up with new contractees. He also reported that this program is closely tied to a new emphasis at WB on production by the theatrical film arm, much of which currently is stemming from Broadway plays and literary properties.

Daves expressed disappointment that he had had to cancel his stint in San Francisco, where fest opens next week, but explained that "after all, Warner does pay my salary." When he had accepted the jury job originally, he said, he had anticipated that just prior to going to the fest he would have finished a first draft of a new screenplay, and would have used the Frisco trip as a brief respite. However, he had found no likely new property on which to start work in the last six weeks, and thus was open to another assignment from Warner's which turned out to be this talent hunt.

He has been working closely with Frisco fest director Irving Levin to find a replacement, and expected one might be set today (Wed.). Daves expects to be in New York at least two weeks and perhaps longer.

Exhib—Forgotten Statutes

Albany, Oct. 22.

"Many" motion picture theatres in New York State are violating the law, by admitting children to evening performances, "without having a matron in attendance."

Louis M. Pesce, of the State Education Dept., so remarked during testimony before Joint Legislative Committee on Offensive and Obscene Material.

It marked the first time this point has been publicly made at the Capitol in recent years.

A spokesman for Joint Committee also declared that a New York City ordinance prohibits the admission of children to theatres "during school hours."

Greco-Turco-Italo 'Flesh & Flower'

Indie producer-director Marion Gering is preparing the production of "Flesh and The Flower" to be shot in Greece and Turkey starting in February. Alfa Productions of Athens, which is controlled jointly by the Alfa Studio and Gering, will be a partner, as will Fitas of Istanbul. Filmar of Italy may also come in on the deal.

Gering expects to follow this with "Status Quo—Death," to be shot on the island of Santorini. In addition, he has acquired the rights to an original story, "Love in Four Difficult Lessons," by Aubrey Wisberg, who did the screenplay for "Flesh and The Flower."

Gering's "Violated Paradise," made in Japan, recently concluded a run at New York's sexploitation Rialto Theatre on Broadway. His "Love on The Riviera" is in national release by Ultra Pictures and his "Bay of St. Michel" is now being distributed in England by Rank. A U.S. deal is pending.

ALLIED ARTISTS MEETS NOV. 13 ON COAST

Allied Artists Corp. will hold its annual meeting Nov. 13 in Hollywood to elect a board of directors and transact any other biz which might ensue. There is nothing else on the slate so far but discussion from attending stockholders is expected regarding the company's $2,747,594 loss reported for fiscal 1963.

Incumbent officers include Claude A. Giroux, chairman; Steve Broidy, prez; George D. Burrows, exec v.p.; Edward Morey, veep and Sherrill Corwin, prez and director of Corwin Theatres; realtor Roger Hurlock; W. Ray Johnston; Paul Porzelt, investment banker; Herman Rifkin, prez of Library Theatres of Boston and Emanuel L. Wolf, an associate of Giroux's.

According to the proxy statement, all officers and directors of the corp. receive aggregate remuneration of $314,281. The only officers listed are Broidy and Burrows, who get $52,000 and $46,000, respectively.

Also listed are several loans made by the two execs to the company over the past two years. At the end of fiscal '63, the unpaid balance on these to Broidy was $73,750 and to Burrows, $12,500. Additionally, Sam Wolfe, attorney of the company, was owed $25,000 at the end of the year for loans made by him. In addition to these sums, Broidy and Burrows have guaranteed several other loans from Chemical Bank New York Trust Co., Union Bank and City National Bank, the latter two Coast banks.

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Atlanta Theatre Operators Elated At Setback To One-Gal Reform Wave

Atlanta, Oct. 22.

Mrs. Christine Smith Gilliam, Atlanta's former motion picture censor and city's official "movie reviewer" after censorship ordinance was declared unconstitutional again finds herself dutyless since statute empowering her to rate features was knocked down by Georgia Supreme Court.

Mrs. Gilliam, in an interview, declared that high court's most recent action makes any supervision of screen fare more difficult.

Meanwhile, exhibitors are continuing to carry UY (unsuitable for youth) designation in their advertisements as required by law. Reason for this is that city has 15 days from when high court killed ordinance to file an appeal. At week's end they still were studying their next move.

Mrs. Gilliam said she felt that rating ordinance was a great service to the public and she did not view it as a measure of prior restraint, as court's ruling contended.

In their ruling high court stated that there can be no "prior rating of censorship of movies." Censorship law was killed 16 months ago and since then films shown in Atlanta have been advertised as "approved" (A), "UY" or "objectionable." Latter two ratings had to be included in ads.

Mrs. Gilliam warned that knocking down of ordinance "opens up the way for more competition for good theatres from those that cater to low public tastes."

She contends the task is to apply "contemporary community standards" to films. No idea, as such, was ever banned and she expressed the belief that "freedom of speech does not affect obscenity."

Mrs. Gilliam told a reporter she reviewed 1,496 films between June, 1962, and Oct. 6, 1963, with 888 receiving and "A" rating and 560 classified as "UY" and 29 deemed "objectionable."

John Turoff, attorney for the Kirkwood Adult Theatre, with which Mrs. Gilliam has been constantly at war and is currently involved in legal action over showing of "The Balcony," which she ruled objectionable, expressed favor over the court's ruling.

"I and the owners of the Kirkwood Theatre oppose obscenity, but we also oppose censorship—particularly if it is enforced by one person."

Robert Moscow, owner of the Central Theatre, said: "The vast majority of theatre owners and operators have a good sense of standards, but not one of us has not had problems with Mrs. Gilliam. She set herself up as a judge of what would corrupt morals and what would not."

John H. Carter, owner-operator of Fine Art Cinema and Capri Cinema, said: "We're elated. We've been looking forward to this for years."

Edwin L. Stern, attorney for the City of Atlanta, said he has not decided what course of action the city will take. "We never attempted to say you can't show a picture," he said. "We were trying to say this is the grade of this picture."

LES BLUMBERG'S NEW PAIR IN SANTA MARIA

Los Angeles, Oct. 22.

Two new film houses will be built in Santa Maria, Cal., some 175 miles north of L.A., by Lester Blumberg, formerly partnered with William R. Foreman in Pacific Drive-In Theatres and now operating Santa Maria Theatres chain.

Initialer will be the Santa Maria Theatre in downtown section of the city, to replace situation destroyed by fire about seven weeks ago. House will cost around $250,000 and seat 1,240. Other, costing $150,000 and seating 500, will be erected in a new shopping center about three miles out of town.

Blumberg also operates two other houses, the Studio in downtown Santa Maria and Highway Drive-In outside of town. New Santa Maria will join Highway as a firstrun operation, others subsequent runs.

Balaban's Rare P.A.

Barney Balaban, Paramount Pictures president, will be guest of honor at the Anti-Defamation League's 50th anni luncheon at the Americana Hotel, Nov. 1. It will be a rare appearance for the exec who rarely turns out for puiblic acclamation.

Balaban for years has been a big boosfer of industry causes, as well as a major contributor. For the most part he's shunned the limelight in philanthropies, however.

News From Nudes In Albuquerque

Albuquerque, Oct. 22.

Ban against two Albuquerque film theatres, instituted this summer by the office of the Santa Fe diocese of the Catholic Church, was lifted last week in an order from Msgr. George V. Rieffer, administrator of the diocese. They are the Route 25 Drive-In and the Esquire Arts Cinema, both operated by Carl Halberg and Tri-C Enterprises.

Msgr. Rieffer issued the lifting in the form of a letter to all Albuquerque parishes, which was read from the pulpits on Oct. 13.

Both houses had been running a number of epidermis epics. About two weeks ago, both theatres went back to a conventional policy.

Esquire hardtopper, which acquired the "Arts Cinema" tag when it started running the nudies, has reverted back to simply the Esquire Theatre in newspaper ads, now that policy has been changed.

Hassle over so-called "obscene" films in the Albuquerque area continues. Advertising department of the Albuquerque Publishing Co. in a letter signed by Malcolm Bolles said the newspaper would take it upon itself to censor film advertising ". . . it deems to be morally or socially unfit for publication . . ."

Bolles dispatched the letter to Albuquerque Theatres (which operates six hardtops and two ozoners); All States (which has three outdoor houses); Circle Drive-In; Fox-Winrock; Roxy "Arts" Theatre; Sunset and Route 25 Theatres, and Tesuque ozoner.

Move is the latest community reaction to films. County commission, on Oct. 28 will consider an ordinance covering so-called "lewd" films. At the moment, Jayne Mansfield's "Promises Promises" continues its third week at Don Pancho's, and a nudie "Take Off Your Clothes and Live" is running at the Roxy.

THEOLOGY PROF HEADS AIR-FILM COMMISH

Rev. Dr. John Walter Bachman, professor of practical theology at Union Theological Seminary in New York, has been elected chairman of the National Council of Churches' Broadcasting & Film Commission. He assume's the succeeding Dr. Harry C. Spencer, general secretary of the Methodist Church's Television, Radio and Film Commission.

The Broadcasting & Film Commission is the interdenominational instrument through which 20 Protestant and Orthodox church bodies cooperate to develop, produce and distribute religious broadcasts and motion pictures. Dr. S. Franklin Mack is its exec director.

New House at Sharon, Pa.

Sharon, Pa., Oct. 22.

Hermitage Development Corp. has awarded the construction contract for a new motion picture theatre and several stores, to be in Hermitage Square, at the intersection of Shenango Valley Freeway and Routes 62 and 18, east of Sharon.

Wellman Associates, which operates several film houses in the Greater Youngstown area, has leased the new house, to be completed late this year.

'Automated' Films

Continued from page 1

run unsupervised, the projectionists largely will do "maintenance" chores.

Motion picture footage for the Jeremy Lepard-produced project is being rounded up from film libraries of the Academy of Motion Picture Arts & Sciences, Paramount, Columbia, RKO Pathe and the Producers Library. Stills are being acquired from such diverse sources as the Smithsonian Institute and Life magazine. Cinerama is also lensing some fresh footage for exhibit.

Par is supplying the 10 vintage silent films which will screen simultaneously in segment of the exhibit which reps Hollywood's silent era.

Lepard heads a crew of 20 craftsmen on project which is budgeted at $2,500,000. At the top, "Journey" is being supervised by the U.S. Dept. of Commerce, but more immediately by the U.S. Commissioner to the World's Fair.

The entire exhibit is being designed here at Cinerama's Santa Monica office and much of it will also be built here and shipped east where it will be reassembled on the Fair grounds.

Those taking the "journey" will move at approximately 70 feet a minute which is equal to a slow walk. Narration written by Ray Bradbury is piped into individual head-sets and is pegged on a "you-are-there" approach.

Exhibit will stress the "progressive" developments in American history with wars subsequently played down, many of them covered with one or two lines of narration.

"Journey" winds with audience transported into outer space, the earth growing smaller behind them. Reflects Bradbury's narration: "The earth is yours, you have made it yours to keep. The stars will be yours if you wish them in your keeping. Your sea is the sky, your destination Alpha Centauri. You will go there. You would not have it otherwise for you wish to live and pass the gift of life on, forever and forever . . ."

Comerford's Sale

Continued from page 1

eastern Pennsylvania and the Southern Tier of New York State. Other valuable real estate holdings, including the Mears Building and Dime Bank Building in downtown Scranton, also are included.

Mike Comerford, a former prez of the Motion Picture Theater Owners of Pennsylvania and a vice-president of the Motion Picture Theatre Owners of America, got his start operating two kinescopes here in 1903. His nickelodeon, a later development, was among the first in the country.

He died in 1939. (His pension setup for employes antedated Social Security by many years.)

Theaters figuring in the sale to Coyne Syndicate include the Comerford, West Side, Rialto and Roosevelt in this city; the Comerford, Clark's Summit, Pa.; Granada, Olyphant, Pa.; Holland, Old Forge, Pa.; Forest City, Forest City, Pa.; Capitol, Honesdale, Pa.; Comerford and Hart, Wilkes-Barre, Pa.; Grand, Hazleton, Pa.; Ritz, Hawley, Pa.; and Capitol, Bloomsburg, Pa.

Some of the situations have found the going rough in the tv era and have not been operating regularly.

Also included are seven theaters in the Binghamton, N. Y. area, including a drive-in under construction at Kirkwood, N. Y.; Comerford Drive-In, Dupont, Pa.; West Side Drive-In, Larksville, Pa.; Hazleton Drive-In, Hazleton; and a 50-per cent interest in the Mid-valley Drive-In near Blakely, Pa.

Other theaters figuring in the deal—all in Pennsylvania—are in Williamsport, Sunbury and Lebanon.

The real estate includes Town Hall, two retail store buildings and two parking lots in the central section of Scranton. The former Bell Theater in East Scranton, now in use as a manufacturing operation, and the former Globe Theater in South Scranton, now operating as the Meco Building, also are included.

Coyne's father, John E. Coyne Sr., will remain in his post as executive vice president and general manager.

Inside Stuff—Pictures

Deal for A. Ronald Lubin to produce "The Love Thieves" as a Glenn Ford starrer for Columbia Pictures is near the closing stage, Yarn, for which Yvette Mimieux is up for femme lead, is based on a libel suit that followed death of so-called "playgirl" Starr Faithfull nearly 40 years ago in N.Y.

Judge Edmund L. Palmieri, in N.Y. Federal Court, denied without a prejudice a motion brought by Buena Vista for determination whether or not fraud had been committed by a theatreowner in Montana. According to the BV complaint, exhib Clarence Golder, prez and chief stockholder of separate companies which last year sold five theatres to National Theatres & Television, later filed an antitrust suit vs. National Theatres, Buena Vista, Paramount, and others, charging them with restraint of trade and discrimination against the theatres sold to National.

Palmieri denied the BV motion, pending the outcome of Golder's antitrust action, now going on in a Utah court.

Director Michelangelo Antonioni, of Italy, has set American jazz composer-performer Paul Horn to etch a jazz score for his next film, as yet untitled. Horn hasn't decided whether to take his regular quintet with him or use Italian musicians on the assignment which he will essay at the end of this year.

Meanwhile, Horn last week gigged on an unusual assignment for "The Time of the Barracudas," Broadway bound play in which Laurence Harvey will star for producer Frederick Brisson. Session, for which Horn contracted orchestra, features music arranged by Gil Evens and a solo stint by Miles Davis. Eight musicians drew union scale of $112 each for six hour session during which they etched "cue" or "mood" music for play.

Seymour Poe of Tokyo

Continued from page 3

house, which was 32 weeks for "Lawrence of Arabia" (Col), counted earlier this year before that film was shifted to the Imperial for extended roadshowing through the end of January. Hard-ticket policy will prevail with top ducat at $5.56, double the previous Tokyo high, also set by "Lawrence." Tickets will be scaled in three categories; for weekday matinees, weekday evenings and weekends and holidays.

"Cleo" will day and date at two theatres still to be selected in Japan's second city of Osaka.

Poe was pleased on discovering that the picture is gossip here as in New York, London or Rome. "In fact," he remarked, "I don't think you can stop a man, woman or well-grown child here and mention 'Cleopatra' without being told something about Elizabeth Taylor and Richard Burton."

When it was suggested that the terms accepted by the exhibs were considered impossible in this buyers' market, Poe said, "It normally would be impossible, but we have a very unique commodity to sell."

Asked about exhibition here, dominated by Toho and Shochiku, Poe offered, "Well, we don't live in a utopia. I think it's a little unrealistic to express dissatisfaction with something that exists in about every major city in the world."

Considering the Japanese market in general, Poe told VARIETY that were it not for the import restrictions, this could become the best foreign territory for American pictures. "I think it's now about fourth," he offered. "But on a per-picture basis, Japan can gross as much as anyplace outside the U.S., including Britain." He noted that "Longest Day," from which 20th-Fox will remit over $3,000,000 from Japan, is doing better here than in any other foreign country.

Base of Show Biz

Reminded of the many epitaphs that have been written for Hollywood, Poe was asked if the American film center is moving toward a renaissance as the world's motion picture capital. "I don't think there has to be a renaissance because there has never been a death," Poe submitted. "But I think everyone in the entertainment business has to have enthusiasm because without enthusiasm there can be no show business."

Poe said he is enthused because of the revitalization of 20th-Fox under Zanuck. "I think this has been proven by the results in changing the company statements from considerable losses to a very respectable profit this year without counting one dollar from the 'Cleopatra' collections," he said. "So if I become optimistic, it's because I consider what has been accomplished and the people with whom I am associated."

Respecting American film making, Poe offered, "I think there will be an increase in the volume of Hollywood production and a decline of runaway production. Many producers of runaway features have learned the shocking facts of life. When there were frozen funds, there was a reason to use them. The advantages of the low cost of foreign labor became less attractive when it became obvious that there were technical disadvantages and when some runaway productions went completely out of hand—I have only to mention 'Cleopatra.' So, many producers have decided to play it safe by making their films in an environment where they can predict what will happen to them."

Strand-That-Was Again In Re-Do

Expenditure by Stanley Warner Corp. for renovation of the Warner Theatre on Broadway has risen to $500,000. The revamped house will open Nov. 17 with Stanley Kramer's "It's a Mad, Mad, Mad, Mad World." It's renamed the New Warner Cinerama Theatre. It's about the fifth major remodeling job done on the house, the onetime Strand, in its 50-year history.

The theatre has been completely gutted and will be an entirely new situation when it reopens in November. Principal changes involve the setting up of the projection system for Cinerama's new single projector process which will make its local deubt with "Mad World." Another major change will be the removal of the loge section to permit projection on a screen 81-feet end-to-end and 30 feet high.

Sections of the procenium arch have been demolished to enable expansion of the screen. Other technical developments include the installation of a new magnetic sound system, including five sets of speakers behind the screen and eight in the auditorium, with 16 supplementary units in lobbies and the mezzanine floor.

Decoratively, architect Drew Eberson is remodeling the Warner into a modern decor. A new ceiling is being installed, there will be ceiling-to-floor spun glass draperies with matching velvet upholstery and lobbies and foyer are being streamlined by the removal of the old plaster ornamentation. Although a big house, the aim is to create an intimate atmosphere in the New Warner. A solid wall will separate the auditorium from the orchestra foyer to eliminate extraneous noises.

The new house will have 1,504 seats, considerably less than the 2,700 chairs first installed when it was the Strand, a Samuel Rothafel stand and First National showcase. First Cinerama moved in during 1953.

Renovation was begun on the theatre in August, at a projected cost of $400,000, which has now increased by $100,000. The "Mad World" preem at the house will be a gala affair in the form of a benefit for the Joseph P. Kennedy Foundation. Many of the Kennedy clan are expected to be on hand, the President himself a hoped-for patron. This is never known until the last minute, however, by usual practice.

N.Y. Gives Art Imports More Time

Continued from page 1

built-in sales appeals via familiar stars, stories, etc., can generally be counted on to do better biz than nine out of 10 imports. Also, since their distribs don't worry too much about theatre overhead and ad-pub costs, many exhibs understandably prefer to play the "known" domestic quantity as opposed to the "unknown" import.

Of the eight new art houses which opened in New York during the 1962-1963 season, one, Loew's Tower East, has devoted its firstrun playing time exclusively to indie domestic product ("Long Day's Journey Into Night" and "Lord of The Flies"). Another newie, the Trans-Lux East has devoted all but three of its 20 weeks of existence to domestic product. The Kips Bay, which opened last October, played domestic product firstrun before shifting to a subrun policy. The new RKO 23d Street also shifted to a subrun policy.

Only Reade-Sterling's 34th Street East, Toho's Toho Cinema, and Embassy's Festival have, of the new theatres, devoted themselves to offshore product exclusively, and that seems to be primarily because they are designed to showcase a parent company's pix. Firstrun playing time at the eighth new artie, Reade-Sterling's Coronet, has been almost equally divided between domestic and foreign films.

N. Y. Art Time By Flag

The following is a country-by-country breakdown on the number of weeks of firstrun playing time in New York City art houses during the Sept. 1, 1962-Aug. 31, 1963 season, as compared to the 1961-1962 season:

COUNTRY	1962-1963	1961-1962
United States	325 weeks	230 weeks
Italy	168	105
France	160	162
Britain	125	147
Japan	55	11
Greece	25	14
Sweden	10	28
India	10	2
Russia	8	14
Argentina	7	3
Mexico	3	5
Germany	2	0
Spain	0	11
Poland	0	4
Yugoslavia	0	3
Czechoslovakia	0	2
Switzerland	0	1
TOTAL	898 weeks	742 weeks

Note: The 1962-1963 season covered 25 firstrun arties, including eight theatres which opened during the 12-month period. The 1961-1962 season embraced 20 firstrun arties, including the legit Henry Miller Theatre which turned film houses for the showing of "La Dolce Vita" and "Les Liaisons Dangereuses." Two houses which had played firstrun during the 1961-1962 season changed to moveover status during the 1962-1963 season.

And 8 Makes 25

The 1962-1963 totals embrace 25 art theatres, including the eight which were opened during the year. The 1961-1962 season embraced 20 houses, including the legit Henry Miller Theatre which enjoyed a comparatively brief fling as an artie for the runs of "La Dolce Vita" and "Les Liaisons Dangereuses." Two houses which had played firstrun during 1961-1962—the 68th Street Playhouse and the 55th Street Playhouse—were devoted principally to moveovers in 1962-1963.

The second most spectacular increase in firstrun playing time (after the U.S.) during the past year was registered by product from Italy: 168 weeks compared to 105 in the year before (see chart). Several pix contributed to the big Italo leap, notably "Divorce Italian Style," which occupied the Paris for almost the entire year. Other Italo long-runners were the sensationalized documentaries, "Mondo Cane" and "Women of The World." French pix held just about even with 162 weeks of firstrun playing time last year, compared to 160 the year previous, while the British total dropped to 125 weeks from 147 in 1961-1962.

The longest running French pic last year was the Oscar-winning "Sundays and Cybele," while the British total was comprised principally of okay-if-not-blockbusting comedies like "Murder at The Gallop," "Heavens Above," and "Mouse on The Moon."

Japanese Improve

Japan scored an impressive increase in New York artie playing time in the season just concluded (55 weeks compared with 11 the year before), largely as a result of the opening in January of the Toho Co.'s intimate showcase, the Toho Cinema. Adding to the Toho total, however, were the 15-week run of "Yojimbo" at the Carnegie Hall Cinema and the 10-week run of "The Island" at the Guild.

Comprising the Greek playing time of 25 weeks last season were the runs of "Phaedra," "Antigone" and "Electra." The 1961-62 total of 14 weeks repped the final weeks of the sensational "Never on Sunday." The decline in Sweden's share of firstrun playing time last season (to 10 weeks from 28) was a reflection of the lighter drawing power of the more recent Ingmar Bergman pix. The 10-week Indian total repped just two pix, "Devi" and "Two Daughters," both of which played the small-seat Cinema II.

The Russian and Argentine totals were earned by "My Name Is Ivan" and "Hand In The Trap," respectively.

The inability of the German film industry to crack the American artie market is sharply dramatized by the fact that no German pic played a New York artie firstrun in 1961-1962, and only one film, "The Good Soldier Schweik" opened in 1962-1963. Pic was still playing as the most recent season came to its official close, thus the slim two-week total playing time for the Germans.

VIP's Break Sod For L.A. Museum

Hollywood, Oct. 22.

Film personalities, past, present and future, along with civic officials and a large crowd of the general public, were on hand here Sunday (20) for the groundbreaking ceremonies for the Los Angeles County Hollywood Museum.

Femcee Rosalind Russel introduced various speakers, including L. A. County District Supervisors Warren Dorn (chairman of board), Ernest E. Debs (county supervisor), Frank G. Bonelli, Kenneth Hahn, Burton W. Chace, hosts Robert Young, stars of "Beverly Hill-Billies," Robert Cummings, cast of "Stump The Stars," Ronald Reagan, and various school reps.

Allied States

Continued from page 5

support on this program "thereby tending to encourage and build patronage rather than allow the present 'boom or bust' periods which really tell our customers to stay out much of the time."

These and the other problems already mentioned call for action, Fine stated, and they can be handled. That is if the exhibs would "just spend a little less time worrying about paying too much for good pictures" and spend a bit more time with the real issues of the day. He stressed that he was not suggesting knuckling under to bad terms but that there is too much time spent on this matter and not enough on the major issues.

As far as the advisability or desirability of the development of just one strong national organization to represent all of exhibition as opposed to the two organization system presently in existance Fine said: "most of us, myself included, believe that day will come, be it sooner or later, when this event will in fact occur. But in honesty, and speaking only for the present, I cannot see how this will benefit exhibition that much more than the current system of two fine national organizations, working closely in mutual respect and concert, for the same overall aims and ideas.

Fine said that one group will be no panacea to correct all the ills that two outfits are working hard on now. In the final analysis, he said, it is the individual exhibs themselves who will finally accomplish anything. He acknowledged that banding together and fighting as one has advantages, but labled "an academic point to ponder" whether one voice or two can best deliver the message. "Personally," he said, "I believe economics and nature will combine to best chart the course in this direction."

'My Fair Lady' Rolls Sans Friction

Cukor's One Worry Is That Picture's Over-Sell May Involve Psychological Reaction

Hollywood, Oct. 22.

Differing decidedly from other recent mammoth productions, Warner Bros.' "My Fair Lady" has sashayed past the half-way mark in its lensing sked in an atmosphere of "absolute sweetness and light" and is proceeding well within its now officially $17,000,000 budget, according to director George Cukor.

Cukor allows that his one trifling worry is in possibility that premature publicity might snowball on film and take edge off actual release. Such a possibility is augered by response to ads studio placed in L.A., N.Y., Atlanta and New Orleans papers last week in which offer was made for a free "regular" bulletin on "Fair Lady" production progress.

Moans studio publicity topper Max Bercutt from beneath pile of 20,000 responses already received, "It costs us 11c a piece for each one we mail and at this rate they'll wind up costing more than the picture." He believes that distribution of sheet, which will largely be work of unit praises Carl Combs, will have to be restricted.

Pic was lensing on the impressionistic, all white Ascot set which was built at a cost of $200,000. Though six major sets are already up, art director Gene Allen assures that the $1,000,000 originally ear-marked for sets has not been exhausted. Since pic is filming in continuity, none of sets can be struck.

Choreographer Hermes Pan also reports that he has been allowed a completely free fiscal hand in the plotting of pic's terping.

Cukor forsees only about a month's post production work on film, which prexy Jack L. Warner is personally producing. Director attributes comparatively brief session to fact that the cutting is being kept up to date as production progresses.

Director reports that contemplated second-unit lensing for "Lady" in London has been all but dropped, though "one or two shots" still may lense there.

Indicative of the precision planning which Warners has lavished on film is nth degree instructions make-up supervisor Gordon Bau has pasted above mirrors in the hair-and-make-up assembly-line set up on Stage Three. Brows are directed to be from ¼ in. to ⅜ in. with arches illiminated and a "haughty effect" achieved. Lips are to be shaped to a "small cupid's bow" and, according to edict signed by Cukor, a "peaches and cream" effect is to be sought for in cheeks.

Ultimate effect of Bau's pale "porcelain" makeup effect is striking and extremely flattering to the flock of already breath-taking femmes.

Even moustaches come in for unusually painstaking care. Some 63 of them are hung from a board under wearer's names. They range from "Adahr's" goatee to "Weatherhill's" shaggy toothbrush styled lip foliage.

DECLINE IN GEVAERT FILM SALES TO U.S.

Washington, Oct. 22.

Imports of motion picture film raw stock, especially from Belgium, plummetted this year the U. S. Commerce Dept. disclosed. Raw stock imports fell to $659,536 for the first six months of this year from the comparable 1962 mark of $1,558,239.

The main drop was from Belgium where Gevaert is the largest producer. Belgian raw stock exports to the U. S. sunk to $404,169 for the first half of this year from the 1962 first half figure of $1,298,429.

Decline in film stock imports generally mirrored the import picture in film and camera products.

Exports, however, climbed in the first half of this year.

Imports of parts of motion picture cameras fell to 568,755 from the 1962 mark of 894,530.

Total camera imports, however, rose to $5,997,411 from $3,932,466 last year.

In 1962 there was no breakdown of types of cameras imported. This year, through new listing, the Commerce Dept. reported $996,917 imports of cameras larger than 8mm and valued over $50.

On the export side, figures for cameras and film rawstock were up while projectors and sound reproducing equipment were down.

Exports of 35mm and over cameras rose from $420,262 last year to $358,475 in 1963.

Rawstock 35mm and over positive film exports moved up to $2,751,779 this year from $2,640,662 in 1962. Negative rawtock exports climbed to $2,857,086 from last year's $2,730,697.

Exports of 35mm and over projectors slumped to $162,000 from $231,037 last year. Also declining were exports of sound reproducing equipment from $482,601 in 1962 to $339,357 this round.

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Govt. Cutback of Aid to W. German Film Export Union Termed Final Outrage by Pix Industry Leaders

By HAZEL GUILD

Frankfurt, Oct. 15.

Latest crisis to strike the ailing West German film industry is the Federal Government's cutback of aid to the West German Film Export Union. And German film industryites feel that this is the final outrage since the federal government has been playing a game of hide-and-seek with the Film Aid plan for the last couple of years.

Enraged industry leaders note that in the fall of 1961, the Federal Ministry of Finance asked the Export Union for a new budget with an extra appropriation of $125,000 so that it could extend its Film Aid to bring German pix to other lands.

When the Export Union complied, the German government instead decided that it would raise the funds to only $75,000. Finally, after the Export Union had earmarked all the money, it granted only $25,000 of the promised funds.

Only aid given to the Export Union so far this year has totalled a measly $25,000. Now the Export Union is being forced to close its foreign branches in Paris, Rome, Madrid, Lisbon, Buenos Aires, Rio de Janeiro, Bombay, Karachi and Hong Kong. And there is as yet no definite pledge of funds for 1964, even to maintain its German office.

Last Bitter Blow

German film industry chiefs feel that this is the last bitter blow, particularly unfair since the Federal Parliament has set up a special cultural commission, under Dr. Berthold Martin, to investigate the problems of the German film industry, and give some aid.

It's pointed out here that the Italian government spends over $2,000,000,000 to popularize its films abroad. And also that the East Germans get sufficient funding from DEFA to spread the image of the Commie world abroad via their propaganda films.

"The German films have become so bad, why should we export them?" commented one German official.

Meanwhile, the Federal Ministry of the Interior is offering some premiums for outstanding films and documentaries and may offer some funding to synchronize the best in foreign languages. The Foreign Office of the German government is urging that German films be shown at the International film festival. But without the backing of the Export Union for publicity and advertising, the whole program falls flat.

SECOND SCOT CINEMA SEEKS BAR LICENSE

Edinburgh, Oct. 15.

A trend towards having licensed bars installed in cinemas is seen in Scotland, where J.K.S. Poole, an indie exhibitor, is seeking a license for his Cameo Cinema here. He says his theatre is anxious to provide the same facilities for patrons that they get in other theatres.

If a license is okayed, the Cameo would become the first cinema in Edinburgh with a bar. It has 500 seats, specializes in foreign films, and is used for the Edinburgh Film Fest.

Recently the Coliseum Cinema, Glasgow, became the first cinema in Scotland to get a liquor license when it re-opened as the country's first Cinerama theatre.

Edinburgh Arty House Okayed to Operate Bar

Edinburgh, Oct. 22.

The Cameo Cinema, an arty house showing leading foreign films, has been given the green light to install a public-house bar, thus becoming the first cinema in Edinburgh to obtain one.

The owner, exhib Jim Poole, claimed he was seeking to offer his patrons the facilities which all expected to find in a theatre—the opportunity to enjoy a refreshment during intermission. Objections by seven owners of saloon bars in the area were overruled.

Bayr's Comedy, 'Time,' Filming in Salzburg

Vienna, Oct. 15.

The comedy, "Tea Time," with Nina Sandt and Roy Gobert in the leads, is being shot at the Otto Duerer Salzburg film studios. It was scripted by Rudolf Bayr. This plant is rated the most modern in Salzburg.

"Diamonds of the Ghost Kings," from the play by Ferdinand Raymund, was the last film completed at the Duerer studios. Several tele production outfits have reserved studio space for forthcoming productions.

Queen Mother For Adelaide Fest

Adelaide, Oct. 15.

Third Adelaide Festival of Arts to be held March 7-21 next will be ceremonially opened by the Queen Mother, who will come to Australia expressly for this purpose. There will be 135 performances of symphony and chamber music, opera, drama and ballet. In addition there will be a number of "fringe activities" presented by South Australian theatre and other groups, as yet unset.

Due here are composer William Walton whose opera "Troilus and Cressida" will receive its Anzac preem in Adelaide with principal roles sung by Covent Garden principal tenor Richard Lewis and Aussie-born Marie Collier. Walton will conduct the Sydney Symphony Orchestra in a concert of his own works, including two Aussie firsts.

Another opera being staged is Verdi's "Macbeth" with Aussie-born John Shaw in the title role.

Other noted music folk at the Fest will include pianist Ingrid Haebler, soprano Heather Harper, violinist Beryl Kimber, Alfred Deller and the Deller Consort of Singers.

Shakespeare's "Henry V" will be staged by the Elizabethan Theatre Trust in a circus tent. There will also be The Black Theatre of Prague, a small modern Czechoslovakian company exploiting mime and advanced lighting techniques. Another attraction will be "The Play of Daniel."

Children's theatre will be covered by "Mumba, Jumba and The Bunyip" written by Melbourne-born actor Peter O'Shaughnessy.

Jazz will be represented by Eddie Condon's All Stars and there will also be two military bands. Some 14 different art exhibitions are listed.

Presentations by the Australian Ballet Company and the Bayanihan Philippines Dance Company will figure.

During the Fest five different conferences will be held as well as a "Writers' Week" and public readings of poetry. Additional events will be the Highland Games, with 44 Scottish bands from all parts of Australia and New Zealand.

Rank's 2 Irish Units In Sharp Gross Upbeat

Dublin, Oct. 15.

Trading profits of two Irish companies within the Rank Organization are sharply up. Odeon (Ireland) for the year ended last June 29 reported a trading profit increase from $213,404 to $256,617 and the rate of dividend on the common shares has been boosted from 27½% to 30%.

Odeon controls Irish Cinemas which reported profits up from $364,990 to $467,313. It also controls Hopetoun Holdings owners of the South County Dublin Hotel (now renamed Top Rank Motor Inn) and is developing a site in Cork for another 72-bedroom Motor Inn which is to be ready early in 1964.

Ballet Scout's Trip

Melbourne, Oct. 15.

Peggy van Praagh, artistic director of the Australian Ballet, back after ballet consultations in London and New York, is planning two experimental ballets for next season.

One will be created by three Australians — composer Malcolm Williamson, choreographer Robert Helpmann and artist Sydney Nolan. The other will be a ballet set to cool jazz by Melbourne composer Les Packing.

Auspices Altered; 'Visit,' a 3-Nation Co-Prod. for 20th

"The Visit," Ingrid Bergman-Anthony Quinn starrer originally intended as a 20th-Fox production, is now listed as an international coproduction by Dearfilm and Cinecitta of Italy, with French and German partners. 20th-Fox will get worldwide distrib rights. Whether or not those rights include the Italo, German and French territories repped by the coproduction partners is not explained in the 20th handout.

Film is now in production in Rome under the direction of Bernhard Wicki, German director who made "The Bridge" and also worked on "The Longest Day." Julian Derode, who also worked on 20th prez Darryl F. Zanuck's "The Longest Day," is exec producer of "Visit."

The film is based on the legit play by Friedrich Duerrenmatt. In the U.S. and Canada, it will be called by the legit title, but elsewhere goes out as "La Vendetta della Signora" (The Lady's Revenge).

Deal for the distribution arrangement was finalized in Rome last week by 20th exec veep Seymour Poe, on the last leg of his round-the-world trip which began last month in the Far East. Zanuck joined Poe in Rome at the weekend, prior to the exec veep's return to the homeoffice.

MULL 600G DRIVE-IN FOR U.K. RESORT TOWN

Blackpool, Eng., Oct. 15.

This northwest England holiday town may yet have an ozoner. Talks have ben going on between Associated British Cinemas and Blackpool Corporation about using the site of an old airfield for a $600,00 drive-in to accommodate about 1,000 autos.

Vet exhibs in the area have their doubts about the project. They feel that the British weather does not lend itself to an outdoor cinema.

'From Russia' Into Four London Pre-Releasers

London, Oct. 22.

After its record-breaking start at the Odeon, Leicester Square, "From Russia With Love" has now opened at three other West End theatres, thereby becoming the first feature pic to run concurrently in a quartet of London prerelease houses.

It opened at the Odeon, Kensington and the New Victoria on Oct. 13, and moved into the Odeon, Marble Arch the following Thursday (17).

Elvira Contracts Boy Star And Also His Picture

Madrid, Oct. 15.

Mexican producer and distrib middleman, Gonzalo Elvira, has picked up Western Hemisphere distrib rights to "Del Rosa . . . al Amarillo" (From Pink to Yellow) in a widely-commented deal.

"Pink to Yellow" is the successful debut pic directed by Manuel Summers. It won the runnerup Silver Seashell at San Sebastian, the Cantabrican Pearl as the best Spanish-language entry and two other awards ex officio. In its recent premiere run in Madrid, the pic has been sturdy to solid in a continuing four-week run at the showcase Coliseum and shows promise of hefty profits in the home market.

Gonzalo Elvira explained that he had first signed the pic's 13-year old star, Cristina Galbo, (her first role) to an exclusive two-year pact and then decided to pick up release rights in a tandem promotion-exploitation campaign. He will release the original Spanish version through Pelimex in all acquired territories, but is considering special handling via a New York foreign film distrib in a dubbed English version for artie release.

Elvira recently coproduced "La Verbena de La Paloma" with Madrid filmmarkers Benito Perojo and Cesareo Gonzalez.

International Sound Track

London

The cast and crew for **Richard Brooks'** production of "Lord Jim" head for Hong Kong next month and will spend two months there before moving on to the Cambodian location. **Peter O'Toole** plays the title role, **James Mason** will be Gentleman Brown and **Jack Hawkins** will play Marlowe. Mason will join the unit after completing "The Pumpkin Eater," currently in production for Romulus Films. Former United Artists N.Y. chief **Francis Winikus** has been named unit publicity director. The film, which is for Columbia release, will be in Panavision and Technicolor . Hammer Productions have started their first horror film in two years. Their latest venture is "The Evil of Frankenstein," in which **Peter Cushing** again plays the title role. The pic, now rolling at Bray Studios, Ireland is being directed by **Freddie Francis** from a **John Elder** screenplay, and is for Universal-International . . . New appointments in the Rank Organization's overseas division. **G. E. (Jim) Picket** is named head office manager (Western Hemisphere) to work with **Jamie Jamieson; Tony Birley** returns from Brussels to London to take over responsibility for acquisition of independent film and to be the liaison with independent producers; and **W. L. Moneypenny** takes over the distribution setup in Brussels.

Paris

There are now 191 hardtops equipped for 70m pix in France. There are also now almost 50 pix ready, already released or pending in these proportions. The Yank pix in these categories are "Cleopatra" (20th), which preems this Friday (25), "Simon The Fisherman," "El Cid," "55 Days At Peking," "Around the World in 80 Days" (UA), "Black Tights," "Exodus" (UA), "The Alamo" (UA), "West Side Story" (UA), "Barabbas" (Col), "Lawrence of Arabia" (Col), "Porgy and Bess" (Col), "The Long Ships" (Col), "Bye, Bye Birdie" (Col), "Raintree Country" (MG), "Ben-Hur" (MG), "King of Kings" (MG), "Mutiny on the Bounty" (MG), "Zulu" (Par), "The Carpetbaggers" (Par), "Spartacus" (U), "Can-Can" (20th), "The King and I" (20th) and various French, Italo, Japanese and Russian entries. It is estimated that since its inception, 52 pix have been done in 70m in various countries with 23 already out here, 20 coming.

Eight French pix in the current London Film Fest via "Sweet and Sour," "At the Heart of Life," "The Riflemen," "The Good Life," "Magnet of Doom," "Will-O'-The Wisp," "The Lovely Month of May" and "Laugh Awhile With Max Linder". . . A film version will be made of a play given by an Algerian company here "La Famille Hernandez," with **Jacques Schatz** and **Genevieve Baila** sharing direction chores for the pic.

Leonide Moguy finally getting a release of his pic "Les Hommes Veulent Vivre" (Men Want to Live) on atom bomb scientists after it was held up for over two years, here in spite of openings in many countries and special prizes garnered. Pic opened at one arty with a new title "Le Crime Du Docteur Chardin". . . **Martine Carol** back from Tahiti to take up her career again after a siege of illness. She will star in a pic opposite **Jean Gabin** "Monsieur," and also hit the boards again in a French version of the hit Yank tuner "How to Succeed in Business Without Really Trying". . . **Fernandel** will have his real son, **Franck**, playing his reel son in his next, which **Edouard Molinaro** will direct early 1964.

Rome

Raoul Levy almost ready to move on his revived "Marco Polo" project, with **Horst Buchholz** in title role and **Anthony Quinn** about certain for another lead; Yugoslavia's Avala Films partnered in deal . . **Luigi Turchi**, rightwing deputy, has asked Minister of Entertainment **Alberto Folchi** to "free" the Venice Film Festival "from international suspicion that it's a rigged game."

Warner Bros. releases' **Steve Barclay's** production, "Dark Purpose," in Italy, while Galatea has worldwide rights excluding U.S. and Canada, where Universal releases; pic has **Shirley Jones, Rossano Brazzi, George Sanders, Georgia Moll,** and **Micheline Presle**, and was directed by **George Marshall** . . . **Jayne Mansfield** reported mulling "Mansfield by Night" venture early next year, pic to be shot in night spots around world . . Italo theatres shut tight one day last week to mourn Italo flood victims: Rome bow of "Cleopatra" also delayed as result.

Vittoria Gassmann has postponed his "Idol" project, does "Parliamo di Do nne" (Let's Talk About Women) next for director **Ettore Scola** and produced by **Mario Cecchi Gori** . . . **Catherine Spaak** signed for "La Ronde," starting in January . . . **Joseph Fryd** guns first Italo-Polish venture "An Italian in Poland" soon, with **Stanislaw Lenartowicz** directing **Antonio Ciffariello** in non-political and humorous love story.

Tokyo

Sam Spiegel and **William Holden** in for charity re-release of "Bridge on River Kwai" (Col). A smash the first time around, picture is being treated as new entry in second spin . . ."Melodie En Sous-Sol," a Herald release, continues to shatter records in eighth week at Hibiya . Japan manager for Universal, **Alvin I. Cassel**, to U.S. for three months of home leave . . . MCA prez **Lew Wasserman** and v.p. **Berle Adams** expected soon . . . Anticipated releasing of libraries of Japanese features to tv brings up question of pictures that had been designated For Adults Only. Film industry's self-censorship office has no voice in tv programming . . Columbia Intl. exec veep **Mo Rothman** on swing of Far East . . Ditto Metro v.o. **Bert Obrentz** . . ."V.I.P.s" (M-G) still strong in eighth week at Scala-za . . ."Marilyn" (20th-Fox) winding disappointing three weeks at Yuraku-za, being followed by "Bye, Bye Birdie" (Col) . . . Director **Samsen Samsonov** and actresses **Nadezhida Rumyantseva** and **Margarita Volondina** due for three-day Soviet Film Fest . . ."Great Escape" (UA) setting record pace in 10th week of four-theatre roadshowing . . . Universal's **Al Loewe** on scene for several months of lookseeing Tokyo operation . . . Now that Toho has captured "Cleopatra" (20th-Fox) for Tokyo and Osaka, it looks like Shochiku is giving stronger consideration to turning a house in this city over for Cinerama conversion and "Mad, Mad, Mad, Mad, World," which has been having tough time getting site here . . . Snipping of scenes and addition of subtitle prompted removal of Adults Only tag from "La Prostitution," a Shoei import. Move marked first time a designation has been changed . . . Despite "guarantee" of 17 weeks, "The Birds" (U) pulled after 92 days as b.o. fizzled in latter stanzas . . . Long-expected razing of Imperial Theatre slated for February, after "Lawrence of Arabia" winds transplanted roadshowing. Toho will build a larger house on same location . . . MPEAA v.p. **Irving Maas** returned to Tokyo headquarters . . . Nikkatsu named **Michiaki Yasuda** as manager of new 750-seat Nikkatsu American Theatre in Honolulu . . . Longtime unrest among employees of importer-distribs looms to be settled by unified labor union that would encompass U.S. major offices . . . Indie foreign film dealer **Arthur Davis** returned from three weeks in U.S. with additional product for this market . . ."L'Ape Regina," Shochiku-Eihei Italian import, opened strong at Piccadilly.

Rank Org. Mulls Plunge Into Major Int'l Field in Production of Pix If Made With U.S. Film Interests

London, Oct. 22.

Taking a long view that, with just a few exceptions, there is little future for the British film costing around $700,000 to make, the Rank Organization is actively exploring the possibility of making a plunge into the major international field, provided it can be done on a partnership basis with territories shared between U. S. and British interests.

This is a major development in British production thinking, but explanatory talks and negotiations have been going on for some time. It is now understood to have reached the point where agreement is in sight on the first project, a film to be directed by Anthony Mann and produced by a group which includes Benny Fisz and Irwin Margulies. It is tentatively titled, "Operation Heavy Water."

The film is at present budgeted at around $4,500,000. It is planned to start production next March, with all studio work to be done at Rank's Pinewood studios. That would give the pic its Quota ticket, and eligibility for Eadv Fund coin.

Frederick L. Thomas, managing director of Rank's U.K. distribution organization, insists that no deal has been signed and the contract stage will not be reached until there is full agreement on script, cast and final budget.

It is expected that if this deal goes through, Rank's U. S. partner will be Allied Artists. Then AA will have the rights to the Western Hemisphere and Rank will release through the remainder of the world. The division of financial coin has not, as yet, been decided on, but the British end is hopeful that it will come in for less than a 50% slice of the budget.

Though it is too early in the day to hint that this development is the start of a major new trend, it is known that the Rank group is negotiating on smilar lines on two or three other projects, though they appear to be some long way off from the signing stage.

But on one point, there appears to be little doubt—the modest-budget production appears to have little future in Rank's new "think big" policy on production.

Revised Swiss Film Law Lowers Admission Age, Extends Playing Time

Zurich, Oct. 15.

A revised and updated film law for the canton (state) of Zurich recently was accepted by Swiss voters here. Its principal changes compared with the former Zurich Fims Law, are the lowering of the admission age from 18 to 16 and the permission to hold public screening from 10 a. m. to 11:30 p. m. on weekdays, and from 1 p.m. to 11:30 p. m. on Sundays and holidays. Formerly, showings were restricted from 3 to 11 p.m. on all days, with the exception of Sunday morning shows for culturally valuable documentaries.

Provisions are made, however for the admission age for certain pictures to be upped to 18 as before, if subject matter warrants. On the other hand, any exhib or distrib may, as before, apply for a lowering of age under 16 if a picture looks particularly suitable for youngsters. Decision is then made by the police following the screening of the film.

Immoral or otherwise objectionable pictures are forbidden, as before. Every film is, in principle, subject to clearance by the police, with the exception of shorts and newsreels. Such clearance is usually obtained without difficulty. Only in special cases may a pre-censoring of a given film be demanded by the police.

In line with the money devaluation in past decades, exhibitors' patent fees have been upped by the new law.

BFPA Prez Named To U.K. Vital Films Council

London, Oct. 22.

Robert Clark, a director of Associated British Picture Corporation and president of the British Film Producers Assn., is among the newly-elected members of the Cinematograph Films Council, a statutory body which advises the president of the Board of Trade on matters affecting the picture industry. Other new members are Victor J. Hoare, managing director of BLC Films; and K. Lockhart-Smith, chairman of Assn. of Specialized Film Producers.

The panel, which includes seven lay members, has representatives from all branches of the industry. There are four repping producers, two distribs, five exhibitors and four union officials.

In addition to the two already named, the producers' contingent includes Lord Archibald, chairman of the Federation of British Film Makers; and John Davis, chairman of the Rank Organization. Monty C. Morton is the other distributor. The exhib lineup includes Sir Philip Warter, chairman of Associated British Pictures; and Cecil Bernstein, the managing director of Granada. The appointments are for three years.

Rank Org. Common To Alltime High

London, Oct. 22.

The Rank Organization's ordinary shares, which have been climbing steadily since the beginning of the year on the London Stock Exchange, reached a new high last week, when for the first time in history they topped three pounds sterling ($8.40).

These ordinary (common) shares, which have almost doubled since the beginning of 1963, had climbed to 61 shillings ($8.54) by last Thursday (17). At the beginning of the year, they were quoted at $5.07 and their lowest quotation in 1963 was at $4.63.

The "A" ordinary shares also rocketed in recent months. As of last Thursday, they were quoted at $8.31, compared with $4.97 on Jan. 3. Both the ordinary and "A" ordinary shares have a par value of 70c.

Just over a month ago, the Rank Organization announced record trading profits of more than $30,000,000, of which 49% came from film industry activities and the 51% from diversified activities.

'Mockingbird' Italian Key City B.O. Topper, Yank Pix Pace Field

Rome, Oct. 15.

Universal's "To Kill a Mockingbird" is current leader in the Italian key city boxoffice race in which Yank pix have copped first four positions, and 43% of the gross to date. Showing also gives U the No. 2 position after Metro, which holds a dominant lead in distrib stakes, and ahead of Paramount, Dear-UA, DeLaurentiis, Titanus, Columbia (CEIAD) and WB.

Runner up films are "Great Escape" (Dear-UA), "How West Was Won" (MGM), "Hud" (Par) and "Leopard" (20th).

Coming up fast are other contenders, notably "V.I.P.'s" (MGM), "Il Successo" (Fairfilm) and "Il Boom" (DeLaurentiis).

Other big guns are showing possibilities. "Cleopatra" (20th) had its Italo debut in certain keys this week, "Lawrence of Arabia" (Col) opens next week, and "How West" moves onto Rome and other dates in coming weeks.

IN FILM COMEBACK AT 17

'Toxi,' Young Negro Actress, First Appeared in German Pic at 5

Frankfurt, Oct. 15.

"Toxi," the young Negro actress who scored a hit when she was five years old and first appeared in a German film, is now making a "comeback"—at the ripe old age of 17. The child, whose full name is Elfriede Fiegert, was abandoned by her American Negro father and her German mother, and adopted by a couple who found her in an orphanage.

She also appeared in two other relatively successful films, "The Dark Star," and "Two Bavarians in a Harem," but has not been in a film since 1954. Now she has been signed to play in the remake of the Curt Goetz drama, "The House in Montevideo." She also will do a musical for tele, and is signed to cut her first record this winter.

New Screen Fare Ups Aussie Biz, 'Birdie' Topper

Sydney, Oct. 15.

"Bye, Bye Birdie" (Col) has given the Aussie film biz a real shot in the arm and has smashed all records at the 2,600-seat State here for Greater Union Theatres on four-a-day. Pic looks set for a longrun. "Birdie" has drawn patrons of all ages

Apart from "Birdie," biz around the pic loop is steady, minus sellouts. "V.I.P.'s" (MGM) swings into fifth week, and continues. "55 Days at Peking" (BEF) is solid in 11th round, with "Barabbas" (Col) okay in eighth week. "Lawrence of Arabia" (Col) preems here Nov. 1.

"The King & I" (20th) started Oct. 11. "How West Was Won" (MGM) still is big in 41st week and looks to run over the Yuletide.

"Wives and Lovers" (Par) looks okay for a run here on solid femme biz. "Murder at Gallop" (MGM) is a moderate biz-getter. "Wrong Arm of Law" (BEF) looks okay

New Zealand Brisk

Adelaide, N.Z., Oct. 15.

Film biz here over the Kerridge-Odeon and Moodabe loops continues at a brisk rate with "Longest Day" (20th), "V.I.P.'s" (MGM), "Boccaccio '70" (Blake), "West Side Story" (UA), "Cinerama Holiday" (Cine), "Hud" (Par), and "Best of Cinerama" (Cine) leaders.

New Pix Cheer London, 'With Love' Record $40,000, 'West 11,' Stout 14G, 'Love' Hep 11G, 'Jones' 12G in 16th

London, Oct. 15.

Though a new record was anticipated, the opening week of "From Russia With Love," second in the James Bond films from the Eon stable, was way beyond expectations. In its first four days pic grossed a fantastic $23,700 at the Odeon, Leicester Square, and looks set to top $40,000 or a new record in its full frame. The weekend figure was some $4,800 ahead of previous high, set only a few weeks ago by "The Birds."

There is little doubt that the enthusiasm generated for this picture stimulated biz at other theatres which cashed in on the overflow trade from the Odeon. For example, "West 11," at the Warner (also in Leicester Square) was above expectations with prospects of a sturdy $14,000 or close for its opening run.

At the Plaza, "A New Kind of Love" was shaping for a solid $11,000 opening sesh. "Mutiny on Bounty" looks big in second Empire.

"Tom Jones" is still showing considerable b.o. at the London Pavilion, with a wow $12,000 for 16th week. "Cleopatra," (still capacity at every evening showing) hit a great $40,600 in its 11th Dominion round. "Lawrence of Arabia" holds firmly at Metropole with a tall $16,000 in 35th stanza.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$1.75)—"West Side Story" (UA) (85th wk). Lively $9,100. Stays two more months, with "The Cardinal" (BLC) opening Dec. 20.

Carlton (20th) (1,128; 70-$1.75)—"The Innocents" (20th) and "All About Eve" (20th) (reissues). Fair $5,300.

Casino (Indie) (1,155; $1.20-$2.15)—"How West Was Won" (Robin-MGM) (50th wk). Great $20,000 or over.

Columbia (Col) (740; $1.05-$2.50)—"In French Style" (BLC) (3d wk). Brisk $5,800. Over $6,400 in previous week.

Coliseum (MG) (1,795; $1.20-$2.46)—"Brothers Grimm" (Robin-MGM) (13th wk). Stout $15,500. Transfers to Royalty Nov. 27 to make way for "It's Mad, Mad, Mad, Mad World" (UA).

Dominion (CMA) (1,712; $1.45-$4.20)—"Cleopatra" (20th) (11th wk). Still maintaining capacity biz every night to hit smash $40,600.

Empire (MG) (1,330; $1.70-$2.15)—"Mutiny on Bounty" (MGM) (2d wk). Big $11,000 or close. First was $12,500.

Leicester Square Theatre (CMA) (1,375; $1.05-$2.80)—"For Love or Money" (Rank) (6th wk). Heading for okay $8,800, better than previous week. "The Informers" (Rank) opens Oct. 17.

London Pavilion (UA) (1,217; 70-$1.75)—"Tom Jones" (UA) (16th wk). Great $12,000, and better than previous round.

Metropole (CMA) (1,394; 70-$1.75) — "Lawrence of Arabia" (BLC) (35th wk). Wham $16,000. Last week, $16,500.

Oreon, Haymarket (CMA) (600; $1.05-$2.80)—"55 Days at Peking" (Rank) (11th wk). Brisk $6,300.

Odeon, Leicester Square (CMA) (2,200; 70-$1.75)—"From Russia With Love" (UA). Smashed every theatre record here with amazing $23,700 in opening four days, with certainty of topping $40,000 on initial frame.

Odeon, Marble Arch (CMA) (2,200; 70-$1.74)—"El Cid" (Rank) (6th wk). Steady $6,100. Fifth was $6,700.

Plaza (Par) (1,889; $1.05-$2.20)—"A New Kind of Love" (Par). Good $11,000 or over. "Wives and Lovers" (Par) set to bow Nov. 14.

Rialto (20th) (529; 70-$1.20)—"Sky Above" (20th) (2d wk). Slick $5,600.

Ritz (MG) (430; 70-$1.05) — "V.I.P.s" (MGM) (subrun) (2d wk). Fine $5,800 or close. Opener was $6,400.

Studio One (Indie) (556; 50-$1.20)—"I'm All Right Jack" (BLC) and "Two Way Stretch" (reissues) (BLC). Likely $4,500.

Warner (WB) (1,785; 70-$1.75)—"West 11" (WB). Better than expected with $14,000 or near for opening round. "Rio Brava" (WB) opens Oct. 24.

Harker to New Post In Rank Org. on Publicity

London, Oct. 22.

With the resignation of Brian Dowling, the Rank Organization's press officer since 1958 (which takes effect at the end of October), a newly-created post of information controller has been announced. This is being filled by Don Harker, who recently left the Granada Group after six years in charge of press and public relations. Harker will have special responsibility for co-ordination of publicity of individual divisions of the Rank Organization, and will be attached to the marketing department, under Graham Dowson.

Dowling, who joined the group in 1955 to make documentary films, subsequently became assistant publicity controller at Pinewood studios and then personal assistant to the director of publicity and advertising before being appointed press officer. He is leaving the Rank group to start his own business as a consultant on corporate relations.

700 Pix at Milan Film Trade Fair

Milan, Oct. 22.

Over 700 feature pix from 200 companies from 25 different countries are being shown at the eighth Milan Film and TV-Film Trade Fair (MIFED), currently under way here.

The novelty this year is first international "salon" of technical innovations in fields of cinema and television, also held in MIFED premises. About 120 companies, many of them foreign, have sent the latest wrinkles in these fields to this exhibit.

Also featured at MIFED will be the Italo opening of Samuel Bronston's "55 Days at Peking," to be given a gala send-off here. Producer is expected to attend the affair, slated for windup days of the fair.

Roxy Film Corp., One of Last Major German Producers, Calling It Quits

Bonn, Oct. 15.

Claiming that the West German government has been lax in its promised help to the faltering German film industry, one of the last of the big German producers is calling it quits. Ludwig Waldleitner, owner of the Roxy Film Corp., is asking for an 18-month moratorium on his company's debts, and has announced he is quitting the production field that has cost him over $300,000 in the last couple of years.

With 28 years in the film business, Waldleitner established Roxy Films in 1952. In the following 11 years, his company has produced 20 films.

The most successful was "Maedchen Rosemarie" (The Girl Rosemarie), story of West Germany's most successful postwar "motorized madam," and about the newly-rich German businessmen who were among her clients. The film made over $1,250,000 and won the Golden Globe prize in Hollywood. It is considered one of the most successful post war German films in the U.S.

His next major success was "Elk Hakim," which made about $1,000,000. In 1954, Waldleitner was responsible for the first German-American coproduction of the era, "Oasis," with Cornell Borchers, Pierre Brassuer and Michele Morgan, but the film did not click at the boxoffice.

Waldleitner charged that in the last couple of years, he was counting on the promised help from Bonn for "cultural" films or those which would further the image of Germany in other countries. Hence, he turned out such artistic projects as "Amok," based on the Stefan Zweig novel; "24 Hours in the Life of a Woman," another script based on a Stefan Zweig novel; and "Career," by Robert Neumann.

2 of Roxy Pix Won Premiums

Two of his recent films, "Chess Novel" and "Last of Mrs. Cheney," did win premiums from the West German government, the first earning about $60,000 and the second getting $50,000. But this came nowhere near underwriting his upped costs of the other projects, he stressed.

Only two out of 10 German films being made today bring a fair profit, Waldleitner charged. And producers, distributors and theatre owners are being hurt as a result.

So long as there is no "film bank," which could help finance German films with low-interest funds from the German government, so long as there is no Federal Secretary for Culture, no fair restraint of the competition from tele and no relief from the high entertainment taxes levied on films at the boxoffice, Waldleitner charged, the German film industry will continue to be chaos.

Waldleitner also resigned as member of the board of directors of the German Film Producers Assn. and from the Export Union of the German Film Industry. He plans also to quit as head of Nora Film Distribution.

BBC-TV's 'New Breed' Of Exec Stirs Corp. Restlessness For Hard-Hitting Programming ('Z Car,' 'TWTWTW')

London, Oct. 22.

The "new breed" upper-echelon executives at BBC-TV, ushered in under the supervision of Director-General Hugh Carleton Greene, are meeting with strong resistance these days from other highly-placed execs within the BBC.

Greene's commandoes—namely, the Kenneth Adams, the Stuart Hoods, the Donald Baverstocks, the Michael Peacocks et al—who in their positions as program and web chieftains have cued in a tougher and harder-fitting line in programming, are now under fire from some members of BBC's numerous regional and advisory councils.

Under the leadership of Sir Edward Fellowes, the Corp's powerful General Advisory Council has registered official doubts about BBC's programming line which has brought into action such shows as the tough "Z Cars," the irreverent "That Was The Week That Was" and has raised many beefs against "bias" in pubaffairs programs like "Panorama."

In BBC's annual report for year 1962-63 it is revealed that the GAC has given BBC "forthright criticisms" as well as firm and generous support. Its deliberations have produced "critical and constructive comment" on such matters as on-screen violence, the dangers of one-sided presentation of controversial matter and the practice of seeking comments on current issues from the man in the street. The Council also put forward "a diversity of views" on "TWTWTW."

A broadside from BBC's Scottish Broadcasting council, helmed by Sir David Milne, states in short: "There have been occasions when errors of taste and judgment have occured."

Sir Arthur Forde, chairman of BBC, has been moved enough by the upsurge of criticisms within and without the organization to circulate a 3,000 word document to his chief executives on the principles of broadcasting.

Aware of the risk of critical sniping and accusations of bias in programs, etc. BBC-TV program controller Stuart Hood indicated to a VARIETY reporter that he thought it justifiable for any particular program to carry a one-sided argument, provided the other point of view was given over the air at some time, thus making up the "balance" over a period.

Carleton Greene defended to VARIETY the tougher approach to programming as a "truer reflection of life." And, despite the dissenters, "TWTWTW" stays in the schedules until the spring."

Eire: U.S. 9 Out of 10

Dublin, Oct. 22.

Nine out of 10 of Telefis Eireann (Irish TV) top shows in September were American productions. Odd show was "Showband Show," a home production featuring top local bands which are currently enjoying a boom. This headed the list from "Mr. District Attorney," "Jack Benny Show," "Hollywood Star Playhouse," "Sergeant Bilko," "Desilu Playhouse," "Bat Masterson," "Fred Astaire Premiere Theatre," "King of Diamonds" and "The Nurses."

The main news bulletin, which is not classed as a program, drew a rating which placed it second with "Mr. District Attorney."

Biggest 3d Qtr. Since '60 Key To NBC Radio Cheer

By industry standards, NBC Radio prexy Bill McDaniel and exec staff are the quiet men, but the chieftain thinks the time has come to do a little shouting.

Key to the soundoff is the web's third quarter gross billings total of $5,787,000 in new and renewed business. It's the highest third quarter since 1960 when the network, with new format, pioneered in the chain's return to profitable operations.

Behind the billings total, McDaniel cites some impressive facts: NBC carries more commercials than any other network (this year's total, that is, and not yet hot enough to be in violation of the NAB code); network has been 90% sold out through the year; web has more advertisers spending upwards of $500,000 than any other network—Sterling Drug, Metropolitan Life Insurance, Chevrolet, Liggett & Myers, Standard Brands, Wynns Oil, Ford, American Motors and Mennen; '63 will be the network's fourth consecutive year in the black, and already new and renewed business represents a 24% increase over a year ago for the first quarter of last year; there have been 14 network bankrollers with consecutive annual campaigns of more than eight years.

In programming, NBC with "Monitor" on weekends is the only full-time, seven days a week network service. So far this year, more than 250 hours have gone out on the "hot line," virtually all of it "actualities," coverage of news on the spot while it's happening—the space shoot, Pope John's death etc.—with follow-up special wrapup feeds to affiliates. "Hot line" has been in operation since November, 1957.

New "Monitor" talent has been added to beef up the long successful weekend service. New voices include Vic Damone, Basil Rathbone, Jonathan Winters, Al Capp, Selma Diamond, Nichols & May, Joe Garagiola. Continuing are the sports team of Lindsey Nelson and Mel Allen and Bob Richards will do next year's Olympic coverage, both summer and winter games. Regular announcers on the show are David Wayne, Gene Rayburn,

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CBS Windfall On News-Pubaffairs

CBS-TV's news and pubaffairs schedule during the first quarter of '64 is virtually sold out, representing about $8,500,000 in gross billings in the news-pubaffairs spread by advertisers for the first quarter.

What put CBS-TV's news-pubaffairs in that enviable virtually sold out position was the recent Westinghouse $5,500,000 buy for '64, most of the coin going to the web's news and pubaffaris. Travellers Insurance, it should be recalled, has two-thirds sponsorships of "CBS Reports." and Westinghouse, under its new deal, will pick up two-thirds sponsorship of particular "Chronicle" outings. "Chronicle" alternates with "CBS Reports" often in the Wednesday 7:30 to 8:30 p.m. slot.

Big hole for CBS-TV to fill is election coverage, with three-quarters of the election package yet to be sold. Institute of Life Insurance has come abroad for one-quarter of the web's election package.

The $8,500,000 spread for the first quarter of '64 encompasses the web's half-hour Walter Cronkite evening show; the Saturday and Sunday news, the Mike Wallace morning half-hour news strip; and the two five-minute daytime strips; as well as the pubaffairs shows previously mentioned.

ABC RADIO'S 'ME, TOO' ON WINTER OLYMPICS

ABC Radio is joining the television network in live coverage of the Winter Olympics at Innsbruck, Austria, from Jan. 29 through Feb. 9. Coverage will include 16 five-minute shows to be aired each weekday with two pickups on Saturdays and Sundays.

The radio web is also sending Tom Harmon and his staff to Innsbruck for color commentary and interviews. Jim McKay, Bill Flemming and Curt Gowdy will provide the radio commentary.

SULLIVAN TO GIVE FULL HOUR TO MITZI

Ed Sullivan will depart from his customary format Feb. 16 when he devotes the full hour to Mitzi Gaynor and her supporting performers.

He moves his entire crew to Miami where Miss Gaynor will open at Deauville Hotel five days later.

It is believed to be in the first time that Sullivan ever turned over his show to a single entertainer.

Miss Gaynor's last tv outing was in 1958 on a Donald O'Connor spec.

Brit. Com'l Indies Dominate Season; BBC Thurs. Sweep

London, Oct. 22.

Fighting stance of both BBC-TV and the commercial tv network as determined by the first batch of fall ratings to come in has now become apparent to trade observers. With so much riding on the new skeds in the way of advertising coin and justification of license fee, the autumn struggle predictably sees a lot of toing and froing of audience affection but, overall, the commercial boys have again held their lead.

Such is BBC's programmic thrust, however, the independent operators can on the early ratings claim only one clean sweep victory on a countrywide basis, that is Thursday night. Taking the capital's TAM rating score as a guide, the commercial stations are the dominant force throughout the week, although BBC-TV is not that far behind taking, as it does, great chunks of the prime time audience away from the indie channel.

On Monday nights, for instance, Associated-Rediffusion's solid line-up is proving the most successful except for the 8-9 p.m. slice of peak time when BBC snatches the lead with "The Dick Powell Theatre" which beats out the indies' "The Plane Makers" 43 to 35.

Similarly, the commercial web takes Tuesday night top ratings until BBC's "Maigret" (9:10-10 p.m.) which eclipses "Play Of The Week" 48 to 34. Again on Wednesdays, everything goes the indies' way save for those vital batch of prime time minutes 8:10-9 p.m. when "Z Cars" accelerates to a 59 rating to give BBC a sizable enough lead to hold the rest of the evening.

Following the Thursday night BBC clean sweep, the commercial channel scores heaviest of Fridays, save for the 9:10-9:35 berth occupied on BBC by "Dick Van Dyke Show" which cues in a peak time win for the Corporation.

Saturday night, which sees a change of commercial contractor in London, from A-R to Associated TeleVision, also sees an across-the-board Saturday night win in the capital for ATV, hinged on such shows as "Sentimental Agent," "Charlie Drake Show" and "Espionage."

Sunday night also marks an all-dominant lineup from ATV but BBC has made a strong comeback on Sunday afternoons against smash opener Al Read to mop up the early afternoon scores.

Standout shows of the two

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3-Sponsor Wrapup On NBC-TV Turkey Parade

NBC-TV's coverage of the Macy's Thanksgiving Day Parade, slated for Thursday, Nov. 28, from 10 to 11:30 a.m., has been sold to three sponsors.

The 37th annual parade, being televised live in color, will be bankrolled by Goodyear, Food Mfrs. Inc. and Remco toys.

Goodyear order was placed through Young & Rubicam; the food biz (M&M candies) via Ted Bates; and Remco by Webb Associates.

Bob Fox Exits UA-TV

Hollywood, Oct. 22.

Bob Fox resigned Friday (18) as business affairs director, United Artists-TV, after a year in the post.

Prior to the hitch, Fox was with William Morris office.

30 Cities Appraise 31 New Shows

Here's how the Nielsen multi-city report for the week ending Oct. 13 rates the new '63-'64 entries.

Patty Duke (ABC)	24.2
Fugitive (ABC)	22.3
Petticoat Junction (CBS)	21.4
Breaking Point (ABC)	21.0
Burke's Law (ABC)	20.6
My Favorite Martian (CBS)	20.4
Greatest Show (ABC)	20.3
Grindl (NBC)	19.4
Outer Limits (ABC)	19.3
Arrest & Trial (ABC)	18.6
Danny Kaye (CBS)	18.4
Lieutenant (NBC)	18.1
Kraft Suspense (NBC)	17.3
Holly'd & the Stars (NBC)	17.0
Glynis (CBS)	16.9
Farmer's Daughter (ABC)	16.2
Channing (ABC)	16.0
Mr. Novak (NBC)	15.8
Bill Dana (NBC)	15.6
Jerry Lewis (ABC)	14.9
Phil Silvers (CBS)	14.8
Richard Boone (NBC)	13.8
East Side West Side (CBS)	13.5
Judy Garland (CBS)	12.9
Great Adventure (CBS)	12.8
Bob Hope Theater (NBC)	12.3
Jamie McPheeters (ABC)	11.9
Jimmy Dean (ABC)	11.2
Temple Houston (NBC)	11.1
Harry's Girls (NBC)	10.0
Espionage (NBC)	8.7

'ONE & ONLY BING' SET AS WOLPER SEG

Hollywood, Oct. 22.

A half-hour tv special on the life and career of Bing Crosby has been slated by series producer-director Jack Haley Jr. for NBC-TV's "Hollywood and the Stars."

Episode, titled "The One and Only Bing," will be telecast as the series' Christmas show on Dec. 23. It will utilize current "live" footage, stock films and personal home movies, spanning Crosby's life from one of the Delta Rhythm Boys in Paul Whiteman's band up to the present.

ABC's News Dept. Strips for Action; Special on Quints

Checkbook journalism or not, ABC-TV's news department will be going after the news even if it has to shell out substantial coin to get it. Along this line, the web has bought its way to an exclusive tv show about the Fisher quintuplets in North Dakota from Curtis Publishing Co. which has wrapped up all the journalistic rights to this human interest story.

ABC-TV has bought many thousands of feet shot by a Curtis crew under cameramen Ricky Leacock and will turn this footage into a half-hour documentary for airing Nov. 17 in its Sunday night 10:30 p.m. documentary slot. Some additional footage with commentator Robert Young will also be shot on location. Curtis plans to produce a one-hour tv show for foreign distribution.

ABC News is planning to beef up its operation with across-the-board staff additions. The web is in the market for established personalities, but lacking that, will try to develop some of its own. In other technical and production areas, ABC can be expected to tap personnel from both CBS and NBC. As one web exec put it, "this is a pretty incestuous business and if you want experienced people, there aren't many places you can go."

ABC is also developing a new pattern for its documentary output. With the addition of Bob Drew, who's set to do three more documentary hours for the web, John Secondari, head of the special projects division, will be free to concentrate on feature and historical material, along the lines of his current "Saga of Western Man" and his four Philco hours about royalty, the world's women, the Soviet woman and the jet set.

Soft-Spoken Kluge Lets Loose A Scathing Blast at Pay-TV

Metromedia prexy John W. Kluge, tabbed as broadcasting's "Man of the Year" by the Pulse research company, let loose a sharp blast at pay-tv at the Hotel Plaza, N. Y., luncheon in his honor last Wednesday (16). In fact, the suddenness and intensity of the attack on toll tv by the usually soft-spoken Kluge appeared to startle the 500 advertising and broadcasting execs attending the luncheon.

After a quiet opening statement about the great future of advertising and the necessity for good media research, Kluge lashed out at pay-tv as follows: "If the FCC were to allow pay-tv in the United States, and if it were highly successful, the public will end up, you and I, doing exactly what it implies, paying for television. In historical perspective, that decision would go down in communications history as a lack of statesmanship-judgment in administrative law."

"If we think we have monopoly in television," he said, "pay-tv would be a monopoly engraved and the full weight of its meaning will became a hard reality. Television has informed and entertained, has moved mountains of goods and services. It has helped the standard of living in the U.S. as no other medium has in the past.

We would be dilletantes to tamper with it. If pay tv were a

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McCarthy Backs JFK Tax Incentive

The Kennedy Administration's reported plan to grant a tax incentive to those exporting companies which boost their sales abroad was endorsed by John G. McCarthy, Television Program Export Assn. prexy.

The reported administration plan, aimed at helping to correct this country's balance of payments deficit, would reduce a company's income tax by 10% of the amount its exports rose from a base period. McCarthy made his sentiments known in a communication to U.S. Secretary of the Treasurery C. Douglas Dillon.

McCarthy, in his communication to Dillon, cited what he felt to be the gravity of the balance of payments deficit situation. He added "Our principal hope in meeting this growing crisis has been increased U.S. exports, in an expanding world trade. The member companies of Television Program Export Assn. have been making a valuable contribution in this direction through sales in 68 overseas markets. A tax incentive of the kind reportedly under consideration by the administration would help them and other U.S. exporters to tackle ever more vigorously the difficulties encountered in overseas markets."

TV'S RENDEZVOUS AT IDLEWILD

30 City Nielsens: ABC Swingin'

As far as the big city (30-market) reaction to the new '63-'64 programming season is concerned, it's a much tighter three-network race than the industry anticipated, with less than two Nielsen points separating CBS' out-in-front 18.1 average audience rating from NBC's third-positioned 16.2. Firmly entrenched in the No. 2 spot with 17.4 (for the week ending Oct. 13) was ABC, which pulled off the coup of the week by inching toward CBS' exclusive domain, only seven-tenths of a point behind the leader.

ABC had itself a field day on the nighttime assessment, landing eight shows in the Top 20 (as against CBS' nine) while NBC had three. On half-hour wins, 7:30 to 11 Monday-thru-Sunday, CBS had 20 (as against 29 on the previous 30-market report) while ABC grabbed off 16 and NBC 13. On individual nights won, ABC copped major laurels, taking three (Monday, Tuesday, Wednesday), with CBS two (Thursday and Friday) and NBC two (Saturday and Sunday).

The report's loaded with reflective overtones and undertones, for example, NBC's Saturday night "Lieutenant" and Joey Bishop taking the count away from Jackie Gleason and Phil Silvers. Danny Kaye had Wednesday night 10 to 11 safely tucked away, but Judy Garland was running a poor third opposite toprated "Bonanza" and "Arrest and Trial."

Here's how the Top 20 reads:

Beverly Hillbillies (CBS)	29.7
Bonanza (NBC)	26.5
Dick Van Dyke (CBS)	25.7
Donna Reed (ABC)	24.9
Lucy (CBS)	24.7
Perry Mason (CBS)	24.3
Patty Duke (ABC)	24.2
Candid Camera (CBS)	23.6
Ben Casey (ABC)	22.7
What's My Line (CBS)	22.5
Fugitive (ABC)	22.3
Joey Bishop (NBC)	22.3
Danny Thomas (CBS)	21.9
Sat. Movie (NBC)	21.9
Jack Benny (CBS)	21.9
McHale's Navy (ABC)	21.7
Petticoat Junction (CBS)	21.4
My Three Sons (ABC)	21.3
Breaking Point (ABC)	21.0
Flintstones (ABC)	21.0

JET-PROPELLING THE HOT NIELSEN

By GEORGE ROSEN

Next Monday is D-Day. Monday night to be precise. All the hopes and the aspirations that are wrapped up in some $500,000,000 worth of network television programming and time commitments; all the answers as to which sponsors played it smart this season and which ones will be left holding the bag will be jetting eastward from Art Nielsen's Chicago hqs. sometime between 8 p.m. and midnight.

And there isn't a network program executive, a major agency factotum up and down Madison Ave. or a hep sponsor in the business who isn't alerted even now to the time of arrival or the implications of the all-embracing, all-American Nielsen Pocketpiece which, as is the customary procedure, will be flown into Idlewild.

And because there's so much at stake, even unto their jobs, and because this is the "big one," the tell-tale Nielsens of the '63-'64 semester which, for better or for worse, will portray what choices the American viewing public has made—and, based on past years' experience, choices that will hardly alter, even into next spring—a tense and jumpy Madison Ave. won't even wait for their arrival in Manhattan.

They'll be waiting at the airport for the "hot Nielsens" which will tell them everything they want to know—or would rather not know. (Based on the Nielsen findings up to now, chiefly by way of the 30-city nosecounting, the overnights and the tentative Nationals of last week, too many already know too well the fate of their expensive gambles and wouldn't be averse to the Chi-to-N.Y. "Nielsen Special" developing engine trouble enroute).

Indeed, anxieties are running so deep in some quarters that even the research boys who can make with the digit interpretations will be dispatched to Idlewild so that, in the hour interval between jet landing and limousining into Manhatta, they'll have a head-start on burning of the midnight oil for the conclusive and all-inclusive story on '63-'64. After that nothing much else will matter, unless there should be some drastic reshuffling of shows in a desperate bid to shore up the schedules (as, for example, was accomplished midway through last season when CBS converted a flop entry, the "Nurses," into an eventual hit through the simple expedient of moving it back from Thursday at 9 (opposite "Kildare") into Thursday at 10 with its less formidable competition).

It's par for the course for the first definitive Nielsens of the season to occasion Madison Ave. jitters and tensions, but seldom have the boys been worked up to the degree that currently prevails, as though their whole present and future careers (as indeed in some instances they may be) were spelled out in next Monday night's conclusions.

While the networks have for the most part been able to establish at this point their hits and misses (in fact three weeks ago ABC knocked off "100 Grand"), the upcoming Nielsen report will by and large hold most of the answers in the who-did-what-to-whom rivalries in dictating future strategy. Out of the report, for example, will come decisions on sponsor renewals for the first and second quarters of '64 and continued minute participation in shows. Out of the report will come the CBS decision whether the Glynis Johns show will continue or be replaced by a new halfhour entry (network gave Allen Funt to go ahead a few weeks ago to start preparation on a variation of his "Candid Camert," just in case).

And out of the upcoming report will come the final decisions as to "shoring up" processes now under considerations in bids to strengthen the schedules. For instance, there's

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That $35,000,000 General Foods TV 'Plot' Thickens; If D. Thomas 'Goes Specials,' Will NBC Get 'Em?

The activity surrounding the placement of some $35,000,000 in General Foods sponsorship money on tv for the '64-'65 season hit an accelerated pace this week, with hopes high at NBC that, for the first time in years, a big chunk of the GF biz will wind up in its corner. (Until now it's been a big GF-CBS romance involving sponsorship commitments on such nighttime entries as Lucille Ball, Danny Thomas Jack Benny, Andy Griffiths and Phil Silvers.)

But the gilt-edge pledge of allegiance to the "old gang" seems to be disintegrating, and up and down Madison Ave. the agencies are waiting to see what GF decides to do. General Foods is far and away the No. 1 nighttime sponsor on network tv and how it decides to go usually influences decisions by other major clients. With tv buying now moving into a "year in advance" commitment stage, it's only a question of days before GF makes its moves.

NBC's hopes are high that GF will come along for the jello ride when Jack Benny switches over from CBS next season. The big "if" about both Lucy and Danny Thomas going beyond this season with their weekly comedies will play a big part in GF's decision on where it will go. Too, the food company, from all accounts, isn't particularly joyous about the new Phil Silvers variation-on-a-Bilko-theme show (which was beaten in last week's 30-market Nielsen report by Joey Bishop).

Then there's the Thomas situation. It's reported that the comedian may decide to settle for six hour specials next season, and because of NBC's willingness to plunk down some $7,500,000 for the Thomas reruns on daytime, there's a feeling that Thomas will reciprocate by giving the GF-sponsored specials to NBC.

Saudek Preps 'Profiles'

Hollywood, Oct. 22.

Robert Saudek Associates leased space at Desilu Culver studios for production of its "Profiles of Courage" vidfilms for NBC-TV for the 1964-65 season.

Gordon Oliver is producer of the series based on President Kennedy's tome, which will go into production shortly after the first of the year. Deal is for 26 hours firm.

'Redigo' Doomed; 'Harry's Girls' On Precarious List

It appears that NBC-TV isn't even bothering to wait for the first big National Nielsen report on '63-'64 in making up its mind on a couple of the more forlorn new entries on the network. Evidently the web has already decided that "Harry's Girls" and "Redigo" must go before many more exposures since they're hardly doing the network any good. Both, incidentally, are half-hour shows. "Redigo's" doom in fact, was spelled out yesterday (Tues.) when NBC revealed it would be replaced on Dec. 31 with a nighttime tint version of "You Don't Say."

"Redigo" is this season's trimmed-down version of last year's "Empire" starring Richard Egan. It never got off the ground. "Harry's Girls," to which Colgate is committed for 26 weeks, got a severe drubbing, both critically and in all the tentative rating returns. Initial 13 segments were shot in the south of France and they're now at work on the second 13, based in Paris. However, if NBC can persuade Colgate to shift its coin into a replacement show, they won't tarry on "Harry." (Since Colgate itself at this point is almost developing a pathological hatred for its made-in-Europe series which has cost the client a bundle of dough, it's figured NBC won't be long in maneuvering a change.

Status of NBC's "Temple Houston" series, out of Warner Bros., also appears iffy, and it wouldn't surprise many if show was bumped by the end of the year.

Over at CBS they're weighing whether or not to dump the Glynis Johns show. The upcoming Nielsens are expected to swing the decision whether it stays or goes.

ABC registered the season's first casualty, "100 Grand," which was cancelled and knocked off the air three weeks ago.

ABC-TV and 20th 'Going Steady'

Hollywood, Oct. 22.

20th Century-Fox TV, which has begun to operate under Bill Self as a stable for independent producers, has been locked up in virtual exclusivity by ABC-TV for the 1964-65 season. 20th is now rolling with five or six tv projects, all of which thus far are under ABC's banner.

At this point, ABC is committed to three pilots, but has a couple of other properies in the discussion stage. Lineup of projected ABC shows on the 20th lot include "Peyton Place," a dramatic series based on the film of the same title; a comedy newsreel show being produced by Hal Kantor; "Brownstone," a dramatic show set in New York; "Captain Ahab," a sea adventure series; and "12 O'Clock High," a war film also adapted from a 20th feature.

ABC's arrangements with 20th in no way resembles its onetime close association with the Warner Bros. studios. In the latter instance, WB delivered a flock of tv show to the web in a wholesale order. With 20th, ABC execs plan to sit on each project from planning to final production.

ROBT. HORTON SET FOR 'MARK DOLPHIN'

One of United Artists Television's six coproductions with CBS-TV, N. Richard Nash's "Mark Dolphin" has Robert Horton set in the title role.

Horton currently stars in the legiter "110 in the Shade," musical version of Nash's "Rainmaker." "Dolphin" is described as an hour-long dramatic adventure series. Robert Alan Aurthur will be exec producer. Pilot film is expected to begin in N. Y. sometime next month.

ABC-TV Ups Newi

George H. Newi has been upped by ABC-TV to director of sports and special program sales.

His former spot as assistant daytime sales manager has been taken over by Warren Boorom, former Metromedia v.p. over sales development.

Don Kellerman To NET

Don Kellerman, CBS news producer, is joining National Educational Television as director of cultural programming on Jan. 7. In this spot, he'll supervise four producing teams providing shows on music, the arts, literature and other allied fields to NET.

Kellerman is currently working on two shows for the CBS-TV "Chronicle" series.

Canada Appraises New Season: 'Most of What Is Good Is CBC'

By CHARLES LAZARUS

Montreal, Oct. 22.

Now that the new season is well on its way, the latest evaluation and consensus on the part of television's "in" crowd is that, despite the basic competition for the mass viewer being pegged on shows of U.S.-origin, it is still the government-owned Canadian Broadcasting Corp., which is showing a true responsibility for raising video's program standards in Canada.

The big competitive battle in Canada, this season, is between the privately-owned Canadian Television network (CT) with channel affiliates in 10 cities, and the CBC which this year, perhaps more than ever before and despite the Board of Broadcast Governors' dream of getting as many "Canadian-content" shows as possible on the air, is fighting for the mass viewer with the popular U. S. shows.

Bypassing the rating angle for the moment, however, it is clear that once again this year, when it comes to providing the higher-level, more sensitive and in-depth

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'Halfway House' Kaput

Hollywood, Oct. 22.

Writer-creator Herb Meadow has cancelled his deal with Talent Associates-Paramount for an hour-long vidseries, "Halfway House," based on a project he created.

Script differences arose in confabs between Meadow and TA's David Susskind, and Meadow finally walked off the project, taking his series with him.

Coincidentally, Meadow's former partner, Sam Rolfe, has just joined TA as a partner. Team created "Have Gun—Will Travel."

$2,500,000 Sales As NBC-TV Brings 'Old Clients' Back

In sales totalling close to $2,500,000 last week, NBC-TV brought three bankrollers back into the medium after an absence of some years.

John Hancock, Mutual Life, out since sponsorship of the "Producers Showcase" in the mid-fifties, has bought a quarter-hour alternate week of the half-hour "Huntley-Brinkley news show," beginning in January. The $1,100,000 buy covering the rest of the season leaves the H-B strip more than 90% sold with only an alternate-week quarter hour still open.

Other sponsors returning to network after a long layoff are Miller Beer, with $500,000 in "Espionage," and Canada Dry, with $270,000 in "International Showtime," "Lieutenant," "Temple Houston" and the Mitch Miller show.

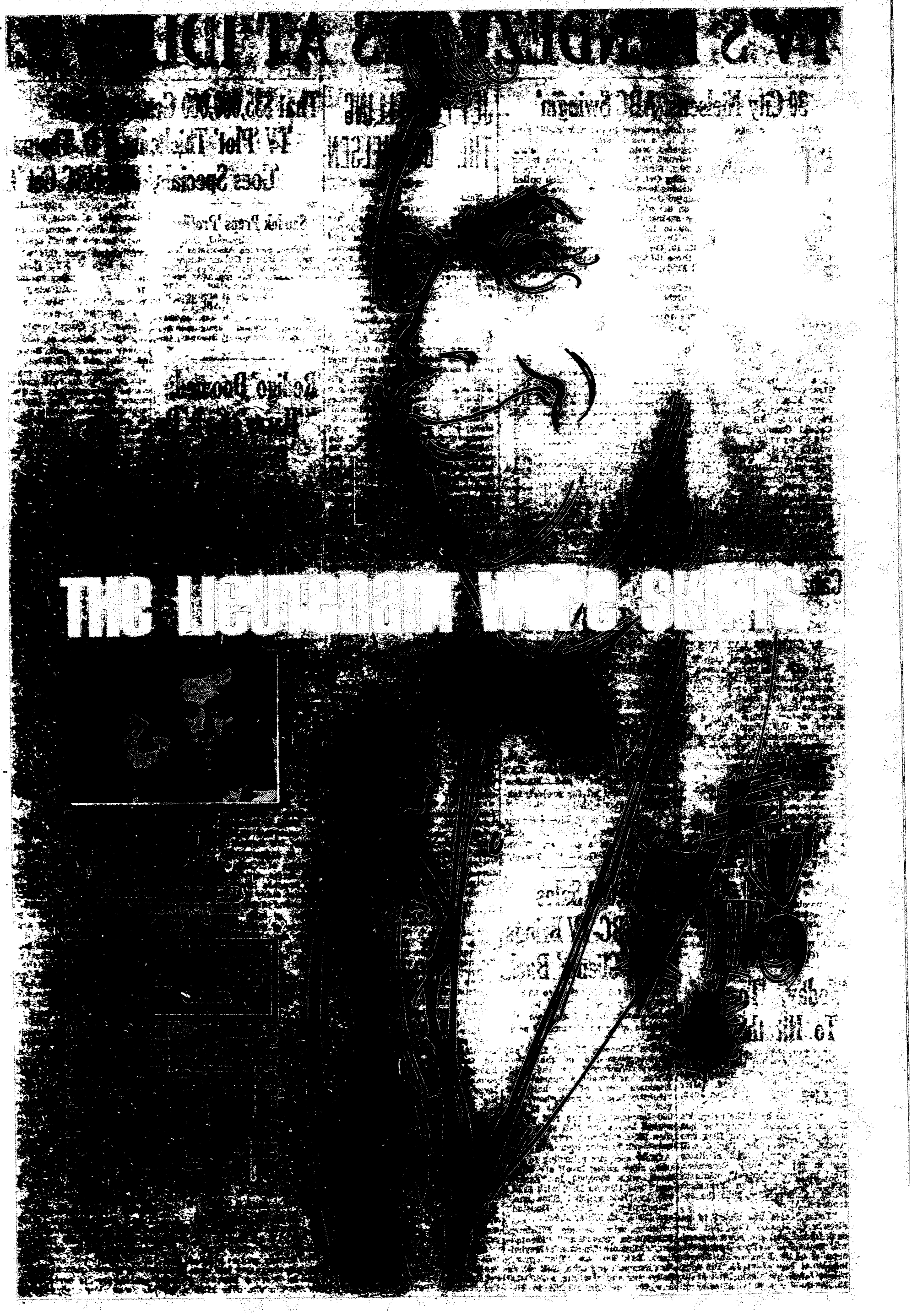
Other sales include Pillsbury, $200,000 in "Showtime," "Lieutenant," "Temple Houston"; Maybelline, $150,000 in "Lieutenant," "Espionage" and the Bill Dana half hour; and, daytime, a $400,000 buy from United Biscuit in five sunshine shows.

'Today,' 'Tonight' To Hit the Road

NBC-TV's "Tonight" and "Today" shows will hit the road next month, the former for three weeks origination in Hollywood, latter for a four-day junket to San Juan, Puerto Rico.

"Today" will be at the network's Burbank Studios, during the last week of November and first two weeks of December. Period will cover the annual Coast affiliates session set for early December. Deal to have "Tonight" originate one week from San Francisco failed to materialize, thus the extended L.A. run.

"Today," also was slated to go elsewhere, Mexico City, but the deal folded and the show instead will go to Puerto Rico during the opening of the Puerto Rico Sheraton Hotel Nov. 7 to 11. PR segs wil be taped for airing Nov. 11 to 15. Production and talent crew of 30 will make the trip.


THE LIEUTENANT

CBS DAYTIME: SUNNY SIDE UP

Taped Drama: End of the Line

Weekly dramatic series on tape, currently hanging on by a nylon thread, is coming to the end of the line with the 1963-64 season. Currently, the "DuPont Show of the Week" on NBC-TV is the sole surviving taped dramatic show and DuPont is not expected to return with that entry next fall.

The decline and demise of taped drama (except for the continuing Hallmark specials on NBC) has generated some nostalgic regrets in some quarters, but most of the tv craftsmen don't care whether they work in film or on tape, as long as the basic story material is good.

Marc Daniels, veteran tv director who produced some of the earliest live dramas on the CBS "Ford Theatre" back in 1948 and who recently taped the tv version of "The Advocate" for Westinghouse, is one of the unsentimental pros. Daniels, who is based mostly in Hollywood, asserted that the nature of the raw stock was insignificant compared to the quality of the script in determining the calibre of any show.

Daniels conceded all the known advantages of tape in permitting the continuity and directness of a live production. These plusses for tape, however, are being minimized in film shows by more rehearsals. "The more rehearsal time, the more spontaneous a performance, whether it's tape or film," according to Daniels. The top comedy shows, such as "Lucy" and "The Danny Thomas Show," have set the pattern is rehearsing for three days and shooting on the fourth.

The greatness of the old days of live television drama has been exaggerated, Daniels believes. "If we had that type of show today, nobody would like it," he said.

NBC's Bob Sarnoff Re TV Sports, Ratings, Feevee, News & Pubaffairs

By DAVE JAMPEL

Tokyo, Oct. 22.

An "enormous increase" of interest in sports by the American public and consequently by tv advertisers is what led his network to outbid its rival webs for the U.S. television rights to the 1964 Summer Olympics, said Robert W. Sarnoff, NBC's board chairman.

"I suppose one measure of this interest is that we were able to get sponsorship a year and a half before the event," added Sarnoff, here for the formal signing of the contract with the Japan Broadcasting Corp. (NHK).

It was Sarnoff's offhand belief that next October will mark the first time NBC will telecast the Olympic Games. "Sports are becoming a very important part of the network schedule," he told VARIETY. "Our whole sports operation is now part of the news division. We treat sports as separate from entertainment programs."

The pact he signed here calls for NBC to select a maximum of 25 hours of NHK Olympic tapes for U.S. telecasting. In addition, NBC, which will have 30 to 40 technicians and broadcasters in Tokyo, is expected to do some shooting on its own, mainly off-field sidebar footage, Sarnoff noted.

Sarnoff said that the 14½ hours now committed to sponsorship would be shown on 19 different programs. If NBC winds up with more footage, he feels sponsors would follow. "Even if not," the NBC chieftain added, "if we thought something was important

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Yorkin-Lear Sue On Andy Williams

Los Angeles, Oct. 22.

Alan Yorkin and Norman Lear, repping Tandem Enterprises, demand $750,000 in breach of contract suit filed against Barnaby Productions, owners of the Andy Williams Show on NBC-TV, on which two plaintiffs were exec producers last season when it was a weekly program. Show this season has been shortened to 12 alternate weeks. Action also seeks to establish a continuing interest in program.

Contention is raised by plaintiffs that this season's show is no different from last year's, which point is disputed. Yorkin and Lear claim they weren't consulted when new pact for 12 shows was inked with NBC and that contract executed in September, 1962, covers the shorter schedule or any other continuance of the Williams shows. Barnaby attorneys claim it is a different show and the Yorkin-Lear association ends there.

Pinkham to TAC

Ted Bates agency senior veepee for media and programs Richard A. R. Pinkham has joined the nine-man broadcaster's advisory committee of TAC.

The Bates exec takes the chair vacated by Pop Weaver who left McCann-Erickson Intal. to head Subscription TV, Inc.

Stanton's Bid For A Clearing House As Educ'l TV Boon

Washington, Oct. 22.

CBS prez Frank Stanton proposed the creation of a clearing house for educational tv Wednesday (16) at the opening of the second annual U. S.-Japan Cultural Exchange conference.

Stanton, who substituted as keynote speaker for the ailing USIA director, Edward R. Murrow, said the central headquarters for educational tv information could nip an endless stream of problems before they balloon out of size.

Some of the stumbling blocks that could arise from an exchange program range from copyrights to obvious language barriers, he explained.

Leading the Japanese delegation in the opening ceremonies was Kogoro Uemura, vice president of the Federation of Economic Organization.

President Kennedy's greeting to the conference expressed gratification at "the continuing growth in cultural and intellectual relations between Japan and the United States."

Mutual understanding and cooperation in the world of the free mind enrich the lives and well-being of our peoples—thereby broadening the already strong partnerships existing between our two countries, said the President's message.

Ambassador Ryuji Takeuchi of Japan read a similar greeting from Prime Minister Hayato Ikeda. It read:

"The United States and Japan are enjoying as neighbors across the Pacific Ocean the most friendly relationship in the political, economic and cultural fields—the meeting and mingling with mutual respects of the East and the West, with their own unique cultures, will greatly contribute to the peace of the world, and the happiness of mankind."

STORY'S A HONEY: RATING, MONEY

While the whole industry has been watching with almost bated breath the minute by minute developments on nighttime ratings (as though every night were Election Night) CBS-TV has been sneaking in a one-two daytime punch by racking up its most enviable performance of all time.

The National Nielsens for the two weeks ending Sept. 28 not only give Columbia a clean sweep of the Top 10 ranging from a 14.0 for "As the World Turns" to "Secret Storm's" 7.9, but the 8.3 average audience rating spanning the 10 a.m. to 5 p.m. period is 60% higher than its nearest rival (NBC) and more than 100% over ABC's. Not even in the days of a two-network daytime rivalry could it boast such talk—and numbers.

If such a feat takes on increasing importance among the CBS hierarchy, as it does, it's because 40% of the network revenue today comes from daytime billings. Translated dollar-wise, this accounts for $135,000,000 annually, not only giving the web an SRO status but creating a waiting list situation where "you gotta know somebody" to get on.

As a result of the rating performance, it's estimated at CBS that it is now getting anywhere from 50% to 100% more per quarter hour than the rival webs. And since, to all intents and purposes, program costs are about the same, whether it's NBC, CBS or ABC, the upped tab to sponsors has cued an unprecedented profit picture.

Until this year CBS' daytime fortunes hardly commenced until noon (with continued dominance to 5 p.m.). The NBC back-to-back "Price Is Right"-"Concentration" parlay managed to hold CBS' morning lineup in check. But now that "Price" has flown the CBS coop to roost at ABC, and with the indomitable 11 to noon NBC block broken up, the Columbia sunshine sweep now extends from 11 a.m.

Here's how CBS' Top 10 Nielsen sweep comes out:

As the World Turns	CBS	14.0
Password	CBS	12.2
House Party	CBS	10.7
To Tell the Truth	CBS	10.4
Guiding Light	CBS	10.2
Search For Tomorrow	CBS	9.5
News 3:25 p.m.	CBS	9.3
Edge of Night	CBS	9.1
Love of Life	CBS	8.1
Secret Storm	CBS	7.9

ABC's Aft. Mileage On 'Wagon Train' Repeats; Hot Sat. Kiddie Block

The "Wagon Train" repeats, running under the title of "Trailmaster," are starting to pay off on ABC-TV's afternoon schedule. It's become the first daytime show in the history of the web to crack the 30 share barrier, according to the latest 30-market Nielsen book. For its second half-hour, moreover, it topped the competition for the week of Oct. 7-13.

ABC-TV is also developing some muscle in its morning lineup with "The Price Is Right," which has begun to pick up momentum after a slow start following its switch from NBC early in September. From a poor 10 share in its opening weeks, "Price is Right" has now closed in on the competition with a 24 plus share.

ABC-TV, meantime, has taken the lead with its block of Saturday kiddie shows starting at 10:30 a.m. Out of six half-hours, ABC is tops in five. Sold at premium rates, this block has proved to be a solid money-maker for the web with SRO business in fourth quarter and a 75% sellout during the customary third quarter doldrums.

It Now Looks Certain Nielsen Will Drop Radio Rating Service; ARB, Trendex Bucking for the Biz

Network and ad agency AM factotums are convinced its just a matter of time until A. C. Nielsen is out of the radio rating business completely. Meanwhile, hot negotiations are underway with services who want to get into the act —including Trendex and ARB.

If Nielsen didn't give a clear impression that he wanted out when he presented his initial plan to network and agency execs for a revised web rating service in the wake of the Washington hearings on the numbers, he did so the second time around when he came back recently with a revised blueprint per request. First pitch was personal at a gathering of the customers in New York, the second was a written presentation, and it left industryites sure that Nielsen would scrap his network radio service as the company has its local AM coverage (which took a severe beating in Washington).

Nielsen's first proposition would have cost the networks three and a half times as much as the current service. On the second go, the proposed tab was down to two and a quarter times the going rate, but still would have cost the networks more than $350,000 annually.

Both proposals involved diary reports and mechanical devices for recording listening in the home and in cars—the latter via what the company calls "recordimeters." Besides the prohibitive price of the revised service, many of the execs feel that a diary service would suffice. To cut the buck in the revised edition of the proposal, Nielsen was offering six instead of 12 reports annually with no special demographic studies or duplicates.

Sindlinger, of course, was the first service to actively move in on Nielsen's network service. ABC several months ago dropped Nielsen for the Philadelphia-based research outfit, and NBC is subscribing to Sindlinger on a month-by-month basis while continuing with Nielsen. Sindlinger, however, is felt to have "built-in faults" via its exclusively recall modus operandi and lack of cumulative audience reporting, etc.

Meanwhile, ARB and Trendex are bucking for the business. ARB, which has been strictly tv heretofore, has plotted a pilot study in Detroit, which will involve diary reports covering each member of the family. It will have a sample of 6,000 homes and 15,000 diaries. Ultimate service would supply four to six reports a year at a cost of about $80,000 per report with the

(Continued on page 40)

Si Rose Upped

Hollywood, Oct. 22.

Si Rose has been upped to associate producer of Revue studio's "McHale's Navy" series, after serving as script supervisor on the show. Ed Montagne is producer of the series which is on ABC-TV.

Rose, in his new job, has handed out four writing assignments: Barry Blitzer and Ray Brenner, to script "The Balloon Goes Up" seg; Ralph Goodman and Stan Drebin, "A Medal for Parker"; William Raynor and Myles Wilder, "The Great Impersonator," and Arnold Horwitt, "Orange Blossoms for McHale."

Tom Moore Flash: Jerry Lewis Show Now On the Track

Hollywood, Oct. 22.

"We knew that Jerry Lewis wouldn't be a smash on his first few shows but he's on the track now and will be the most talked-of show in television." ABC-TV prexy Thomas Moore tried to be more objective than defensive after his four-hour session with Lewis, also attended by AB-PT prexy Leonard Goldenson, who personally negotiated the Lewis deal (one year firm with options).

"He was agreeable to all our suggestions for the show's improvement," said Moore. "He feels that his entire career is on the line with the first live two-hour show on tv and we're going to back him up with everything in the book of promotion and publicity. We traded ideas and he was completely cooperative. What changes would be made will come gradually but among them will be a more relaxed Lewis and not pressing too hard. We have complete confidence that he'll make the changes we suggested and that the audience level will rise with each succeeding week. By the next few weeks he will be a substantial audience-getter against rugged competition and by then we'll know if he is carried over into next season.

"While the early publicity on the show hasn't been at all gratifying, sponsors have not been disenchanted. Show is 85% sold for the first 13 weeks and two other sponsors are watching the ratings. Last week's overnight Trendex convince us that he's on his way and future night's ratings will be closely watched. Many of the improvements will be noticeable. Jerry will stock the show with top names and, according to his own admission, 'working with good talent makes

(Continued on page 40)

Biggest Sporting Event Of 'Em All to British A-R (23-Nation Pickup)

London, Oct. 22.

Associated-Rediffusion is prepping one of the major sporting broadcasts in the history of the commercial tv network. It is the England vs. The Rest (of the world) soccer match at Wembley Stadium on Oct. 23.

Broadcast will be taken in 23 countries on the Eurovision and Intervision networks which cover Europe and all Iron Curtain countries, with a potential audience running into hundreds of millions.

A-R is providing 10 commentary positions, for voice-overs in 20 different languages. Transmission is fixed for prime time exposure at 9:45 p.m.

Grampian's King In Bid for Scot TV

Aberdeen, S., Oct. 22.

Sir Alexander King, Scot cinema magnate, and chairman of Grampian Television Ltd., will apply for the new Independent Television Authority contract for northeast Scotland. He announced this after a meeting of directors of Grampian TV, the company which provides programs for northern and northeast Scotland.

Under the new terms published by the Independent Television Authority, he said, Grampian TV could operate as a financially viable concern and continue its declared policy of serving their transmission area to the fullest extent of their resources.

The British ITA will strengthen its coverage of north and northeast Scotland by building two new transmitters. One will be near Dundee, while the other, at Wick, will take British commercial tv programs for the first time to the far north and to the Orkney Islands.

100 animated 5-minute cartoons in full color created by Max Fleischer, produced by Hal Seeger and directed by Myron Waldman . . . featuring the hilarious voices of Larry Storch and presenting the most refreshingly new and highly entertaining characters . . . KOKO, KOKETTE, KOKONUT and MEAN MOE . . . all delightful creations, animated with real photographic backgrounds for the delight of every kind of audience. "Out of the Inkwell" is definitely out of the ordinary. To find out for yourself, we invite you to screen a sample of this great new cartoon series. Your nearest Seven Arts' sales office is listed at right.

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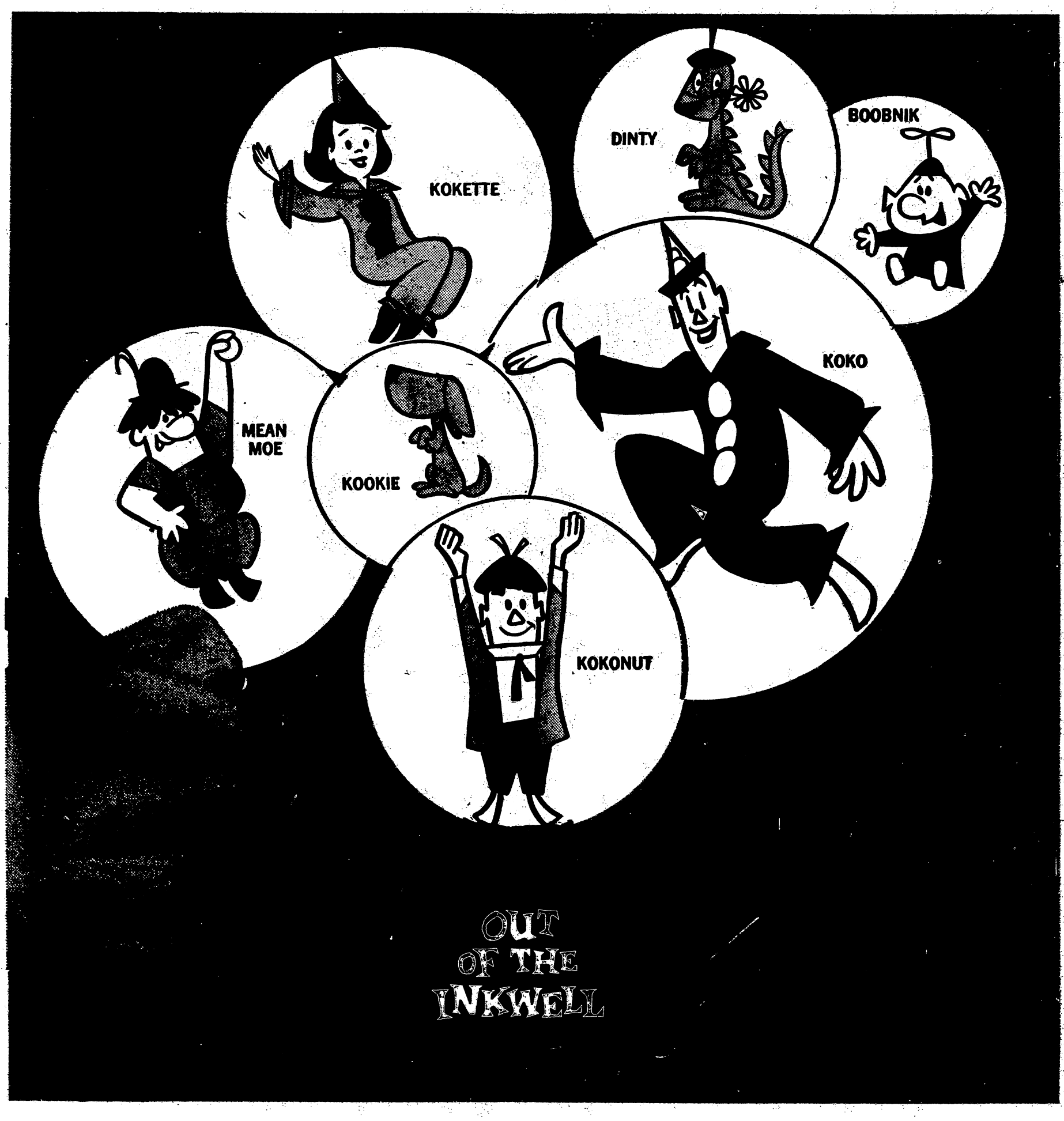


ALSO A 'SYNDIE POCKETPIECE'

'You Can Put Back The Bathtubs'

Cincinnati, Oct. 22.

WCKY will check out of the Sheraton-Gibson after the first of the year for transfer of operation to the fifth floor of Carew Tower, Cincy's tallest skyscraper, under a longterm lease.

The hotel tenancy began in 1939, when the L. B. Wilson 50,000-watter moved from original quarters in a four-story office building in Covington, Ky., then tagged by station announcements as "one minute from Cincinnati." There was no elevator, well impressed on Paul Whiteman during his "Jazz King" reign, when also at his top weight. A special program for him was held up for some minutes to allow recovery of breath after the long climb of stairs.

When WCKY took over in the Gibson Hotel, enough bathtubs were removed from single rooms for the changeover to supply a smalltown hotel.

Relocation of WCKY completes the exodus of radio stations from downtown hotels. First such operation was by WFBE, a small watter cradled in the former Garfield Hotel. It became WCPO, now a Scripps-Howard holding, and was moved to the Sinton Hotel, which later quartered WSAI after ownership switch from Crosley.

WKRC-Radio originated in hilltop Hotel Alma, where its antenna continues, and is now in modern appointments with WKRC-TV in Taft Broadcasting headquarters, including the tallest tv antenna here on a hill overlooking the downtown area. WZIP, daytimer, is the only local radio station in hotel housing, at Vernon Manor in suburban Avondale.

Jeanette Heinze, general manager of WCKY, said the move to Carew Tower permits stay in downtown Cincinnati "where we can be a part of its future growth and vitalized redevelopment," and there will be no changes in ownership or management of the station.

That Cosa Nostra Noise Invites Sponsor Rush Into 'Untouchables'

Minneapolis, Oct. 22.

It looks as if the stir created by gangster Joe Valachi and the publicity which the Cosa Nostra received via the Congressional hearings on Mafia activities have turned into what appears to be a godsend commercially for the television "Untouchables" residuals in this neck of the woods.

They were bought for the Twin Cities' market by the local 20th-Fox KMSP-TV and are presented Thursdays at 10:30 p.m. Donald Swartz, KMSP-TV head, says they're now completely sold out to advertisers for the next 26 weeks. Other area tv stations having them also are reported to be benefitting similarly.

"It was plainly apparent that the Valachi development generated greatly increased public interest in these reissues and this prompted us to tie in our promotion for the program with the hearing revelations, undoubtedly additionally boosting its audience," asserts Swartz. "The sponsorship rush ensued."

For "opposition" here on its Thursday nights the reissued "Untouchables" has KSTP-TV's "Tonight," which, many video folks believe, will be well out in front ratingswise; WCCO-TV's Steve Allen show, and WTCN-TV's movies.

Since "The Untouchables" started cashing in on Valachi there haven't been any ratings reports so that there's no way of determining yet if the show is cutting in substantially on the "Tonight" and Steve Allen audiences, it's pointed out.

McLendon Eyeing U.S. Senate Seat?

Chicago, Oct. 22.

Gordon McLendon, prexy of the McLendon station group, sometime motion picture producer and enterpriser in other show biz areas, may become a candidate for the U.S. Senate from Texas. If so, he'll run as a "conservative Democrat" taking the liberal position only on the civil rights issue.

(Among the stations he operates is the Negro-oriented WYNR in Chicago.)

It's understood that politcal groups in Dallas and Houston have tried before to get McLendon to run for a political office, but this time he's supposedly taking it seriously. If he should enter the Texas primary, the Senate seat he'll be bidding for is that now occupied by Sen. Ralph Yarborough.

'Mike Douglas Show' Put Into Syndication

"The Mike Douglas Show," daily 90-minute daytime variety stanza originating from Group W's Cleveland station, KYW-TV, is going into syndication Oct. 28.

In addition to being carried by the chain of Westinghouse stations the show has already been sold to KCTO, Denver; WGR-TV, Buffalo; and WISN-TV, Milwaukee.

Group W Pacts Frank Baxter as Shakespeare Man

The Westinghouse Broadcasting chain is laying early plans for 1964's quadracentennial (that's 400 years) celebration of William Shakespeare's birth. Initial step was the signing of Dr. Frank Baxter, Shakespearean scholar who's done considerable teaching via tv, to do radio and tv shows about the Bard for Westinghouse on an exclusive basis throughout the year.

Baxter's main assignment will be a new version of the basic tv course in Shakespeare which he did more than a decade ago on KNXT, Los Angeles. The new series, comprising 50 half-hours, will be titled "The Fair Adventure: Readings in Shakespeare." It'll be a one-man show with updated visual material and techniques.

Dick Pack, Group W's programming v.p., figures that during the anniversary year there will be plenty of Shakespeare drama on tv and he can't compete in that area. He figures that in getting a teacher like Baxter, Group W has found an effective and simple way to stimulate interest in the playwright.

Baxter is currently in England with Don Volkman, Group W's staff film photographer, shooting background material in London, Stratford and other regions for incorporation into the series. The shows will be taped on the Coast starting early in 1964.

WZOO's 150G Sale

Spartanburg, S.C., Oct. 22.

Radio Station WZOO in Spartanburg has been sold for $150,000.

Station was sold by John K. L. Peterson to Thomas W. Thuman, former manager of staion WORD in Spartanburg; Phil Buchhist, publisher of the Spartanburg Herald-Journal, and Fred D. Moffitt, associate publisher of the Herald-Journal.

LOCAL ASPECTS OF RATING FEVER

By MURRAY HOROWITZ

As the '63-'64 season unrolls, as local stations look to their local and network ratings, syndicators are in the midst of planning their next plunges.

Most of the vidpix buying already has been done and in this slack period, there's a good deal of thought being expended on possible trends and where to put the smart money. The local Nielsen and Arbitrons are being followed with the same zealousness as on the network level.

It will take a few local pocketpiece rating books to establish what's going on in market after market throughout the country. Already, though, syndication researchers in N. Y. are plotting what they consider the rating weakies for sales ammunition for an alternative series.

Many stations, in their off-network fidpix buys today, make longterm commitments. If these series, buttoned by longterm commitment, fail in the ratings, the affected stations have a number of outs. One, there's a possibility of juggling the slot for a more favorable possible rating play, two, there's a possibility of the station putting the particular property on the shelf for awhile, hoping what may rating losses today may prove rating winners in the future. Latter course in many cases requires the station operator to seek an extention in his contract with the syndicator.

Savvy sales execs in N. Y. are carefully studying the local rating charts and if a series turns out to be a clinker in the numbers game, they're prepared to enter the market with alternative series and, if necessary, reprogram the entire local schedule.

In the midst of the current rating fever, there are these possible eventualities which are being closely watched.

Will United Artists Television's "Lee Marvin Presents—Lawbreakers" make it on the rating charts and go into second year production? (Fate of every first-run entry in syndication is scrutinized; there are so few around.)

Will one of the three networks, obviously the weakest one in the ratings, give up the 10:30 to 11 p.m. period and recognize the so-called two-and-a-half network economy?

How many local stations will bump weak network rating entries in favor of local, spelled syndication, programming? Despite the legal end of option time, per FCC ruling, the savvy syndicators feel there will be no major rash of regular preemptions. Opinion, though, is that many key stations will feel strong enough to bump one or two network series feeds in favor of syndication entries, comes January.

Are there sufficient number of regional sponsors with rekindled interest in first-run product to trigger a larger number of made-for-syndication series? Pros and cons can be heard on both sides of this question which inevitably will be answered with time.

These are some of the representative questions being bandied around. There are others, such as the muscle stretching in terms of programming of such station groups as Westinghouse's Group W, Storer Programs, Triangle, etc., and their possible effect on traditional syndication fare.

CBS' Kidvid Sponsors

Thom McAn Shoe Co. and Fels & Co. have signed as cosponsors of the five hourlong children specials on WCBS-TV, which kicked off Sunday (20).

First was Kipling's "Just So" stories, with the other Sunday outings at 4 p.m., slated to be "The Littlest Circus," "Tall Tales," "Junior Jamboree" and a concert hosted by Captain Kangaroo (Bob Keeshan).

WBC to Study Profit-&-Loss Facts On 'Advocate' Before New Angeling

By HERM SCHOENFELD

Westinghouse Broadcasting, which blueprinted an ambitious schedule of angeling Broadway productions, is not panicking at the fast fold of its first legit venture, "The Advocate." Westinghouse execs would have liked to ride with a longrunning hit, but their central goal in backing "The Advocate" was to come up with a good television property.

Reaction of the television critics to the tv show in the Group W cities where it was shown simultaneously with its Broadway preem has indicated that a play which flops on the boards may clock on the home screen. Critics in Baltimore, Boston, Pittsburgh, Cleveland and San Francisco were virtually unanimous in lauding the tv presentation. Fred Storm, of the San Francisco Call Bulletin, summed up the general critical reaction to the tv presentation. "One can only hope that this experiment will be continued, thus giving stature and dignity to a communications medium concerned only with Class B entertainment."

Whether Westinghouse will recoup its $60,000 investment in the play plus another $80,000 for the taping of the two-and-a-half hour tv version will hinge on the demand in the syndication market. Under its deal with the legit producers, Westinghouse must wait 90 days before putting the tape into snydication in order to permit time for a film sale. There have been several inquiries from stations in key markets about the tape and Westinghouse may seek a waiver of the 90-day clause to cash in on the current interest. All of the Westinghouse stations sold out the legit telecast, thus helping to amortize a substantial part of the group's investment.

Westinghouse originally indicated a readiness to invest in about four legit shows a year. It's expected that the company will hold back on its next angeling venture until the full profit-and-loss statement on "The Advocate" is in.

WBNS-TV's Fest Best

Columbus, Oct. 22.

Independently-owned WBNS-TV here bested viedo outlets of all sizes when it won the Grand Award for TV Public Service Programs, presented at the International TV-Film Festival in New York. The series that did it was "Channel 10 Reports," weekly series of documentary programs aired Wednesdays at 8:30 p.m. The award was accepted by John Haldi, program director, from Robert Dowling, representing Mayor Wagner.

Trio behind the series includes Tom Dorsey, news director; Jack Hunter, public affairs director and Stan Vingle, photographer. Dorsey says that "wherever possible, we try to let the principals involved speak their own words and thoughts." The station tries to avoid a "full-scripted, tightly-formatted," production operation, commented Dorsey.

WB's $4,500,000 Sales On Feature & Off-Web Segs

Warner Bros.' syndication tv division has racked up more than $4,500,000 in sales of features and off-network programs during the third quarter of '63, according to the division's v.p. Joseph Kotler.

The third quarter gross includes 35 sales of the new "Warner Bros. One" pix package, 30 sales of off-network hours, and five sales of off-network half-hours. The gross, a record-breaker for the division, does not include pre-release sales of "The Gallant Men" in a number of major markets.

Kotler, commenting on the grossing performance of the July through September period, said during the comparable period last year, the division grossed $1,400,000. "Even with the addition of the features, we did not expect to more than triple our last year's sales figures for these normally slack selling months."

Of the 35 sales for the "Warner Bros. One" features package, 14 are listed among the top 25 tv markets. In addition to the five previously announced sales to CBS o&o stations, the pix package has been bought by KPIX, San Francisco; WTOP, Washington; WBAL, Baltimore; KTVT, Dallas-Ft. Worth; WTCN, Minneapolis-St. Paul; WPRO, Providence; WFBM, Indianapolis; WTVJ, Miami; and WTMJ, Milwaukee.

Off-network program sales in major markets during the third quarter include "Hawaiian Eye" to KABC, Los Angeles; WRCV, Philadelphia; and WTVJ, Miami; "Cheyenne" to KTTV, Los Angeles; and KTNT, Seattle-Tacoma; "Roaring 20's" to WCPO Cincinnati. KNTN also purchased "Maverick."

Not included in the third quarter sales figures are six pre-release sales of "Gallant Men," including deals with WNEW, N.Y.; KTTV, Los Angeles; WTTG, Washington; and WLW-I, Indianapolis.

Schwimmer's 10-Strike

Chicago, Oct. 22.

Walter Schwimmer's "Championship Bowling" has racked up a total of 171 markets, including all the majors, for its 10th consecutive year in syndication.

Firestone Tire & Rubber is one of the major spot advertisers in the series, which again is being produced tournament style with a $10,000 grand prize for the winning kegler.

Taft's Top Level Exec Realignment

Cincinnati, Oct. 22.

A move described to strengthen top management of Taft Broadcasting created new positions for four executives.

Hulbert Taft Jr. board chairman was named to the additional post of chief executive officer at the quarterly board meeting here last week.

David Ingalls was elected vice chairman of the board.

Lawrence H. Rogers II, former executive v.p., is the new president.

John L. McClay, who recently joined the company, was elected v.p. in charge of operations.

The board also declared the regular quarterly dividend of 15 cents, payable Dec. 12 to holders of record Nov. 15.

For the six months ended Sept. 30 net income was reported at $913,813 or 58 cents a share on a net revenue of $5,894,764. This compares with a net income of $964,036 or 60 cents a share on a net revenue of $5,729,398 for the same period last year.

The board recently made application to the FCC for assignment of licenses of certain broadcasting properties presently owned by Transcontinental Television Corp.

4 Star Sales

Four Star Distribution reports four new sales on the hour and half-hour off-web series, "Detectives," giving the package a total of 90 markets.

New sales were to WCSC, Charleston; KTTS, Springfield, Mo.; KCPX, Salt Lake City; and KSBW, Salinas.

INTERNATIONAL SHOWTIME

Your host DON AMECHE

3rd SMASH YEAR!

NATIONAL NIELSEN

(Week of September 27th)

NBC "INTERNATIONAL SHOWTIME" 36.1

CBS "GREAT ADVENTURE" 27.6

ABC "77 SUNSET STRIP" 25.7

First time this season that all three network shows competed head on for audience

VARIETY, September 18, 1963

"MAGNIFICENT MUNICH CIRCUS"

"International Showtime" was a good television idea the year it started, and it still is. Going into its third season on NBC-TV, it'll have the advantage over its new competition — "Great Adventure" and "77 Sunset Strip"—in that its claim to the timeslot is already established. Prospects look good for as long as topnotch circus acts and ice shows hold out and that would seem to be indefinitely.

Season's preem glimpsed five acts from the German big top show billed for television as the Marvelous Munich Circus. Host Don Ameche, genially reminding the audience that he seldom deals in hyperbole, stated in his intro that this outfit was one of the best he'd ever seen. Whether that be the case or not, the acts were very good indeed.

There was a slick juggler who dealt in the usual razzledazzle of his trade, but heightened his performance with deft touches of humor. The clown unit known as the Francescos were superb in timing their knockabout stuff and worked at low comedy as though it were a lofty art, an unusual act of their kind. A tiger tamer had the beautiful felines minding their manners, which as any cat owner knows is impossible. But the real breath-catcher was a wierdo of an aerial act on a space rocket theme, wherein the trapeze whirled round and around the conical ceiling. It was a strange idea, and a thriller. *Les.*

NEW YORK TIMES, October 12, 1963

"CIRCUS FROM BUDAPEST"

'International Showtime' Presents Tape Made Behind the Iron Curtain

By JACK GOULD

THE program "International Showtime" contributed a marginal note of history last night. Its cameras were allowed to go behind the Iron Curtain for a tape recording of the Hungarian State Circus, reportedly one of the few times since the Hungarian revolution of 1956 that Budapest authorities have welcomed American television interests.

Out of a company of 700 performers who make the Hungarian State Circus the national institution, only a handful participated in the program especially staged for presentation on the National Broadcasting Company's network. But for devotees of circus acts, of which there are apparently enough in the United States to make "International Showtime" a surprisingly durable hit, the brief visit was eminently worth while.

●

As the world travels of "International Showtime" have repeatedly demonstrated, circus artistry may be of dwindling interest in this country but certainly not abroad. The Hungarian circus was by way of further confirmation.

The six Picards, a superb equestrian team, stole the show with aerial acrobatics atop the backs of magnificent horses that never missed a step nor seemed to show the slightest concern over the human feats being performed on the jogging stage they were providing. The four Idans restored one's faith in the appeal of juggling, and the trapeze acts were truly breathtaking.

An incidental interest was the audience's rhythmic applause that came as the ultimate approval of the efforts of the troupers. Some of the random close-ups of Hungarians in the audience were absorbing.

Circuses, of course, enjoy the same advantage as sports contests and concerts. They pose no language problem for global television and do not invite political complications. Perhaps in time, though, ways can be found for American television to sample other phases of overseas entertainment, few of which have been explored at all. Meanwhile, "International Showtime" has set a happy precedent in searching out remarkable acts in many countries.

COMING ATTRACTIONS

● THE WONDERFUL WONDERFUL COPENHAGEN CIRCUS ●
● HOLIDAY ON ICE IN FRANCE ● CIRCUS FROM OSAKA ●
● TORONTO AQUA SPECTACULAR ● THE FLYING FLEMISH CIRCUS ●
● THE INNSBRUCK ICE REVUE ●

KUXL: For 'Lonely Housewives'

Ed Skotch's 'Yock Up' Geared to Suburban Frau With A Problem

Minneapolis, Oct.22.

Ed Skotch, onetime prominent as a Chicago television producer-director and more recently a West Coast tv director, has announced that within a fortnight he'll radically change the programming of his recently acquired Twin Cities non-network radio station KUXL to stress talking instead of music.

The idea, he says, will be to "make the station an intimate, informative close friend of the housewife in an effort to help work out the things which now are bugging her."

This move is being made, according to Skotch, because three years or research into the matter have convinced him that "the average suburban housewife today is a lonely person whose husband is too busy to hear her troubles and she's tieing herself into knots over small problems." And, he avers, he wants to try to do something to afford her some relief, "as little as that may be."

Another reason for what he's going to do is his opinion that "radio has become pretty much preponderently a jukebox with so much music and not enough talk." And also because he's confident if he gives setowners, and especially daytime feminine dialers, the sort of talk which he now plans he'll increase KUXL audiences substantially—which should mean a boost in its advertising volume.

"Elimination of former considerable talk by so many radio stations has caused a radio loss of listeners," asserts Skotch.

Programming policy will change as soon as the station's power is increased to 1,000 watts, which is expected to be by this month's end. There will ze 72 "unique" daily features designed to be entertaining as well as informative, Skotch says. These will be taped for syndication to other stations throughout the country.

As a promotion for the new type of programming there'll be distributed 100,000 "happiness charts" predicting the days a person will feel cheerful or grumpy. In this connection, the station will conduct "happiness experiments" twice a day.

Among the program subjects, Skotch announces, will be "Can You Explain It?," dealing with supernatural occurrences, and "Curiosity Corner," touching on nature and science. The reduced amount of music will continue in the pop album category, but, says Skotch, "each selection will contribute to the pattern of feature material."

OF's 'Battle Line' Into 108 Markets

In another major preemption of a network show for a syndicated series, WFIL-TV, Philadelphia, will fill the 10 p.m. Sunday slot previously held by ABC-TV's "100 Grand" with Official Film's new war series, "Battle Line."

ABC-TV has replaced the axed big-money quiz show with "Laughs for Sale," a panel-game half-hour, but the Philly outlet is going with the syndicated entry from Official.

With sale of the series also to WNHC-TV, New Haven," "Battle Line" is now in 108 markets after a short fall selling season. Both Philadelphia and New Haven will begin running the series Sunday (27).

Sam Gang's Own Setup

Sam Gang, vet foreign tv sales exec, has formed Global TV Enterprises, Inc., specializing in world-wide distribution of tv programs.

Gang's firm, headquartered in N. Y., will place heavy emphasis on the Latin American market. His first tour under the Global TV banner is scheduled for the early part of November when he leaves for an extended business trip of the Far East and Japan. Gang had been a foreign sales exec at NTA and ITC.

'Sergeants' Shows Its Fancy ARB Chevrons

WCBS-TV's, N.Y., "Schaefer Award 'Theatre," hit the rating bell again in its last time out with "No Time for Sergeants." Andy Griffith starrer, distributed by Seven Arts Associated, registered an Arbitron of 25.4 with a 57% share of audience, on Oct. 12 in the "Late Show" slot.

Other Seven Arts films previously selected by Schaefer for its Award Theatre include: "Sayonara," "A Face in the Crowd," "Mr. Roberts," and "Young Man with a Horn."

Dinsmore Takes A Dim View On Arrogant Selling

London, Oct. 22.

Yank telefilm distribs who adopt an arrogant, overly hard-sell attitude when pushing their product to foreign outlets, run the risk of putting their customers' backs up. Opinion is held by Richard W. Dinsmore, v.p. and general manager of Desilu Sales, currently winding up a European flip.

He says that he's noticed all round Europe growing resentment towards the American who tends to tell the local operator how to run his station. Foreign vidmen, he believes, are growing a little tired of being consistently told by powerhouse U.S. film salesmen that their programming is second-rate and that Yank-originated programming is the greatest.

According to Dinsmore: "Desilu has always adopted the soft-sell method and we do as well as anybody else (between 50% and 60% of Desilu's sales income springs from overseas sources). But we have more friends—and we sleep better at night."

Dinsmore believes that foreign outlets are not always fair on the U.S. distributor. In the U.K. for instance, prices paid for Yank series are, he contends, way out of proportion to size of audience and even more removed from cost of production.

A prime example is the recent sale of "The Greatest Show On Earth" to the British ABC-TV station. Latter U.K. major, which operates at weekends in the Midlands and the North and has a potential audience of 5,113,000 homes (or 16,481,000 people), paid $5,000 an episode for "Greatest Show" which cost $165,000 a segment to bring in.

"It seems," says Dinsmore, "that they don't want us to stay alive."

The picture here may be changing, however, with the advent of BBC-2 (the UHF web is skedded to how in April) which has begun to stimulate film buying at this end. "More competition is bound to have an effect on sales," says Dinsmore, "and it will probably give us (Americans) a fairer crack of the whip."

GLOBAL SALES ON 'GREAT MUSIC' SEGS

Chicago, Oct. 22.

Third skein of WGN-TV's "Great Music" series has chalked up 49 markets in the U. S. plus stations in Canada, Japan, West Germany, Italy, France, Argentina and Uruguay. The 26 tape installments are programs which were telecast on WGN-TV last season. Series featuring the Chicago Symphony Orch is no longer being aired in Chicago.

Recent purchasers of "Great Music" Series III were WPIX-TV, New York; WFMJ-TV, Youngstown; WLW-C, Columbus; WUHF, Milwaukee; KDAL-TV, Duluth; WJXT, Jacksonville, Fla.; WPTV, West Palm Beach; KTVK, Phoenix; KTTV, Los Angeles; KTVU, San Francisco; KING-TV, Seattle; WTOL-TV, Toledo; and WFLA-TV, Tampa, Fla.

Four Star Declares 5% Stock Dividend

Hollywood, Oct. 22.

Directors of Four Star Television have declared a 5% stock dividend on the common stock payable Jan. 10, '64 to holders of record, Dec. 10, 1963.

This is the first stock dividend declared by Four Star Television. There are currently 634,505 shares of common stock outstanding. Leon Kaplan has been elected to the board of directors and all other directors were reelected. Following the shareholders meeting, the directors reelected all officers, topped by Tom McDermott, prexy.

$12,360,000 Cox Station Buy OK'd

Washington, Oct. 22.

FCC okayed the $12,360,000 sale of KTVU-TV, San Francisco-Oakland, form the Ward Ingrim group to the Cox stations.

At the same time, Commission in a letter to KTVU, said the station has lived up to its programming promises. KTVU was given a one-year shortterm renewal last March after FCC noted variances between its program promises and performances.

Sale of the channel 2 station from San Francisco-Oakland Television Inc. to Miami Valley Broadcasting Corp. was opposed by Commissioner Robert Bartley. His dissent called for a hearing on the grant.

Commissioner Rosel Hyde favored the sale but dissented from the letter.

Backing both were Commissioners Robert E. Lee, Frederick Ford, Kenneth Cox and Lee Loevinger.

OFFICIAL FILMS SEES 150G NET PROFIT

Official Films' annual report issued this week covering the fiscal year ended June 30, 1963, shows the corporation's net profit after provision for state and federal taxes on income was $150,049.

In his letter to stockholders, Official prexy Seymour Reed said the company was able to show a profit against "continuance of a most difficult period for syndication of television films" and "an acute shortage of time to show syndicated films." He said that despite the fact that competitors have been driven out of the syndication business, Official was the only syndicator that had two first-run series available this fall, "Biography," in its second year, and the new "Battle Line."

WLAK Sale Okayed

Washington, Oct. 22.

FCC okayed the $225,000 sale of WLAK radio, Lakeland, Fla. from Florida Central Broadcasting Co. to Sentinel Broadcasting Co.

Sentinel, owned by Roland and Doris Potter, also has North Carolina stations WATA-AM, WKBC-AM and WDSL-AM in Boone, North Wilkesboro and Mocksville.

Quarton: 'Attention Flattering But Political Washington Overdoes It'

"Attention is flattering but of late, political Washington has overdone it as far as our industry is concerned," William B. Quarton, Cedar Rapids, chairman of the board of the NAB, said at a seminar on radio and television here last weekend. The seminar was part of a conference of the West Central Area of American Women in Radio and Television.

Quarton, chief executive officer of the WMT stations in Cedar Rapids, said "the broad general laws of Congress in creating such agencies as the FCC get things written into them I'm sure Congress did not intend." He said the broadcasting industry should strongly resist attempts by the FCC to adopt standard time limitations on commericals and said the industry itself is studying self-regulation and has devised a code on length and type of commercials. He said it is getting more difficult, especially for small stations that can't afford Washington-based counsel, to get through the maze of rules and regulations of government agencies.

Joel Chaseman, executive producer of the "Steve Allen Show" told the seminar that "the little Old Lady from Dubuque," symbol of provincialism, has now become a victim of mass communications and that a midwest farm audience is no different from any other audience. He said: "The American public is now ready for the best anyone has to offer. There is a tremendous hunger for quality on the part of the American viewer." He admitted, however, that bright new concepts are difficult to come by and even harder to sell. He said, "It's awfully difficult to tell an advertiser he should spend his $8,000,000 on a brand new idea that has not been tried before."

Another speaker at the seminar, Roger Sharp, ABC newsman, also pointed to a lack of imagination in the power centers of network broadcasting. "Television hasn't had an original idea out of New York since they invented the little tube," he said. Sharp disagreed with the contention audiences are the same throughout the country. People are different and have different sets of values in various parts of the country, he held.

Other speakers on the program were Dr. Sidney Sands, Des Moines psychiatrist and author, and Elizabeth Bain of New York City, president-elect of the American Women in Radio and Television.

'Little Toy Shop' As Yuletide Puppet Entry

Hollywood, Oct. 22.

In an outright purchase concluded this week, Hollywood Television Service acquired world-wide rights to "The Little Toy Shop," series of puppet-animated Christmas films produced by Louis Weiss, Phoenix.

Shortly after the deal, the package was sold in three markets, WBAP, Ft. Worth; WLEX, Lexington, Ky.; and WJHL, Johnson City, Tenn.

Series includes five Christmas stories backgrounded with traditional carols sung by the Harvey Martin Boys' Choir. Peddled as a holiday package by HTS, the films are available in both black and white and in color.

Hearst WISN-TV M'w'kee Ascent As a CBS Affil

Milwaukee, Oct. 22.

CBS-TV may be the nation's heavyweight network, but it's had a tough climb in this market with only four previous seasons of VHF exposure. Hearst station WISN-TV which picked up the Columbia affiliation three seasons back when the web was running a slow third in Milwaukee, got it galloping into a firm second position last semester and now has notions about overtaking WTMJ-TV, the NBC outlet which has long dominated the market.

First step in the WISN-TV campaign was to out-advertise the competition, and the station went on a consumer media splurge that probably topped any local effort in all broadcasting this year. For eight consecutive days at the start of the new season, WISN-TV purchased full pages in the Milwaukee Journal (at $2,400 per, with the same position each day). First ad introduced the entire CBS and local station lineup, and each there after plugged the schedule night by night with layouts on the web's theme, "The Stars' Address Is CBS."

In addition, the Hearst property bought smaller versions of the ad series in weeklies and other dailies outside the Milwaukee area, plus 14 nabe papers in the city. These were backed by heavy spot campaigns on nine outlying radio stations and its own sister station, WISN Radio, the latter being the only tradeout deal. Bob Meyer's ad promo department has been allocated a budget of $120,000 for the new season, which is more than twice the allotment of two years ago.

There's perhaps some irony in

(Continued on page 46)

Esso In Six-City Splurge on Drama

Standard Oil of New Jersey ("Play of the week," "An Age of Kings," "Festival of Performing Arts"), is prepping a new series of specials, "Esso World Theatre," hour shows produced in eight different countries reflecting their national heritage in literature and the performing arts.

Already scheduled are productions in Greece, England, Nigeria and Japan, and negotiations are underway for four more. Each show will be produced in the country features will local production and performing talents taking part.

With stations to be announced, the series is slated to air in prime time in New York, Washington, Boston, Philadelphia, Rochester (N. Y.) and New Haven.

Greek production is slated to begin in Delphi Oct. 21, starring Katina Paxinou and Alexis Minotis in excerpts from classical Greek drama with Robert Graves as host narrator.

English production, scheduled to begin Oct. 28, will have Sir Ralph Richardson as narrator presenting the works of English poets and dramatists.

Producer of the new series is Newmark Intl., company formed by New York film producer Bert Lawrence. Series will eventually go into syndication. Via Needham, Louis & Brorby ad agency. Esso will have institutional blurbs keyed to the company's operations in the countries where the shows originate overseas.

Geo. Sidney Appeals for Upswing In TV Originations From Hinterland

Hollywood, Oct. 22.

Hollywood's telefilm industry, heretofore unchallenged in its dominance as a vidfilm-supplier to the broadcast industry, will face hefty competition from cities around the country, it is predicted by George Sidney, Directors Guild of America prexy.

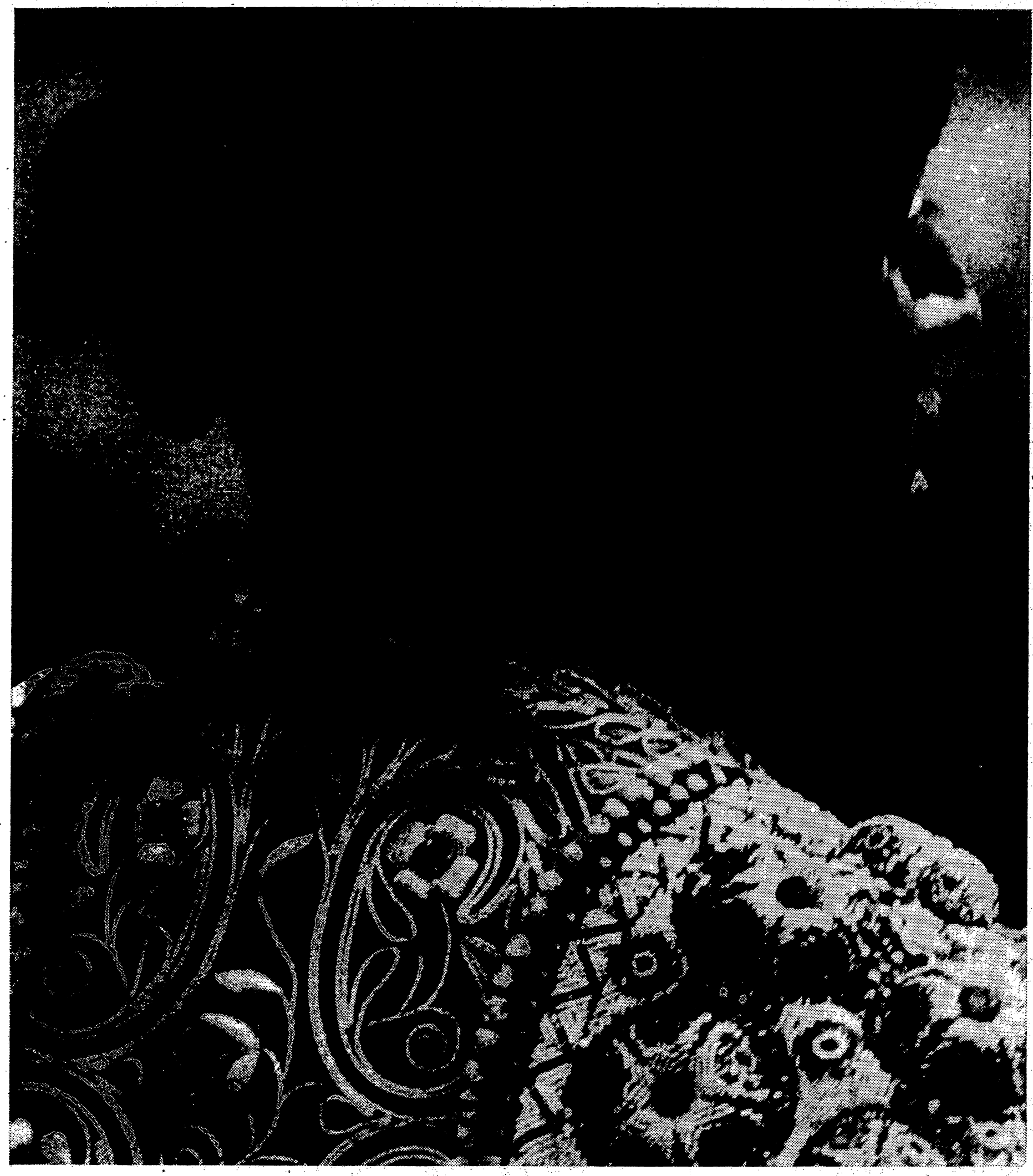
Just back from a 10-city tour during which he met with directors in N.Y., Chi, Boston, Philly and other cities, Sidney asserted, "It is time the local areas—Washington, Detroit, and other cities—produce national shows for tv. I cannot understand why it has not been done already."

Sidney said in these other cities, "They have the facilities. They have manpower. It's just a question of getting the people to do it. Of course, this will mean competition for Hollywood, but competition is healthy. In radio, during its peak days, nationl shows originated from Pittsburgh and Chicago, and the same thing is going to happen in tv."

Sidney said he couldn't predict when the other cities would get into production on a national basis, but declared "eventually, they will. They have a lot of young and exciting directing talent. They have good talent from all fields. We don't have a monopoly on that. I see a rebirth of production nationally."

The producer-director said he found the public is hungry for entertainment, that there is increased demand for programs, and that he envisions more networks and more stations, so that there will be a market for production from the various cities as well as Hollywood.

Even now, some of the largest teleblurb production companies are located in Chicago, and it would be a relatively short step for such companies to expand into entertainment films, he pointed out.



South of the Border—the Matador is a national hero. Now, the Japanese warrior of old may give him competition. Recently NBC International sold "Samurai" to Mexico, Venezuela, and Argentina. It's the first Japanese television series ever distributed in Latin-America. Throughout the world, NBC International is enjoying its greatest volume of film sales. There's a very important reason for this. Since 1957, our specialists have worked directly with broadcasters to develop and expand television in their respective nations. The successful and highly qualified professionals who represent NBC International can help you achieve your place in this ever-increasing television activity. To sell your program—whatever the category—to become part of the world-wide design... call **NBC International**

30 ROCKEFELLER PLAZA, NEW YORK, NEW YORK
OFFICES AND REPRESENTATIVES WORLDWIDE

Tele Follow-Up Comment

East Side West Side

The intrinsic value of CBS-TV's "East Side West Side" as an adult/tv series was demonstrated with force and power in Monday night's "I Before E Except After C." Written by Arnold Perl, the executive producer of the series, and Ossie Davis, with George C. Scott in his customary role as the social worker and guestar Howard Da Silva, it related in simple yet eloquent terms the problems of a dedicated schoolteacher when confronted by delinquent Puerto Rican students.

It was an important story, keyed to "East Side's" thematic exposing of social injustices and the inevitable extracting of a moral, yet it was told with deep insight, knowledge and understanding. If, unfortunately, by the nature of its content (which was its horrible reality) it was hardly calculated to invite a massive tune-in, the fault certainly lies less with CBS and the fine intent behind the program than with the legion of Monday at 10 viewers who are more apt to brush it aside as too big a problem to handle.

If perhaps the problem was oversimplified; if perhaps there was an inherent weakness in the climactic scene of hoodlum capitulation, the fact remains that it accomplished its mission admirably —it involved the audience, elicited its sympathy and held it. And practically everybody involved, including the performers and director Daniel Petrie, made a qualitative contribution.

"East Side" will hardly attract runaway Nielsens, but it serves a vital purpose. And in the competitive tv world of commercial reality, that could spell trouble for the show. *Rose.*

Ed Sullivan Show

The Ed Sullivan Show with Ginny Tiu together with two sisters and a brother, and The Italian Mouse, featured a long stretch of something for the kiddies. The Tius, of course, are an extremely talented set of Chinese moppets, who do tap dancing, singing and Ginny does a piano bit, and this petite dynasty comes out far ahead. The rodent is still an arch gimmick, but it seems that it's running out of prime material. The rat better get some writers.

However, the major strength of the show was in its adult aspects. Eydie Gorme is a performer of high merit who gives a tune a top ride. Her two numbers, one of them done while strolling in the audience, were top drawer material. Another pop song entry was Cliff Richard, a British import, who conforms to the current popular image of boy singers. He's an able practitioner and Sullivan enhanced his standing with good production values. Another singer on the show was Negro soprano, Shirley Verrett, who displayed vigor and personability in her rendition of Bizet's "Habanera." The Kessler Twins are a couple of pretty faces and figures who batted out "Without You."

The humor department was topped by Bob & Ray with players from The Establishment to aid them. They were on top of the news in a bright and satirical manner. Grecco & Willard have some excellent comedic ideas, but they didn't come off well. *Jose.*

The Open Mind

This WNBC-TV Sunday panel hour had what would appear to be a strong gambit in bringing together a quintet of distinguished wits to parody the show's own format. But the renowned funnymen were not very funny.

With moderator Eric Goldman were Herald Tribune Syndicate columnist Art Buchwald; "Beyond the Fringe" Britisher Peter Cook; cartoonists Jules Feiffer and Walt Kelly; and Monacle magazine editor Marvin Kitman.

The wits tried to take off by booting around the panel show per se, but got absolutely nowhere. Cook came into his own when the conversation idled onto the international scene. In the only boffs of the afternoon, he said he had heard the Red Chinese have no respect for individual human life—"and I think we should wipe them out if that's their feeling"... and, "Of course, the assumption that Gen. DeGaulle has the atomic bomb is based on a fallacy. They said that Gen. DeGaulle exploded in the Sahara a bomb which was the equivalent to 20 billion tons of TNT. He just exploded 20 billion tons of TNT."

Interesting that Cook the one theatrical funnyman on the panel was the one competant in spontaneous wit. The others, artists and writers all, are clearly funnier as loners, working it out the hard way. *Bill.*

DuPont Show of the Week

More inspiration than information was offered in Sunday's (20) documentary dealing with a dedicated social worker operating in N. Y.'s Spanish Harlem. The hour-long telementary on NBC-TV's "DuPont Show of the Week" had a rich emotional tone and a winning personality in Dan Murrow, the social worker.

The tragedy of 111th Street—and similar streets across the country — seemed overwhelming, though, and the one-man campaign of help appeared so inadequate in the face of the problems.

What was lacking in the documentary were references to real political issues—pros and cons of legislation which might help to correct the situation. Dan Murrow, for all his grace and warmth, can't do the job himself, as evidenced by the documentary. It could be argued that neither is legislation the answer. The problems are racial, psychological, landlord greed, low pay, poverty of opportunity, etc.

Fact, though, that exec producer Irving Gitlin and NBC News' Creative Projects Unit, chose to show 111th Street through the good works of Murrow also seemed to limit the terms of references. Gitlin and producer-director William Jersey told the story, dramatically, winningly, movingly. More of the story is yet to be told—and experienced by the viewers—if the 111th Streets are ever to change.

Documentary, titled, "Manhattan Battleground," was a salute to the social worker associated with the American Friends Service Committee, and an understanding and warm response to the people of the slums, and their troubles. It was done so well that it cried out for more information, and a broader term of references. *Horo.*

Andy Williams Show

Andy Williams' is one of the most comfortable shows to watch on tv. There's not a hint of tension in it, and nothing ever seems to go wrong. Seldom is the viewer made uneasy by a contrived exchange between the star and his guests, and practically never is he made to feel the anxieties of pacing. Most of all, he finds himself confident from the opening minutes that Williams will bring the songs off with distinction and that the production numbers and comedy routines will go smoothly.

Many another musical-variety stanza gets a certain added intrigue from the wonder of whether a routine will succeed or fall on its face; this one has practically nothing to offer on that level. It satisfies with sheer professionalism and good taste.

Last Tuesday's outing did have a stilted moment or two in Williams' repartee with Joey Bishop, but otherwise it was inspired entertainment. Through his own devices, the lugubrious "take" and the witty asides, Bishop overcame the old comedy contrivance of being slighted by his host and came off as both charming and funny. As the femme guest, Lee Remick contributed more than sex appeal; and while she would probably not go far as a singer or dancer, she was a game performer at both and set the right spirit for the finale, which was a delightfully bouncy ensemble rendition of "Doodling Song."

As for the star, he was typically smooth and immersed in his show. His great talent is that he sings every song as though it were just written, and he did superbly by some seven numbers, abetted once by the Osmond Bros. quartet and on another occasion by the Good Time Singers. His closing number, "September Song," which has been gimmicked to near destruction by other singers, was refreshed in

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SAGA OF WESTERN MAN
(1492)
With voices of Fredric March, Patricia Bright, David Stewart, Michael Tolan, Hal Linden; John H. Secondari, narrator
Producers: Helen Jean Rogers, Secondari
Director: Miss Rogers
60 Mins.; Wed., 10 p.m.
UPJOHN
ABC-TV (color, film)
(McCann-Marschalk)

"1492," the first of a four-part "Saga of Western Man" series, loomed up as a towering edifice on the network programming skyline. This show's eminence was manifest on every count: in its intention to deepen the historical knowledge, in the artistry of its production and, above all, in its determination to be serious about important matters.

There remains the question whether these lofty aims have vaulted this show over the head of the so-called typical viewer. Apparently, ABC-TV and the bankroller, Upjohn, calculated the risks and arrived at the only responsible conclusion: shows of this calibre must be done and supported irrespective of the rating score. In the long run, moreover, there can be no doubt that identification with such an effort generates hidden values in prestige and goodwill that justify this investment even in cold profit-and-loss terms.

"1492" was a look at a beginning point in the history of modern civilization. As presented on this show, that year was not only the copybook date for Columbus' passage to America, but it also marked the passage of western Europe from the old world to the new. Both themes were interwoven into this historical documentary by skillful use of camera technique and a narration notable for its literateness and lucidity.

The historical canvas was drawn with images almost exclusively derived from the great art and architecture of Spain and Italy. The story of the Italian Renaissance, which created the scientific groundwork for a transatlantic voyage, was told by means of striking closeups of the great paintings from that era. One excellent sequence was devoted wholly to the works and ideas of Leonardo Da Vinci. Viewed in color, these images were conveyed with brilliance. Sufficient detail came through on the black-and-white screen, although with considerable loss of graphic power.

"1492" was also a fascinating lesson in the history of Spain during the reign of Ferdinand and Isabella, both of whom played major roles in the ultimate discovery of America. By means of silhouetted figures and partial glimpses of the material apparatus of that day, the show recreated the battle which drove the Moors out of Europe. The tragic chapter of the Inquisition and the expulsion of the Jews from Spain was also explored in a brief, but searching episode.

The show's natural climax was Columbus' expedition to America with his trio of ships, all of which were reproduced in exact replicas for this stanza. This was a long, superbly photographed sequence of old sailing craft challenging the open seas. Excerpts from Columbus' diary, as read by Fredric March, suggested what a great adventure this journey was in its day.

John H. Secondari, as creator, writer and narrator, succeeded in giving this hour both style and intelligence. He was ably assisted by his wife, Helen Jean Rogers, who directed, and William B. Hartigan, the cameraman. A subtly effective musical score was written by Joseph Moon and Rayburn Wright.

Next chapter in the "Saga of Western Man" will be "1776." *Herm.*

JUST SO STORIES
With Jack Adams, Larry Berthelson, Tony Montanaro, Rudy Tronto, Diana Banks & Dean Crane, Three Young Men
Exec producer: Larry Paulus
Producer-director: Merrill Brockway
60 Mins., Sun. 4 p.m.
FELS, THOM McAN
WCBS-TV, N. Y.
(Zubrow; Doyle, Dane, Bernbach)

A quartet of Rudyard Kipling's "Just So Stories" came out just right on the first of five hour-long children's programs scheduled by WCBS-TV for October, November and December.

Producer-director Merrill Brock-

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Iron Curtain Entertainment Segs Highlight WNDT Intl. TV Festival

By BILL GREELEY

There are no awards being handed out in the International Television Festival on New York-New Jersey educational channel WNDT, and it's a good thing. Prizes would be somewhat embarrassing, what with the Communists making a clean sweep so far.

Fest premiered last weekend (Oct. 19 and 20) with Saturday and Sunday night prime time (7:30 to close) taken up with contributions from Czechoslovakia, England, India, Russia, Japan and Austria, and for sheer entertainment and educational (for U. S. tv production folk) values, it's a Czech-Moscow romp. There's a full weekend of the overseas offering ahead (26-27), with product from France, Poland, Italy and the United Arab Republic, but the plaudits may still be echoing off the Iron Curtain.

First and foremost was the Fest's curtain (iron) raiser, a variety show from Czechoslovakia, "The Lost Revue." Fest host Charles Siepmann, chairman of New York University's Dept. of Communications in Education, who did an excellent job on intros (outlining each country's video modus operandi), commented that the Czechs "have done for variety what Bach did for the fugue." This praise was only high-sounding until a few feet of this triple-award winner in overseas competition was unspooled. By the dictionary, a "fugue" is "a polyphonic composition developed from a given theme according to strict contrapuntal rules," which fits this show of pure revue exactly. And the Czech production-writing-direction team of Boris Moravec and Zdenek Podskalsky along with a slew of Czech variety artists did justice to the Bach end of Siepmann's forecast.

Theme, which called for a highly creative blend of interiors and location shots around Prague, had a clown scattering the pages of a libretto to the winds and turning the entire town into a riot of song and dance. Pages are dropped in the Prague studios of Czech television, resulting in a zany routine that begins with a few melodic vocal strains from the mouth of a stove (or was it an incinerator?) and winds in a mad Charleston step with everybody in on the act from production execs to cops and piano movers. A femme singer belts one from an outdoor phone booth that climaxes in a production number involving a chorus line of phone operators plugging in on cue. A male vocalist belts a few bars after popping up out of a street drain. Another sings from a lamp-repair life. Manikins come to life in a store window, turning into a swinging chorus line. Lovers sing from an arched bridge spanning a placid river. A bearded codger belts a few bars of "Alexander's Ragtime Band" from a park bench.

Pace from start to credit crawl can only be described as gay mad. Location shooting was superb. Cast was no star but all stars. There were no commercial breaks, and, better yet, no breaks while name talents pump up one another's egos and no peacock struts. In sum, it had the originality that might show up in the 39-and-13 of a U. S. variety hour. Sorry, folks (production) but that's simply the truth. Oh yes, they threw in a cartoon seg, too. They're also good at that.

Like the Czechs, and unlike most other entrants seen so far, the Russians laid off documentary in the interests of entertainment. Their two offerings were remarkable experiments by young Moscow tv talents. They were primarily remarkable as viewed in the U. S. because both, themed to soulful boy-meets-girl bits, represented a kind of experiment which is never tried here (where something like the CBS-TV Workshop —or the early-Sunday sustaining folk—inevitably belabor serious themes (apparently out of some kind of guilt that these precious hours can't be used to entertain.)

It should be noted that WNDT's producers cagily programmed the Moscow entries, "The Stairway" and "Preludes," in tandem and dramatic sequence. In "Stairway," a poignant little love yarn produced by the Mosfilm TV Group

(Continued on page 45)

LAUGHS FOR SALE
With Hal March, emcee; guests
Producer: Louis Heyward
Director: Al Raskin
30 Mins.; Sun., 10 p.m.
CONSOLIDATED CIGAR
ABC-TV, from H'wood
(Compton)

Heir to the Sunday night berth vacated by the defunct "100 Grand" quizzer, "Laughs For Sale" is a comedy panel show that will need lots more yocks to make a dent in this time slot. The kickoff stanza Sunday night (20) had an okay panel, but the material was weak and the production was awkward.

Format for this entry calls for a panel of pro comics to perform and then criticize laugh routines submitted by amateur or unknown scripters. The samples on the preem were not promising and it will take brilliant performers to salvage this calibre of material.

Nitery comic Shecky Greene alone scored with his Germanic buffoonery as a man from Venus. Emcee Hal March played straight-man to Greene's mugging and clowning in a routine that had the most preparation. Phil Foster was saddled with a commentary on popular song lyrics which bore no relationship to this comic's usual style. Mickey Rooney was given the worst shake of all. He had to sing a corny folk ballad in which the major laugh stemmed from the appearance of a pack of dogs on screen. Time ran out before the fourth panelist, Cara Williams, had a chance to show her stuff.

If the runthrough of the material was uneven, the discussion of comedy values by the panel was totally inept. This gab had neither laughs nor logic and could easily be scrapped. As emcee, March handled himself with smooth assurance. *Herm.*

WILD KINGDOM
With Marlin Perkins, Jim Fowler, others
Producer: Don Meier
Directors: Meier, Perkins, Fowler
Writers: Meier, Reinald Werrenrath
30 Mins., Sun., 5 p.m.
MUTUAL OF OMAHA
NBC-TV (film; color)
(Bozell & Jacobs)

Back for a second partial season, this tint era sequel to the old "Zoo Parade" makes for a good pivot in NBC-TV's late Sunday afternoon lineup in that it embraces several kinds of typical Sabbath fare. The program has obvious educational value, but it also has a level of interest for the sports buffs and something to offer, besides, in old-fashioned adventure escapism. There's even a chimp on hand in Marlin Perkins' lab to keep the kiddies amused.

Titled "Danger: Wild Animals", the season's opener dealt with techniques in the handling and capture of zoo tenants, bearing out the theme that a knowledge of animal behavior lessens the danger considerably. Laboratory demonstrations and footage from the St. Louis Zoo (which is Perkins' current bailiwick) showed how alligators and a mountain lion were moved to new quarters, how creatures like chimpanzees and eagles are treated for ailments, and how constricting snakes can be handled. Each was also a demonstration in bravery to the layman, but they seemed minor feats compared with the footage of capture.

One film segment showed a reptile expert subduing a 20-foot giant anaconda in hand-to-hand combat underwater, another a zebra chase in Tanganyika with the prize lassoed from the fender of a truck, and a third the capture of a bear by two men armed with ropes who had to climb a tree to get him. One of the participants in the latter adventure was Jim Fowler, Perkins' sidekick in this series and a man's man if ever there was.

Don Meier, who was on the original "Zoo Parade" team with Perkins, does a firstrate production job and is to be commended particularly for the underwater footage with the anaconda and for his shooting of the zebra caper. The jolting of the camera in the latter accentuated the excitement. As with last year's skein, the lead-ins to the Mutual of Omaha blurbs were skillful extensions of the program's theme. *Les.*

Commentary

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TV GUIDE

America's Biggest Selling Weekly Magazine

Foreign Television Reviews

THE UNEASY CROWN
With Richard Burton
Producer, Director: Lloyd Williams
Story: A.J.P. Taylor
Writer: Wolf Mankowitz
50 Mins., Fri., 9:35 p.m.
BBC-TV, from London

Much high-powered talent was enlisted for this documentary about Spain. Historian A.J.P. Taylor, whose pungent tv lectures have roused both controversy and critical favor, provided a story-line that was turned into a telescript by Wolf Mankowitz. And the voice of Richard Burton spoke it with precision, as additional audience bait.

If the result was faintly disappointing, chief reason must be that it did not achieve what it set out to do-which was to examine the perilous seesaw history of the monarchy in Spain. In fact, the historical development was sketchily, and not too clearly, indicated, and the program did not get into its stride until it got to grips with the Franco regime, an assessment of which took up the bulk of the time. Certainly the future of the Spanish monarchy hinges on the choice of Franco's success, but the theme was hardly central.

This apart, the program lucidly explored the nature of the Franco regime, although it seemed to pull a few punches about its tyrannical aspect. Unfamiliar newsreel of the Civil War had impact, and poet Stephen Spender, who had fought for the Republicans, effectively recalled the fervent partisanship it fostered and made a detached summary of its importance. An interview with the Pretender to the defunct throne, Juan de Bourbon, living in Portugal, allowed him to state his own faith in Kingship, without justifying it in anything but cliches about stability and tradition. Shots of his son, the debonair Juan Carlos, who Franco encourages, did little to deepen the argument.

Franco was praised for such reclaimation ventures as the Badajoz scheme—likened to the T.V.A.—and the recent Grimau incident was also mentioned, to illustrate the vengeful memories that still lingered.

In fact, there was much that was unfamiliar and interesting. But the script was tepid and fence-sitting, as if afraid to offend. As a production job, it was skilfully and crisply handled by Lloyd Williams, and the program was worthwhile, only falling short of the highest expectations. *Otta.*

FESTIVAL
(Fallen Angels)
With Moira Redmond, Anne Morish, Richard Thorp, James Villiers, Ann Beach, David Ritch
Producer: Peter Luke
Director: Alan Bromly
Writer: Noel Coward
60 Mins., Wed., 9:10 p.m.
BBC-TV, from London

"No Play," proclaims producer Peter Luke, "will be chosen unless it has a particular meaning for us today." Thus "Festival" will take in "Hamlet," Ibsen, Aristophanes, James Joyce, and an adaptation of a modern German pacifist novel. In other words, anything goes. With this wide view of what is pertinent, however, Noel Coward's "Fallen Angels" from the 1920s seemed a perverse choice for the opening stanza. The situation could hardly claim colossal relevance, and was indeed highly outdated in this mannered production.

Does love outlast five years of marriage? So asked Coward, and he stated it through a skittish plot about a couple of wives, Julia (Ann Morrish) and Jane (Moira Redmond), who hear that their communal ex-lover is back in town. They'd both met him prenuptials, and, their spouses having lost their first enchantment, were delighted at the prospect of seeing him again.

Set in period, and the thesps encouraged to gush and attitudinize in a highly artificial manner. Alan Bromly's direction was wrongheaded. It pointed up the historic flavor of Coward's conception, instead of toning it down for contemporary consumption. The whole thing was stiffjointed, and the development creaked. Quite apart from the mistaken approach, this sort of playing requires more style and panache than the cast could encompass. Moira Redmond came closest, but even she could not get away with fabricated tantrums and temperamental displays that needed to be viewed at a distance, and not across a carpet.

An air of embarrassment thus prevented a fast rate of jocks, and the neatest, if minor, performance came from Ann Beach as the tight-lipped and trim maid. If this skein intends to be a museum of past theatrical hits, it made a fine mummy of this one. *Otta.*

DIG THIS RHUBARB
With Tony Beckley, Terence Brady, John Gower, Anne Jameson, Robin Ray, Clive Swift
Producer: Anthony Jay
Associate Producer: Charles Chilton
Director: Nicholas Garland
Script Editor: Bamber Gascoigne
40 Mins., Sun., 10:50 p.m.
BBC-TV, from London

Fishing for nuggets of wisdom from authors as different as Khrushchev, the prophet Isaiah, and William Shakespeare and grouping them into themes—that is the basic idea of this fortnightly show. The opener was urbane and pleasantly varied, and it made an adequate tv equivalent of an anthology.

The resident group of six thesps made a spry impression, and their youth compensated, in one or two cases, for lack of experience, which showed in their timing. They delivered their brief pieces on an uncluttered platform, and the note was informal and never stuffy.

First item was a collection of letters by the famous, in which they gave the brush-off to their wives, mistresses, or girl friends. These took in Napoleon, Abe Lincoln, and Byron, and gave a witty start to the show. A sequence of proverbs, some false, some genuine, were then delivered, and then scathing contemporary criticisms of past British royalty—including George IV, William IV, and Victoria's Albert—showed up such recent jibes as Elizabeth has endured as being mighty mild in comparison.

The group, sitting around a card table, then came up with some assorted descriptions of perfect bliss, and the show closed with a potted history of the "Battle Hymn of the Republic," from its origins as a revivalist tune, through John Brown to Julia Ward Howe.

With the help of advice from such notables as Kenneth Tynan, Claud Cockburn, and Cyril Connolly, the script was briskly edited by Bamber Gascoigne. Nicholas Garland's direction of Anthony Jay's production was not always taut enough, and, of the company, the men shone most brightly and also turned their hand to an old ballad or music-hall song when called upon.

CANZONIERE MINIMO
With Giorgio Gaber, Maria Monti, Paoli Poli, Gian Castello, Liliana Zoboli, Margot, Miranda Martino, Tino Bianchi, others, Vittorio Paltrinieri Orch.
Director: Carla Ragionieri
45 Min.; Sat. 10:10 p.m.
RAI-TV, from Milan (tape)

This show is an attempt at offbeat musical fare in the folk song tradition which may please aficionados of the genre, but is also likely to leave others cold, despite the likeable ways of emcee-singer Giorgio Gaber. Certainly the pace is one-tracked and the mood is generally melancholy if not downbeat almost throughout, which at 45 minutes per clip is a bit overlong.

Briefly introed by Gaber, songs are mainly nostalgic Italo oldies—but not the w.k. pops—or offbeat modern fare in which a strong French influence is detectable. In some cases, notably Gaber and Margot, it's effective, in others (Maria Monti) it is less so.

Show also had a neat guestint in a straightforward rendition by Miranda Martino of a Neopolitan classic "Te Voio Bene," and a fine monologue about a traveling salesman's fate by Tino Bianchi. A bit more of such diversion within the show pattern could only help its penetration with the general video public. *Hawk.*

THE MERSEY SOUND
With Michael Barton
Producer, Writer: Don Haworth
30 Mins., Wed., 10:10 p.m.
BBC-TV, from London

Liverpool, which is on the Mersey, is the birthplace of the top-selling pop-music sound in these parts. Around 300 groups have it as their base, and the Beatles, chart-topping and squeal-gathering, are its pride and joy.

Don Haworth's lively and swift documentary probed the phenomenon with skill and judgment. Sprinkled with musical items from the repertoire of the Beatles, and companion groups like Group One and The Undertakers (who dress to match the moniker), the script tried to explain the fad, without justifying it. It was full of revealing touches from performers, who touched in details of the fan mania. Such as that the kids sweated so much in a packed cellar that they once fused the lights with moisture. Or that one girl would sleep under the window of a drummer all night, just to be near him.

The Beatles, an individual creatures, displayed a level-headed outlook about their present fame. One said he would be happy to retire with around $30,000, all knew that the end would come and made mental provision for it. Shots of the domestic upheaval due to this frenzied popularity were spliced in, and the group's manager, Brian Epstein, claimed responsibility for getting their hair cut and putting them into decent suits.

Sad footnote came from a BBC producer, who could see little longterm future for the guitar-and-drum boys. Unlike Tommy Steele, or Cliff Richard, they couldn't easily turn into allround entertainers. And the beat itself, the reason for the madness? Apparently it's just a pronounced bass line on double-bass and drums. As someone said, it might just as well have come from Timbuktu. *Otta.*

THE SAINT
(Starring the Saint)
With Roger Moore, Ronald Radd, Wensley Pithey, Alfred Burke, Monica Stevenson, Alexander Davion, Paul Whitsun-Jones, Jerry Stovin, Ivor Dean, John Dunbar, Brian Weske, Jackie Collins, John Gayford, John Martin, Bryan Marshall
Producers: Roger S. Baker, Monty Berman
Director: James Hill
Writer: Harry W. Junkin
58 Mins., Sun., 7:25 p.m.
Associated TeleVision, from London

Back for its second season, "The Saint" continued its vein of polished bafflement, and the segment caught was a good example of its general standard. James Hill's direction was slick, and dapper Roger Moore repeated his able, if slightly colorless, impersonation of Leslie Charteris's bestselling sleuth, Simon Templar.

He was here involved with a ruthless movie tycoon, Bryon Ufferlitz (Ronald Radd), who wanted him to star in a film of his adventures. Ufferlitz was obviously due for his come-uppance, and got it. Suspects, methodically introduced, included a director who wasn't allowed out of his contract, a drunken thesp who'd been fired from a movie, and, on the fringe, a couple of zany scripters. Real culprit turned out to be the guy's stenographer, sister of a gal he'd done wrong to in the past.

Harry Junkin's script was competent but little else, and the thesps were okay, with Wensley Pithey scoring as a beefy detective and Monica Stevenson showing sincerity as the killer—whose secret was chivalrously kept by Templar. Jackie Collins looked glamorous, but lacked oomph, as an idol of the public. *Otta.*

THE JEW IN THE WORLD
With Ludovic Kennedy
Producer: Television Reporters International
30 Mins., Tues., 10:45 p.m.
Associated TeleVision, from London

Three half-hours will be devoted to an examination of the current position of the Jew, and the initialer probed the state and the attitudes of European Jewry after the Nazis. Ludovic Kennedy spoke his own clear and detached script, and the segment justly emphasized the permanent shock that the vile concentration-camp era has administered to all Jews.

A refugee from Britain, a musician who had survived Belsen, was recorded on a return visit to this memorial to inhumanity. Her words indicated that she could find no forgiveness for the Germans, that the experience was too deep-etched to be explained to those who did not share it.

After this moving intro, the program showed some of the 30,000 remaining Jews in Germany, who disagreed whether anti-Semitism was still rife. They were seen at worship in a rebuilt synagogue in Dusseldorf, and walking through the streets disregarded. Flashback film of the Nazi excesses stressed the contrast.

Final minutes were filled with reminiscences of the Nazi occupation of Holland, including a visit to Anne Frank's hideout. Here the outlook of young Jews was placed as international. Too young to have been seared by their elders' persecution, they talked of forgetting their religious traditions and instant assimiliation, but a few could only feel safe if they emigrated to Israel.

Kennedy indicated that the Jewish problem had solved itself—by decimation, and by the young Jew's desertion of his inherited faith. It was a cool and worthwhile airing of the kind of problem that should not be swept under the carpet, out of sight. *Otta.*

IL GRANDE COLTELLO
(The Big Knife)
With Massimo Girotti, Harold Bradley, Renza Palmer, Gianna Piaz, Valentina Fortunato, Michelle Riccardini, Glauco Mauri, Nando Gazzolo, Mariolina Bovo
Adaptation: Daniele D'Anza, Amleto Micozzi
Director: Daniele D'Anza
45 Mins., Mon., 9:15 p.m.
RAI-TV, from Rome (tape)

An able and workmanlike new video version of this Clifford Odets play can be credited to writer-director D'Anza and his co-writer Amleto Micozzi, at least judging from this first episode of a three-part serialization.

Dialog (translated by Carina Calvi) was properly crisp and ironic, acting was able though at times uneven on the part of Massimo Girotto as Charles Castle. Glauco Mauri's Marcus Hoff was properly menacing—he was given a game leg here vs. the deafness used as a physical handicap in the pic version—while Nando Gazzolo, Valentina Fortunato and Mariolina Bovo are names to mention in a well-chosen cast.

Physical outfitting was aptly Californian, and technical credits, barring some stretches of unclear sound, were up to the usually high RAI-TV standard. *Hawk.*

TV7
Director: Giorgio Vecchietti
90 Mins.; Mon. 9:05 p.m.
RAI-TV, from Rome (tape, film)

TV7 has now firmly established itself as an interesting weekly stanza dedicated to more or less topical events on the international and national scene. Selection appears tighter than before, and the material is more varied in order to please a wider audience.

Show caught included an interesting review of the Valachi testimony from Washington, with backdrop shots of cosa nostra history of the past 20-odd years and a frank commentary by RAI's U. S.-based correspondent, Ruggero Orlando, which didn't eschew the locally touchy subject of the Italo nationality of hoodlums. Also illustrated were the latest details of the Christine Keeler affair, including the British celebrity's screen test, and a survey of motorcycle championships and champs. On the local front, TV7 spotlighted the difficulties of Italo adoption procedures and the moving plight of illegitimate children.

Format is effectively straightforward, dispensing with emcees, and introing each segment via titles. This presumably also allows for faster editing and programming. *Hawk.*

KIDNAPPED
With Ian Cullen, Duncan Macrae, Ewan Roberts, James Gibson, Geoffrey Lumsden, Douglas Murchie, John Wainwright, Bryden Murdoch, Brian Lawson, Peter Diamond, Wallace Campbell, Dudley Simpson
Producer: Campbell Logan
Director: Gerard Glaister
Writer: Joy Harington
25 Mins., Sun., 5 p.m.
BBC-TV from London

Two novels by Robert Louis Stevenson, "Kidnapped" and its sequel, "Catriona," have been welded and pruned for this 20-part serial by the accomplished Joy Harington, who adapted the memorable "Jesus of Nazareth" series. The initialler, introduced by an uplifting skirl of bagpipes, indicated that this is likely to be a sturdy contender for high rating. It had a fine air of authenticity, with thesps sporting Scottish burrs, and, although it took the tale no further than the hero's kidnapping, with meatier adventures to come, it set the atmosphere exactly. Ian Cullen, as David Balfour, was well cast for sincerity, an open face, and convincing frankness.

On the death of his father, Balfour was sent to his miserly uncle, Ebenezer (Duncan Macrae), who first tried to kill him by sending him up a faulty staircase in the dark and then, in cahoots with a wily sea-captain, tricked him into going aboard a ship, which promptly cast off for the Caribbean. Crafty Ebenezer was believed to have murdered his brother, David's father, and had good reason to dispose of the son.

Gerard Glaister's direction of Campbell Logan's production was nicely paced, mingled Scottish exteriors with apt studio sets, and could not be faulted in its regard for Stevenson's classic original. Another asset of the opener was a fine cameo Duncan Macrae, within a melodramatic tradition, but not overdoing it. *Otta.*

THE TROUBLES
Narrator: Brian Inglis
Producer: Stan Kelly
Writer: Inglis
45 minutes, Wed., 9:45 p.m.
Granada-TV, from Manchester

Granada-TV, which has an enviable reputation for documentary production, once again attempted to stir controversy with its documentary on the Irish-British independence war. But despite a seemingly fearless script by Brian Inglis, who gave the facts as they occurred, the documentary disappointed — mainly because the author's deadpan commentary seemed devoid of feeling.

Nevertheless, the programs survived via its excellent use of old film clips and stills which, spiced with modern-day sound effects stimulated the interest.

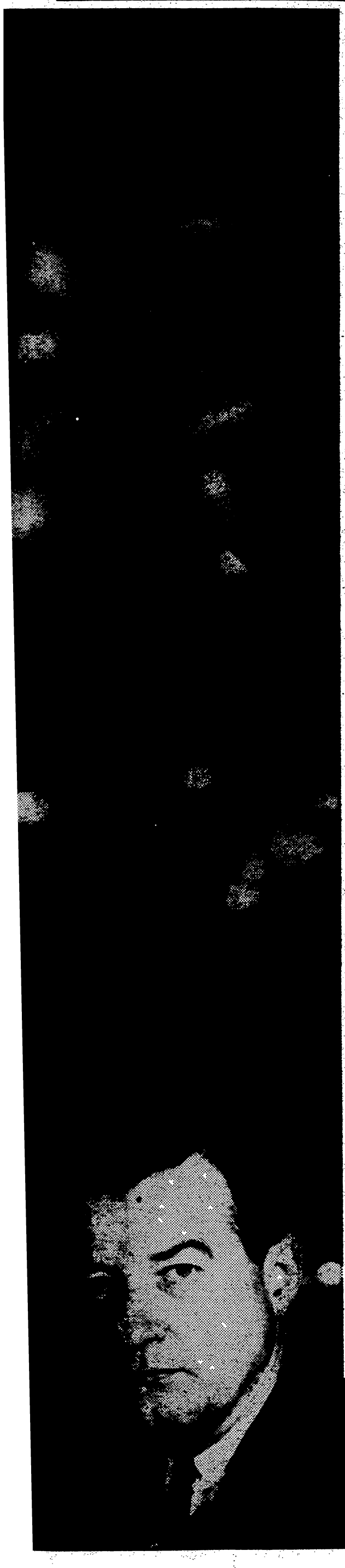
Factual recounting of the Anglo-Irish troubles was dealt with in depth by Inglis and few punches were pulled as to either the conduct of the British or the more tragic fight of Irishmen against Irishmen. The horrifying scenes, grotesquely comic in the jerky film technique of the day, never lacked in importance and the program generally pointed up one of the most disgraceful episodes in Britain's history.

Given a more urgent and more "feeling" narrative and narrator the 45-minute program would add up to one of the most stirring segments of the hard-hitting Granada documentary round. *Watts.*

THE TELEGOONS
With Peter Sellers, Harry Secombe, Spike Milligan
Producer: Tony Young
15 Mins., Sat., 5:40 p.m.
BBC-TV, from London

No radio series has slotted itself so deep in the memories as "The Goons," the surreal and fanciful skein that nurtured the talents of Peter Sellers, Harry Secombe, and Spike Milligan. The absurdity of the situations lend themselves to puppet treatment, and that has now been accorded them. String and rod puppets, with a little live animation, mouth to edited versions of the original scripts, and the initialler, "The Ascent of Mount Everest," made an enter-

(Continued on page 46)



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Lynda Lee Mead, Miss America 1960, the late Weather.

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Maxon's 'Agency Within Agency' To Solidify $21,000,000 Gillette Biz —On Other Madison Ave. Fronts

Maxon agency has gone all out for its anchor account Gillette, the razor and toiletry firm that spends $20,000,000 of its $21,000,000 budget in television ($14,000,000 in network). An account group of more than 50 people, headed by exec veepee Terry Clyne, has been moved into special offices; and the group has been recently bolstered with some familiar industry names.

Recently brought into the group, which amounts to a unique agency within an agency, have been Pete Lavathes, onetime tv program head at Young & Rubicam and more recently exec veepee in charge of production for 20th Century Fox, and more latterly Rod Erickson, a veepee at Y&R for 10 years and before that an exec with Procter & Gamble in Cincinnati. Erickson is presently prexy of Universal Broadcasting Co., and marketing consultant to several corporations. He'll assign management of this business to others in order to devote fulltime to Maxon and the Gillette biz. Erickson also was with Filmways for a time, heading up phases of the tv and feature production company's New York operation.

Maxon's Gillette subsidiary has been moved out of the sedate brownstone at 12 East 53d St. that houses the New York office (agency's hq is in Detroit) to the more business-like environs of the office building at 1270 Sixth Ave.

There have been trade rumors lately that Gillette, with vigorous new management execs moving up, has been shaky at Maxon. But the account is apparently firm under the new arrangement of increased concentration.

Reports are that A. Craig Smith, longtime ad factotum at the company, has turned over responsibilities to ad manager Richard Thomas, and the company's current prexy, Vincent C. Ziegler, is instituting a lot of relatively young ideas re diversification. Word is he is anxious to build Gillette in the toiletries lines as an adjunct to the big blade business.

K&E's Big Brother Bit

Kenyon & Eckhardt exec veepee Stephen Dietz says the agency has completed an intensive study of the Top 50 tv markets and the Top 25 radio markets to find out what stations are abiding by the blurb codes.

With client agreement, says Dietz, the agency will give economic support to those stations that are aiding the industry's efforts toward self-regulation on commercial time limits, also to those stations who are within code limits although not subscribing to NAB's Code Office.

K&E hopes that, if the plan can be effectively put into practice, other agencies and advertisers will do likewise. Says Dietz, "We are starting to review all spot purchase schedules for each client to determine what shifts would be required and their net effect if the policy is implemented. We hope to complete all reviews by mid-November at the latest."

Sam's Song

Foote, Cone & Belding's new tv chieftain Sam Northcross says he is not the man to see about those tickets to the Met's opener at Shea Stadium next spring.

VARIETY last week, in a review of FC&B's winning back the Rheingold account after two years, suggested (in rather emphatic terms) that Northcross, with his background of Ballantine and Camel Yankee baseball from Wm. Esty agency, was a factor in the agency's getting the beer back.

Northcross, however, says that he had absolutely nothing to do with FC&B's getting the business back, that the laurels go strictly to Frank Delano (also cited in the article). As for having the deep scoop on Ballantine's baseball operations, Northcross says he had nothing to do with Ballantine in six years, despite his being programming chief at Esty for many years.

Europe Negotiating For Standardized Tint With 4 Systems Eyed

Frankfurt, Oct. 22.

European Broadcasting Union, meeting this month, is planning to select one of four systems of color televsion, to be introduced across Europe. Eventually the outstanding international shows can be screened simultaneously all over Europe, just as is now done with the big black and white productions, shown simultaneously to all the major European countries via Eurovision, with translations into every major tongue.

In addition to the system used in the U. S., there are now three European systems—and the promoters of each claim pure color, sharpness and versatility of use.

French are pushing the CFT system from Cie Francaise de Television, and the German production is PAL (Phase-Alternation Line), and the British are pushing EMI, the Electrical & Musical Industries Separate-Luminance System.

AFTRA, SAG Set For Major Hassle On New Contracts

AFTRA and SAG reps and the ad-broadcasting team of union contract negotiators squared off in earnest this week for the first time in their formal meeting Monday (21), and it shapes as a formidable slugfest before new agreements are reached.

This time a joint committee of American Advertising Agency Assn. and Assn. of National Advertisers will handle talks re live and filmed commercials, since the sponsors and agencies were dissatisfied with results of the negotiations three years ago handled by the networks.

The joint committee's counter proposals (VARIETY detailed SAG and AFTRA demands in the Sept. 25 issue), in spot and program commercial areas ask for code changes that represent an overall reduction in talent fees. The management side asks for a breakdown to two,four and eight weeks of reduced payments instead of the straight 13-week fee. They also would eliminate several major markets as carrying a single weight unit. Currently all cities count as one except a dozen major markets. New proposal would leave New York, Los Angeles and Chicago still covered under separate formula.

Unions are demanding an increase of 20 to 30% in spot blurb fees. The counter-demands, through the bunching of cities now counted as a single unit, counterbalance the union's quest for fee hikes.

Monte-Carlo TV Fest

Paris, Oct. 22.

The fourth Monte-Carlo International Television Festival will unroll at that city from Jan. 19 to Feb. 1 next year. All countries with any sort of tv, nationalized or not, will be attending this year.

Awards are called The Golden Nymphs and will go to the program or vidpic best serving understanding between nations, best news program, best original script and best adaptation for tv, best direction, best children's show and best actor and actress.

NBC Rips Into B'cast Bureau On Philly Nix

Washington, Oct. 22.

NBC yesterday (Mon.) tore into recommendations by FCC's Broadcast Bureau that the web be stripped of Channel 3 in Philadelphia and prevented from trading its o&o WRCV-TV there for another station.

In an angry retort, NBC said the Broadcast Bureau's position "is so lacking in merit it does not deserve consideration." It called the bureau's opinions and statement "distorted, cynical, flip, condescending, emotional and reckless."

The web specifically lambasted the bureau's charges about its deals nine years ago with Westinghouse concerning a Pittsburg affiliation. The bureau had charged NBC refused Westinghouse the affiliation unless it followed through on an agreement to exchange its Philadelphia station with NBC's Cleveland outlet.

The bureau termed this "a naked abuse of network power which can only be characterized as bald coercion." On this basis the bureau recommended against NBC keeping WRCV and swapping it for RKO General's WNAC-AM-FM-TV, in Boston.

The web is under a Justice Dept. consent decree ordering it to jettison its Philadelphia outlet. NBC charged that the bureau's statement regarding the Pitt affiliation reveal "a shocking disregard, even distortion, of the record."

The web said it was committed to the affiliation "months before" any agreement was reached on the Cleveland - Philadelphia exchange with Westinghouse

NBC said the bureau had no evidence to support its charges.

As to the "naked abuse" and "bald coercion" charges of the bureau, NBC said they were supported "by nothing but the apparently emotional reaction of the writer."

Also filing against the bureau recommendation was the National Assn. of Broadcast Employees and Technicians.

They claimed, as did NBC, that the facts alluded to by the Broadcast Bureau were aired before the commission in 1954 when the Cleveland - Philadelphia exchange was okayed.

NABET also opposed giving Philadelphia channel 3 to a competing applicant, Philco, saying such a course would result in "interminable court litigation and the loss of all bargaining rights to NABET members."

Collins Giving 'Comfort To Enemy'?

Minneapolis, Oct. 22.

During a discussion at last week's NAB regional conference final some members took the floor to light into NBA president LeRoy Collins who was presiding over the meeting.

Among other things, Collins was asked if he didn't think his statement at the recent NBA regional conference at Hartford, about the quality of television and radio commercials not being uniformly" good, didn't aid and comfort the "enemy," giving an advantage to newspaper and magazine advertising salesmen. In this connection, Collins had said the public was more concerned over this lack of quality uniformity than the time alloted to commercials on the air.

Replying to the several who, in effect, were taking him to task for his Hartford statement, Collins said "absolutely no harm has been done to the broadcasting industry by what I've said."

"We are inclined to be too sensitive to criticism," said Collins in his answer to those who didn't like his statement. "It's a good thing for tv and radio outlets to know they're concerned about the quality of their product and are trying to improve it without government intervention."

Collins mentioned that a broadcaster had told him station profits were up 50% since Newton Minow had labeled tv programming a "wasteland" and by so doing started a wave of criticism against the medium.

TV-Radio Production Centres

IN NEW YORK . . .

David Susskind in New York hospital for treatment of circulatory condition in right leg, with taping of Groucho Marx "Open End" seg put off until next week. . . . Jo Ranson has joined the staff of the National Tuberculosis Assn. He's an associate in the public relations department of the Christmas Seal Organization. . . . Judy Garland in town from Coast . . . John Karol, of special CBS-TV sales projects, convalescing after illness . . . Vet actress Margaret Hamilton into running role in CBS-TV soaper "Secret Storm" . . . Art Linkletter back to Coast after swing east . . . Kitty Carlisle of "To Tell the Truth" back from weekend trip to her hometown of New Orleans where she spoke to graduating nurses of Touro Infirmary in connection with United Fund Drive . . . Bert Granet named exec producer of "Great Adventure" series. Granet, prior to the appointment, had held the post of producer. Named as producers for the historical drama series were Bruce Lansbury and Ethel Winant. Lansbury will continue as a program exec on the network staff in addition to his assignment as "Great Adventure" producer . . . John Kieran Jr., former publicity director of WCBS Radio, shifted to writing staff of the Ken Baugart news show . . . Singer-pianist Clarke Morgan slated for a vidtape outing on the Canadian Broadcasting Co. . . . International Assn. of Chiefs of Police has given an award of special merit to United Artists Television's syndication "Lee Marvin Presents—Lawbreakers" entry . . . Dixon Q. Dern has joined United Artists Television as Coast counsel, business affairs . . . Producer-writer Carl Foreman slated to appear on the Nov. 4 edition of CBS Radio's "Invitation to Learning." Foreman will join Telford Taylor and Dr. George Crothers in a discussion of "Rise and Fall of the Third Reich" . . . Paul Lynde guestars in "Grindl" Christmas segment . . . Barbara Olson, staff producer for Jack Barry Productions at Paramount TV, has departed on a sales swing through Honolulu, Tokyo, Singapore, and Manila to set up an overseas syndicate for "The Jack Barry Show," aired on the Coast . . . CBS-TV's "Lamp Unto My Feet" celebrates its 15th anni in November with four special religioso programs . . . Robert Trout has become anchor man on the CBS Mid-Day News strip, succeeding Harry Reasoner, who was recently given a new assignment as roving correspondent for CBS News.

NBC News exec veepee Bill McAndrew is winner of U. S. Camera Annual's 1964 achievement award . . . Richard Boone will be guest speaker at the annual dinner of the American Heart Assn. at the Biltmore Hotel Oct. 27 . . . WNBC-TV general manager Peter Affee back from New York State Broadcasters Assn. board meeting in Syracuse . . . "The Negro In Television" is the topic of the Oct. 28 forum being presented by the N. Y. Chapter of the National Academy of Television Arts & Sciences. David Susskind will moderate . . . Jim Munro, formerly with Ziff-Davis, joins Westinghouse Broadcasting's p.r. department in N. Y. . . . Bernard Ruttenberg named assistant to Phil Cowan, Metromedia's p.r. vice-prexy . . . Lea Tronick named an account exec with Metro TV sales while Harry Durando joins Metro Radio Sales in the same capacity . . . Sidney Carroll signed as scripter for "The Louvre," hour tour of the Paris museum slated for NBC-TV airing in '64 . . . Robert E. Thomas named assistant to prexy Samuel B. Gould at WNDT, New York-New Jersey educational channel . . . Peter Molnar, formerly at CBS sports, named executive producer at NBC Sports . . . Composer Bud Freeman is writing a jazz score for background music to NBC News spec "The Making of a Pro," story of N. Y. Giants' Glyan Griffing . . . Joey Bishop, Abby Dalton and Mary Treen, stars of "Joey Bishop Show," flew back to coast after promo visit here that included closed-circuit interview with tv editors around country . . . Lisa Minelli flew to Paris Saturday (19) to tape seg for NBC's upcoming "April in Paris Ball" spec Oct. 27 . . . Dominican Sisters choir from Mount-Saint-Mary's on the Hudson guesting on Mitch Miller's "Sing Along" Dec. 30 . . . NBC Sports veep Carl Lindemann Jr. and sportscaster Joe Garagiola in St. Louis Sunday (20) representing web at retirement party for Stan Musial . . . Milt Kamen signed for Nov. 22 Jack Paar show . . . Merv Griffin planes to L. A. Dec. 15 to tape a Red Skelton show which will be seen Jan. 21 . . . Earl Wrightson and Lois Hunt signed for second consecutive "Bell Telephone Hour" Christmas Show Dec. 24.

IN CHICAGO . . .

Two of WBBM Radio's staff singers, Penny Pryor and Bob Glase, have quit to try their luck on the nitery circuit. Station isn't planning to replace them for awhile . . . WBKB's Red Quinlan, Con O'Dea and Bill Garry all planed to N. Y. today (Wed.) to confer with ABC News prexy Elmer Lower on the news realignment here. Meantime, Frank Reynolds has been given the 6 p.m. strip plus the Sunday night 10 p.m. newscast. Reynolds and Hugh Hill made their first big splash with WBKB last night (Tues.) with an instant special on the public school crisis . . . Mary Merryfield, who used to be with WMAQ, has started a new Monday night series on ETV station, WTTW . . . The Hal Stein-Rudy Orisek opus, "Folkfest," has been renewed into March on WGN-TV . . . Dave Garroway has given a January date for a Chi Broadcast Advertising Club address . . . Richard Maslotti, formerly of ABC-TV sales service in New York, has joined NBC-TV here as a sales planning rep . . . Hal Smith, the NBC alumnus, has been upgraded to Asst. to the President (Paul C. Harper) at Needham, Louis & Brorby . . . WGN-TV plucked the rights to the road games of the Blackhawks, and will do a dozen hockeycasts this season . . . Charlton Heston is due in for the Chi ATAS salute to "Hallmark Hall of Fame" Oct. 28. Others who'll attend are Mort Werner, Bob Kintner, producer George Schaefer, Hallmark prexy Joyce Hall and Newton Minow . . . Jack Sterling, onetime program director of WBBM Radio who switched to WCBS, New York, 15 years ago to take over the morning show, came back yesterday (Tues.) to air his 15th anni show from the alma mater. With the local spot sales boys spreading the word, of course.

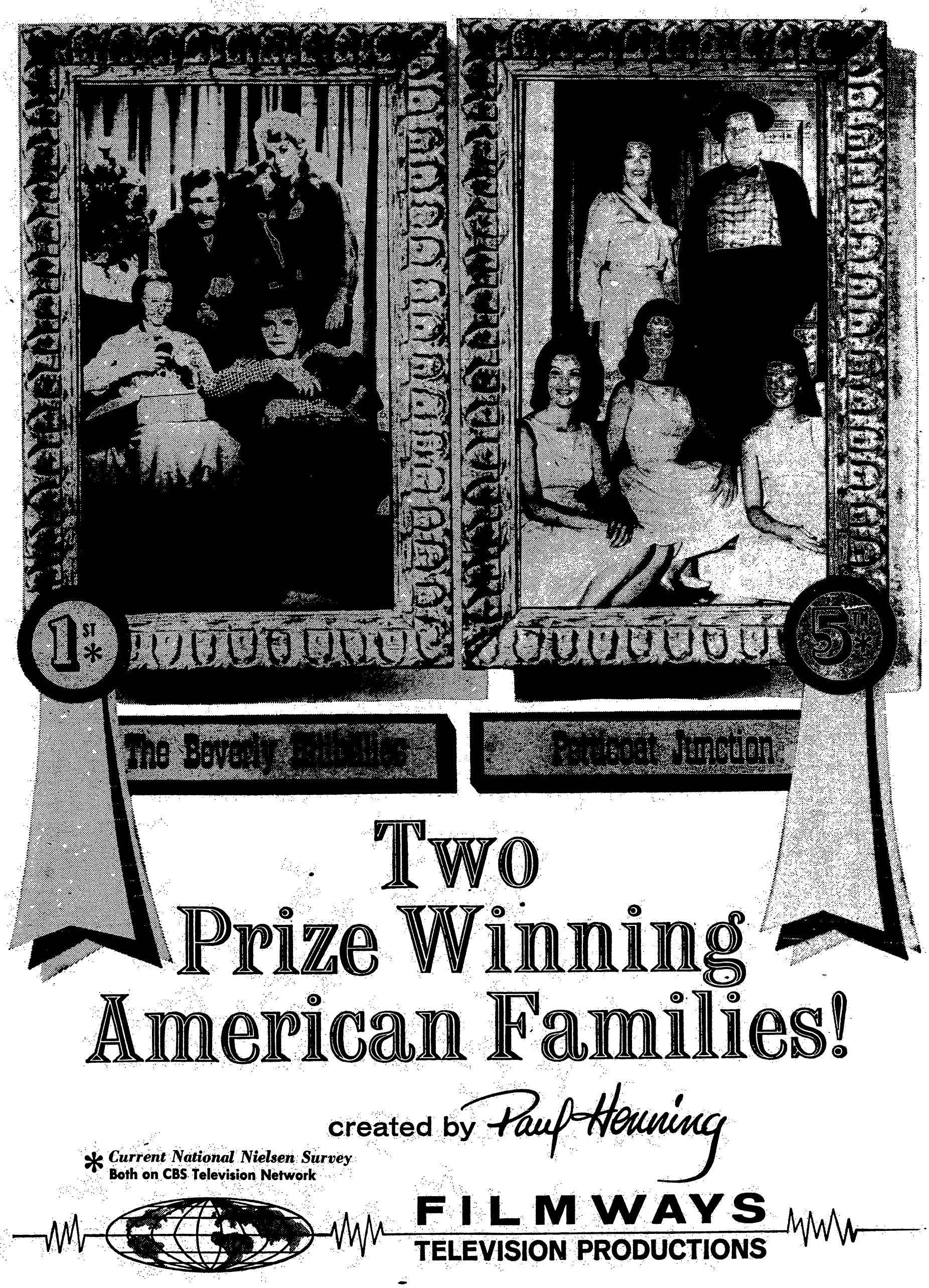
IN LONDON . . .

In the works: another series of Associated-Rediffusion's film-and-tape show "Crane." Unit currently locationing in Marrakesh, Morocco . . . BBC Radio will dump its "Music To Midnight" format at the end of the year to bring in latenight thriller plays . . . Liberty Records prexy Al Bennett took guest d.j. spot on ABC-TV's "Thank Your Lucky Stars" popshow . . . Open to the public for a day, the Goonhilly Down dish aerial—which picks up Telstar relays—attracted 7,000 visitors . . . Linda Christian guesting on A-R's toprated quizzer "Double Your Money" . . . Scottish-TV has picked up and scheduled "Follow The Sun" . . . Southern-TV film director Robert Kitts joins BBC in November . . . Jesse Matthews returned to the role of Mrs. Dale in the BBC Radio series "Mrs. Dale's Diary" following a tooth infection which kept her out of action for some weeks . . . Statistics reveal that in the first eight months of the current year sales of both radio and tv receivers have done strikeingly better than for the same period a year previously. TV sales are 27% higher and radios 1%.

IN WASHINGTON . . .

Ed Walker and Willard Scott, the "Joy Boys" of WRC radio are hosting "Night Watch" program which preemed Monday (21) . . . Joining WRC is Bob Kelly, formerly with WTOP-AM-FM-TV. He will host morning and afternoon music programs . . . Moving into his spot at

(Continued on page 42)



Two Prize Winning American Families!

created by Paul Henning

* *Current National Nielsen Survey*
Both on CBS Television Network

FILMWAYS
TELEVISION PRODUCTIONS

New Canada Season

Continued from page 25

programming, the CBC is way ahead of CTV, the former living up to its basic responsibility of coming up with material designed for minority needs and tastes.

Pat Pearce, tv critic for The Montreal Star—and probably the most-widely listened to in Canada—made this comment over the weekend, about an opinion by U. S. writer Richard Gehman, who said Canadian tv was so good that Canadians didn't realize "what we had."

"It's interesting," said Miss Pearce in her column, "how much it has actually managed to do in the face of considerable odds.

"The odds have mostly been of our own making, our own feeling that here almost anybody can do better than we can."

She went on:

"Most of what is good is CBC. The new network, CTV, has done little to create programs, not just distribute them. It has brought us more football, more hockey, a collection of game shows, and the odd Canadian-made show, but made with an eye of selling abroad"—the latter obviously referring to at least one, the new Jerry Lester show which is produced weekly in Toronto for CTV, and which is being peddled in the U. S.

It's interesting to note that CTV's one big puller last year, its one big draw on the network, was the Pierre Berton interview show which was obviously dropped because of pressure from sponsors and civic groups objecting to the free-for-all, almost-anything-goes type of discussion.

Berton is now seen on a number of tv channels across the country with a show that's independently produced by Screen Gems.

Among the CBC programs which can carry the "quality" label when placed against the run-of-the-mill programs in the doctor-lawyer-nurse and other standard stuff category on tv today, are such items as "Inquiry," "Quest," "Explorations," "Telescope" and "Newsmagazine"—all dealing with current events, social conditions and history; "Festival" which presents excellent productions running the gamut from Anouilh's "Antigone" to the "Mikado"; "Playdate" with its dramatic presentations of history; and "Telescope" whose typical subject is a dissection of Lorne Greene from the time he was a CBC newscaster to his current top-billing in "Bonanza" as a true product of a new Hollywood through the tv tube.

Problem with CBC is that, despite its realistic recognition that the tab has to be picked up by the Canadian taxpayer, and despite the fact that the bulk of the taxpayers' reps in the House of Commons too often lack the sensivity to recognize the difference between good programming and popular programming, CBC is still determined to push ahead with the original credo which is to provide a broadcasting service for all Canadians, no matter where they are, no matter what their education, no matter what their entertainment taste.

It's admittedly a tough thing to be all things to all men, but the government-owned CBC is still staffed by enough execs, producers and general talent, to make the commercial sacrifice only when necessary, and to keep in mind its unique role of providing the best and most important, again, whenever and wherever possible.

Nielsen Radio

Continued from page 27

networks splitting the tab (six reports would come to about $480,000 to be divided among the subscribers).

Trendex will run a Cleveland test on its proposal, which would be six reports a year based on telephone recall and diaries covering every day and night. This service would also supply cumulaive audience reports periodically and show how radio duplicates with tv. Trendex proposes to bring the service in for a third of what Nielsen is asking—$103,000.

Cleveland test will have recall, diary and recall with both checked against coincidental phone. The recall, by phone, will cover a set sample of homes as opposed to the coincidental phone which is at random.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

Minneapolis-St. Paul • STATIONS: WCCO, KSTP, KMSP, WTCN. • SURVEY DATES: JUNE 14 - JULY 11, 1963.

KSTP

Total Area Homes: 38,600
Metro Rating: 7
Share of Audience: 20

Program: MONDAY NIGHT MOVIE
MONDAYS 6:30-8:30

June 17 **"KING OF THE KHYBER RIFLES"**
Tyrone Power, Terry Moore, Michael Rennie
1954, 20th Century-Fox, 20th Century-Fox

June 24 **"FROM HELL TO TEXAS"**
Don Murray, Diane Varsi
1958, 20th Century-Fox, 20th Century-Fox

July 1 **"HELL AND HIGH WATER"**
Richard Widmark, David Wayne
1954, 20th Century-Fox, 20th Century-Fox

July 8 **"BOY ON A DOLPHIN"**
Alan Ladd, Sophia Loren, Clifton Webb
1957, 20th Century-Fox, 20th Century-Fox

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Tell Truth 6:30-7:00	WCCO 108,300
I've Got Secret 7:00-7:30	WCCO 112,500
Vac. Playhouse 7:30-8:00	WCCO 78,300
Danny Thomas 8:00-8:30	WCCO 100,500

WTCN

Total Area Homes: 48,100
Metro Rating: 10
Share of Audience: 29

TUESDAYS 10:00-12:15
Program: CHANNEL 11 PRESENTS

June 8 **"I REMEMBER MAMA"**
Irene Dunn, Barbara Bel Geddes
1948, RKO, United Artists Assoc.

June 25 **"NEVER A DULL MOMENT"**
Irene Dunn, Fred MacMurray
1950, RKO, United Artists Assoc.

July 2 **"CROSSFIRE"**
Robert Young, Robert Mitchum, Robert Ryan
1947, RKO, United Artists Assoc.

July 9 **"SANTA FE TRAIL"**
Errol Flynn, Olivia DeHavilland, Van Heflin
1940, Warner Bros., United Artists Assoc.

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Headlines; Wea; Spts 10:00-10:30	KSTP 123,900
Tonight 10:30-12:00	KSTP 51,700

WTCN

Total Area Homes: 34,900
Metro Rating: 7
Share of Audience: 25

WEDNESDAYS 10:00-12:00
Program: CHANNEL 11 PRESENTS

June 19 **"SOUTH OF ST. LOUIS"**
Joel McCrea, Alexis Smith
1948, Warner Bros., Jayark Films

June 26 **"WHEN THE DALTONS RODE"**
Randolph Scott, Brian Donlevy, Kay Francis
1940, Universal, Screen Gems

July 3 **"STRAWBERRY BLONDE"**
James Cagney, Rita Hayworth
1941, Warner Bros., United Artists Assoc.

July 10 **"PLUNDER OF THE SUN"**
Glenn Ford, Diana Lynn
1953, Warner Bros., 7 Arts Assoc.

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Headlines; Wea; Spts 10:00-10:30	KSTP 138,800
Tonight 10:30-12:00	KSTP 47,700

WTCN

Total Area Homes: 38,300
Metro Rating: 8
Share of Audience: 24

THURSDAYS 10:00-12:00
Program: CHANNEL 11 PRESENTS

June 20 **"BACKFIRE"**
Gordon MacRae, Virginia Mayo, E. O'Brien
1950, Warner Bros. 7 Arts Assoc.

June 27 **"CAGED"**
Eleanor Parker, Jan Sterling, A. Moorhead
1950, Warner Bros., 7 Arts Assoc.

July 4 **"PORT AFRIGUE"**
Pier Angeli, Phil Carey
1956, Columbia, Screen Gems

July 11 **"THE BLUE DAHLIA"**
Alan Ladd, Veronica Lake
1946, Paramount, MCA-TV

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Headlines; Wea; Spts 10:00-10:30	KSTP 124,600
Tonight 10:30-12:00	KSTP 61,900

KMSP

Total Area Homes: 38,200
Metro Rating: 7
Share of Audience: 26

FRIDAYS 10:30-12:15
Program: MILLION DOLLAR MOVIE

June 14 **"THE SILVER CHALICE"**
Paul Newman, Natalie Wood
1955, Warner Bros., 7 Arts

June 21 **"RANCHO NOTORIOUS"**
Marlene Dietrich, Mel Ferrer
1952, RKO, Show Corp.

June 28 **"VIVA ZAPATA"**
Marlon Brando, Anthony Quinn,
1952, 20th Century-Fox, NTA

July 5 **"THE LAST OUTPOST"**
Ronald Reagan, Rhonda Flaming
1951, Paramount, Colorama

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Tonight 10:30-12:00	KSTP 45,200

(Continued on page 44)

Brit. Com'l Indies

Continued from page 24

schedules are such old time favorites as Granada's "Coronation Street," ATV's "Palladium" and "Emergency Ward 10" series, A-R's "No Hiding Place," "Take Your Money," etc. But a lot of excitement is being generated by new shows like ATV's film series "Sentimental Agent" which is scoring heavily on Saturday nights and drawing ratings in the 40s. The NBC-ATV coproduction "Espionage" is shaping as something of a smash all over the nation and pulling ratings as high as 47 in major areas. And ATV's "Charlie Drake Show" is also assuming out-and-out winner proportions with 40-plus scores.

ABC-TV, in the Midlands and North, have mounted yet another near-impregnable sked for its Saturday-Sunday operation and is particularly gratified at the success of Desilu's "Greatest Show On Earth" which copped a 57 in the North.

BBC's chancy maneuver in shifting its soapy series "Compact" from prime time to a 6:35 p.m. berth has begun to pay off with the series retaining sufficient of its femme following to give BBC an early lead in many markets on Tuesdays and Thursdays. BBC also scores by shifting "Z Cars" just out of range of "Coronation Street" competition and the 10 minute time difference allows "Cars" to assume its "normal" runaway proportions. Disappointment for BBC is the slip back of "TWTWTW" which is bowing to ATV's "Braden Beat" in London 25-21.

Kluge

Continued from page 24

reality on the one hand and free television were limited in the number of commercials on the other, this would be a conscious or unconscious way for a government agency to destroy the world's greatest medium."

Commenting on other areas of the industry, Kluge said that he believes that AM and FM should be duplicated, but that "tough, hard standards" be set down for broadcasters to perform an outstanding service. Kluge called for the elimination of "the jukebox operators of the air with their flossy FCC licenses, and allow the public to eventually make the choice of what band they prefer. A good broadcaster who delivers to the public fine service can only give a lesser service by separating FM from AM."

NBC Radio

Continued from page 24

Frank McGee, Barry Nelson and James Daly.

McDaniel says that the previously instrumental-heavy "Monitor" disk format has been changed to the satisfaction of all affiliates. Melodic pop vocals now dominate.

About recent talk of a return to the air of some of the old radio comedy and drama shows, the prexy says it is totally out of the question. He says such a proposition has been looked into many time in the last few years, but the lack of ownership and residual tangle make it prohibitive—"to say nothing of the fact it's lousy radio, anyway."

Tom Moore

Continued from page 27

me a better performer.' His reference was to Sammy Davis Jr."

Lewis has a blockbuster coming up Nov. 2 when 20 of the comedy stars of Stanley Kramer's "Mad, Mad, Mad, Mad World" appear with him.

But Lewis is not ABC's only problem child. If "Travels of Jamie McPheeters" can't be fixed it will be replaced. Moore still thinks it's a great tv property. Others causing concern are Jimmy Dean, boxing and the new "Laughs For Sale," hurried replacement for "Hundred Grand."

"We're on the upsurge and the only question is how far up we'll go," said Moore.

STANDING ROOM ONLY AT CARNEGIE HALL *
NEW YORK

ENZO STUARTI

* Concert OCT. 19, 1963

Recorded in its entirety by— JUBILEE RECORDS SOON TO BE RELEASED AS A DELUXE ALBUM

Direction: GENERAL ARTISTS CORP.

Despite Growing Pains, W. German Second TV Network Anticipates $30,000,000 in Ad Revenues in '64

By HAZEL GUILD

Mainz, Oct. 22.

Explaining its series of agitations and upsets as "growing pains," the publicity director of West Germany's seven-month old Second Television Network wished that everyone would stop taking pokes at the net outlet and give it a chance to prove itself.

Meanwhile, Paul Weber, director of the station's Press and Information Division, noted there have been many misunderstandings about the station's aims and plans, because for the first time, a television net in Germany has come out with a proposed budget—the "household plan" usually being kept in deepest secrecy by the country's radio and television stations here.

When the station recently printed its budget and let the press have a look, there were outcries that the station was from $50,000,000 to $60,000,000 in debt.

Actually, explained Weber, the Mainz headquarters of the Second Television Net went on the air for the first time on April 1 of this year—and already its studios and offices are sprawled around in 17 different locations.

So the station is hoping to build a new integrated center—at a cost of from $50,000,000 to $60,000,000—and will of course need some outside financing to accomplish this. It will take at least five years to build, once the money is raised and the location found.

Costs have been high for the seven-month-old television network, Weber admitted, and the station actually gets a very low percent of the money raised by the West German Federal Post to support the German radio and television industry—which is in the hands of 11 various States and subject to innumerable government controls and political influences.

Each of the 8,000,000 German television set owners pays a monthly fee of five German marks ($1.25) for the privilege of viewing television—and only about one mark (25 cents) of this goes to the new Second Net.

Hence, the net is granted about $2,000,000 a month via the German post.

In addition, Weber noted, it had planned to raise money from advertising, and for its start in April it had 12 minutes of commercial time daily, selling for about $6,000 a minute. (Under the stringent German rules governing television operation here, the station is allowed a maximum of 20 minutes of commercial time daily except Sundays when none is allowed, and all the commercials must be aired before 8 p.m.)

The station hopes to increase its commercial time to the full 20 minutes by Jan. 1, 1964, but meantime it has had to fight many battles. The powerful Cologne outlet of the First Television Net demanded the right to use the same channel as the Second on the period from 6:45 until 7 p.m. until the end of September this year. It was presenting its show "Prism of the West" at that time, and managed to usurp the outlet.

So the Second Net had to give its advertisers 20% rebate on the commercials which fell into this important time period.

Right now, it's moot as to just how many of those 8,000,000 set owners can view the Second Channel. About 50% of them, it's estimated, have the adapter required to view the Second Net, and the Federal Post Office has not kept up with its promise to complete some vital relay stations—so that by the end of this year it's estimated that around 80% of West Germany will have the reception facility—provided that the set owners also have the adapters to pick up the second channel.

Nonetheless, the station expects to be able to up its commercial time to the full 20 minutes next year, and to earn at least $30,000,000 revenue from the ads next year.

The advantage of the Second Net as against the First (which broadcasts its commercials locally on the various outlets) is that an advertiser on the Second Net gets immediate distribution across the nation, Weber commented, while the other stations do their advertising regionally.

An advertiser has no control of the shows, and may only buy his commercial time—which will be inserted at the start and end of such programs as "Private Detective Harry Holl," "Gold in Alaska," and "The Wonder of the Sea."

It is anticipated that the country will have 14,000,000 sets by 1970—which will mean increased revenue from adverising and from monthly fees from owners, Weber pointed out, so the station can look forward to rising income.

There's Just No End To WABC & Albuquerque Clear Channel Hassle

Washington, Oct. 22.

The tangled 21-year clear channel hassle between WABC, New York, and KOB, Albuquerque, took another confusing turn with two FCC moves.

The Commission, first, issued an order lifting WABC's stay to file a renewal application including plans to limit its nighttime audience by constructing directional antennas.

Secondly, FCC asked the U.S. Appeals court here to approve the removal of the stay for WABC and let the fight return to Commission's comparative hearing domain.

When FCC on July 8 ordered ABC to share its New York clear channel at night with KOB, it granted the web a 30-day breathing period. In that time, a renewal application conforming to the July 8 order was to be filed.

Soon after, Commission acceeded to ABC's request to stay the transition order and let the hassle go to the Appeals Court.

Now the Commission is going back on that grant and calling for a comparative hearing between WABC and KOB. The Albuquerque station licensed by Hubbard Broadcasting Inc., has filed a competing application for WABC's channel spot in New York.

This competing application will necessitate a comparative hearing between the two stations. FCC asked the Appeals Court to okay its order saying it will have to hold a hearing eventually and would rather do it now instead of waiting for the Court to haggle with it.

'RIFLEMAN' SALES ON 'DELAYED BASIS'

Four Star Distribution reports a new station trend of buying syndicated shows with the option of a long delayed starting date.

In recent days six stations have bought the company's off-web "Rifleman" with option to play the series as late as December '64.

Stations which have bought "Rifleman" on a delayed airing option are WKRG-TV, Mobile (which has also bought "Dick Powell Theatre" with both to start as late as Dec. '64); KPRC-TV, Houston; KHSL-TV, Chico; KPLC-TV, Lake Charles; KALB-TV, Alexandria; and WCTV, Tallahassee.

First station in with a delayed order was WXYZ-TV, Detroit, which bought "Rifleman" with option to start January, '65.

Armer-Grauman Series

Hollywood, Oct. 22.

Alan Armer, producer of QM Productions' "The Fugitive" series on ABC-TV, is teaming with Walter Grauman on a new 60-min. series, "Lights, Camera, Action," being readied for the 1964-65 season.

They have acquired 140 original plays for the vehicle, which will deal with showcasing of new talent via 5-min. spots for each.

Philadelphia—Clyde R. Spitzner has been named to the newly created post of general sales manager for the radio-tv division of Triangle Publications. Spitzner has been sales chief for WFIL, Triangle's radio outlet here.

Bilko Still Pulls 'Em In

CBS-TV's new "Phil Silvers Show" Saturday evenings hasn't dampened the rating power of the old "Phil Silvers Show," still very much in the syndication picture, under the distribution aegis of CBS Films.

Silvers, as Bilko, is being telecast by WABC-TV, in the N. Y. market, on Tuesdays, from 7 to 7:30 p.m. According to Nielsen, Bilko on WABC-TV, draws a 13.7, beaten only by Huntley-Brinkley with a 16.0 for the time period. A poor third is Robert Trout with the local news on WCBS-TV, with a 9.9.

Radio Reviews

WHAT'S WRONG WITH BASEBALL
With Frank Gibbons, guests
Producer: Art Schreber
Director: Richard Orkin
Writer: Gibbons
30 Mins., Sunday, 7:30
KYW, Cleveland

Frank Gibbons, the erudite columnist of the Cleveland Press' sports staff, did a critical and objective half-hour analysis of what's wrong with baseball. As his yardstick he used the Cleveland Indians whose 1963 attendance of 560,000 is a far cry from the golden days of Bill Veeck under whose management the Tribe scored heavily in attendance and glamor. In fact, Gibbons' interview with Veeck—one of many—highlighted several of baseball's ailments. Says Veeck, it's too slow, it no longer is a 'fun sport,' there is too much hop-scotching around with clubs, but regardless of all the problems Veeck says if there's a club for sale, he'll buy it.

Gibbons, the only newspaper man permitted on the Cleveland airways, also talked to Gabe Paul, Tribe general manager; American League President Joe Cronin; National League President Warren Giles; Casey Stengel of the Mets, etc.

Although all noted there are defects, all said baseball is not dead, it's not even moribund, but there are ailments and all hope to correct the aches and pains.

Gabe Paul would like to see a change in the draft rules pertaining to players, but felt the game, when interesting, has no rival. President Giles said an interleague schedule would be harmful in that it would curtail interest in the World Series and the All-Star Games; President Cronin felt today's schedule is not too chopped up in light of the 10-club leagues, and he allowed the continued success of the Yanks is not harmful to organized baseball. (The interview took place prior to the World Series.)

Generally, the baseball spokesmen contacted acknowledged these are times to try the souls of baseball magnates and true-blue fans, but they all left the feeling—to pariphrase an old biblical saw—these may be the lean years for some, but the fat years are not to far away if the teams suffering box office blues acquire the personalties, management and winning streaks. *Mark.*

FROM LOGAN TO EVEREST
With Ed Hersch, Mark Evans, Gilbert Grosvenor, Lowell Thomas, Walt Disney
Producer-Writer: Ed Hersch
Director: James Aubele
30 Mins., Sunday, 10 p.m.
WHK, Cleveland

On the occasion of its 75th anniversary, the National Geographic was saluted by Metromedia through the diligence of Ed Hersch of the net's Cleveland outlet.

It was a noteworthy effort and certainly a tribute long due to the National Geographic. The program centered around interviews of the American team that conquered Mount Everest, and it included a radio 'first'—a recording with several of the climbers of Everest after their return to Katmandu from the history-making event.

The stanza contained an interview by Metromedia's Mark Evans with Gilbert Grosvenor, great-grandson of Alexander Graham Bell as well as congratulatory messages from Lowell Thomas and Walt Disney.

Credit should be extended to Ed Hersch for his work in writing and putting together this stanza of recognition, although efforts to create the feeling of a tour through the Geographic's building failed to click. *Mark.*

From The Production Centres

Continued from page 38

WTOP will be **Bob Raiford** . . . WWDC radio preemed new teen talk program "Our Two Cents." Producer is teener **Neil Shulman** . . . **Joey Bishop, Abby Dalton** and **Mary Treen** were here for puffery tour last week . . . WTTG-TV director **Robert O'Connor** doing a little work on the side. He directed a new play at the Little Theatre of Alexandria (Va.) which opened to hep reviews in local press . . . WWDC prez **Ben Strouse** aired special program on Berlin Wall entitled "Wall of Shame." Material came from a recent trip to East and West Germany and from interviews with West Berlin mayor **Willy Brandt.**

IN CINCINNATI . . .

Fun packages by Cincy tv personalities have become standby anniversary celebration highlights at area shopping centers. Over the weekend stars of WLW-T **Ruth Lyons** "50-50 Club" and "Midwestern Hayride" shows frolicked at Swifton Center while Uncle Al and his WCPO-TV kiddie show entertainers were spotlighted at Hyde Park Plaza . . . "It's Academic" Sunday 5 p.m. quiz show for high schoolers on WLW-TV is plugged by insert announcements with monthly bills to all customers of sponsoring Cincinnati Gas & Electric Co. Program is followed by "College Bowl" on NBC-TV . . . President **L. H. Rogers II** of Taft Broadcasting to Washington, D. C., for role of panel moderator at National Congress on Medical Quackery meeting . . . Crosley's WLW-Radio covering all Cincy Royals pro basketball games this season with **Ed Kennedy** announcing. Sister station WLW-TV carries some of the schedule . . . WKRC-TV telecast windup of pro-amateur golf tourney here in which **Sam Snead** bested other pros. Program was relayed to Taft's WKYT, Lexington, Ky.

IN PITTSBURGH . . .

Charles Boyle, the plucky young cameraman who made national headlines when he photographed a man jumping to his death from a bridge, has left KDKA-TV for an assignment with NBC in Chicago. **Paul Nosach**, the station cameraman who backed Boyle up on this story, has just been awarded $3,500 damages from a ship owner who attacked him for taking his picture . . . **Alice Weston**, hostess of "Luncheon at the Ones" on WIIC, has been named one of the top 10 women in broadcasting by American Woman in Radio and Television Organization. A video tape featuring Miss Weston will be shown at the AWRT meeting next month . . . Like most of the country Pitt is having a drought but unlike others, this city has KQV and its Indian Rainmaker who is doing his Indian Rain Dance throughout the community each day. The station is awarding $25 to the listener who makes the closest guess to the actual time the first rain will fall . . . "The Anatomy of the Unemployed" was the subject for discussion on KDKA-TV Friday (18) at 8:30 to 10 p.m. as part of the station's yearlong "Focal Point" series.

IN PHILADELPHIA . . .

Paul Whiteman taped a pilot at the University of Pennsylvania over the weekend with a WFIL-TV crew. Show is first of a syndicated series tagged "Papa Goes to College" . . . **Eugene McCurdy**, commercial manager for WFIL, upped to radio sales manager, filling post vacated by **Clyde Spitzner** . . . **Charles LaMason**, former promotion director with WBAL, Baltimore, named WRCV promotion manager . . . Newscaster **Ed Needham**, a summer replacement from Portland, Me., added to the WPEN staff . . . WIP airing Princeton football games for the seventh consecutive year. Sports director **Jim Leaming** again handles the play-by-play . . . **Al Schwartzman**, WPEN helicopter traffic expert, has exited station . . . **Matt Goukas** will do the color for WFIL sports director **Les Keiter**'s broadcasts of Convention Hall games of the 76ers and college games from the Palestra . . . The Greater Council of Churches presented a special citation to the WRCV stations for their religious programming throughout the year . . . **Gene Shay**, WHAT-FM folk music broadcaster to emcee the concert of the **Clancy Bros.** and **Tommy Makem** at Town Hall (Nov. 1).

IN CLEVELAND . . .

Page Palmer, WEWS star, was featured as Lady Godiva in annual Press Club "Bal Masque" that involved getting a horse into the Hotel Carter's Rainbow Room. KYW-TV's **Hugh Harper** was chairman of the program that included **Mirella Greco**, Doric Room dancer; **Timmy Rogers**, comic, and **Bill Boelke**, emcee. Plain Dealer drama critic **Pete Bellamy**, and his wife, Jean, were named King and Queen of the event. **Dick McLaughlin**, Press rewrite, was general chairman . . . **Ron Jay** doing weather for WEWS . . . **Jerry Bowman**, WERE, was Kiwanis delegate to convention in Cincinnati . . . **Bruce MacDonald** arranging 18-week public service half-hour series with colleges for WJW Sunday night . . . **Rift Fornier** sparked **Zsa Zsa Gabor** through series of promotional jinks during her **Mike Douglas** weeklong WBC program . . . **Robert Miller** elevated to director of special broadcast services and **Gary Davis** becomes WERE's director of promotion and publicity . . . **Sid Andorn** marked third anni of his 45-minute 8:15 p.m. WGAR "Open Forum" cross-the-board stanza.

IN MINNEAPOLIS

National Association of Broadcasters President **LeRoy Collins** in town last week to address NAB regional conference. Collins answered delegates' questions on how to deal with federal intervention in broadcast operations. Also on agenda was **Carl Haverlin**, prexy of Broadcast Music, Inc., N.Y. . . . KSTP-TV, only Twin Cities station originating live color tv shows, now carrying its two evening news-weather-sports programs in color. It's a Twin Cities first for the NBC affiliate . . . Interest in football higher than ever here. Time-Life's WTCN Radio is covering University of Minnesota grid clashes for network of 28 stations throughout area with **Frank Buetel** handling mike chores. WCCO Radio, CBS affiliate, airs three play-by-play broadcasts of high school, university and pro football games each weekend. And U. of M. coach **Murray Warmath** is back on tv again this season with a Sunday afternoon show on WCCO-TV . . . WLOL-FM preemed second season of "Minneapolis Symphony Previews" last frame. Longhair music weekly series, hosted by **Arnold Walker**, includes symphony conductor **Stanislaw Skrowaczewski** as a regular guest . . . WTCN staffer **Stuart A. Lindman** elected national second vice junior commander of Disabled American Veterans.

IN DETROIT . . .

George Cheely, formerly with CBS in Washington, is the new tv news director for WXYZ . . . **Tran Van Chuong**, father of Madame Ngo Dinh Nhu, South Viet Nam's controversial first lady, will be guest this week on WWJ-TV's "Town Meeting," with newscaster **Ven Marshall** serving as moderator . . . "After Hours with Ed McKenzie," a WXYZ-TV late-evening show, will preview Christmas decorations, the story of pharmacy, and a demonstration of weaving in this week's programming schedule . . . **Don Wattrick**, vet Detroit sportscaster, launches a new series of "Sportorial," on WWJ Radio. More than the conventional sports recap, "Sportorial" will be a "candid appraisal of current happenings in the sports world". **George Pierrot's** "World Adventure Series" now will be seen in color every Sunday at 11:30 a.m. on WXYZ-TV . . . WXYZ recently completed a successful "neat handwriting" contest among its listeners

Inside Stuff—Radio-TV

CBS Radio yesterday (Tues.) began its series of New York luncheon presentations on "SRO 1964" at the Sheraton East. The presentation, combining sound film with slides, is expected to be viewed by 500 key ad execs before going on its coast-to-coast tour.

The presentation explodes anti-radio myths, cites the health of the audio medium, has agency principals extol network radio, and boasts about the upsurge of CBS Radio, in particular. CBS Radio sales v.p. George Arkedis delivers some of the highlights, in the presentation.

"The Negro in Television" will be the topic of the next forum of the New York chapter, National Academy of Television Arts & Sciences Monday, Oct. 28, at 8 p.m. in the Georgian Ballroom of the Americana Hotel.

Producer David Susskind will moderate a panel composed of Negro author James Baldwin; John Chrichton, prexy of the American Assn. of Advertising Agencies; Donald F. Conaway, national exec secretary of AFTRA; Ed Friendly, NBC veepee; Harold Graham Jr., CBS veep; Harold Hoffman, exec secretary of SAG; Writers Guild prexy Ernest Kinoy; Metropolitan Broadcasting prexy Bennet Korn; Richard Pinkham, Sr. veepee of Ted Bates agency; Jackie Robinson, veepee, Chuck Full O'Nuts; and Whitney Young, Urban League's exec director.

George Norford, tv consultant to the chairman of the New York State Commission for Human Rights and producer of the Acad's forum, lined up the panel.

In observance of United Nations Month this month (Oct.), Association Telefilms is offering free to tv stations 10 16m films on the UN and its various agencies. Included in the package are films on UNICEF's aid to kids around the world: Danny Kaye entertaining the kids in Asia; James Mason relating the story of a Greek, African and Filipino child aided by UNICEF medical teams; a feature on the dancing and music of kids in Japan, Nigeria, India and the U.S.; a nurse narrating the efforts of the Turkish government to improve the health and welfare of children; and also films on Guatemalan children, Mexican kids and a Unician boy, and Bozo, the tv clown, in his travels to six Asian countries.

There also are two films on UNRWA, the UN Relief & Works agency. Prints of all can be ordered from Association Telefilms' regional film centres in Ridgefield, N.J.; La Grange, Ill.; Hayward, Calif.; Dallas, Tex. and Oakmont, Pa.

Chicago stations WGN and WGN-TV have dealt themselves into the N.Y. World's Fair picture as sponsors of the speakers program that is to be part of the Illinois-Lincolnia exhibit there. Stations thereby become the official radio-tv outlets for the state at the Fair and get exclusive rights to the use and syndication of all program material of the exhibit. Speakers program will include replicas of Lincoln's speeches and discussion of his life and achievements. Centerpiece of the Illinois exhibit is to be a $1,500,000 life-size, animated figure of Lincoln created by Walt Disney.

Robert W. Sarnoff, NBC board chairman, will receive the Joseph E. Connor Memorial Award for 1963 at Emerson College, Boston, Nov. 3. Award, named for the late Professor Connor of the Emerson faculty, is made annually by Phi Alpha Tau in recognition of excellence in the field of communications. Among previous recipients were Edward R. Murrow, Gen. Carlos P. Romulo, Elia Kazan, the late Robert Frost and Red Skelton.

"Rod Serling's Twilight Zone," a hardcover book containing 13 stories based on scripts from "Twilight Zone," has been published by Grossett & Dunlap. Because of the book's enthusiastic reception from dealers who saw the pre-publication volume, the hardcover book already is in its third printing which, when completed, will mean 55,000 copies available for retail sale.

This is the fourth book to be published based on "Twilight Zone" scripts, but the first hardcover volume. The first three were paperbacks, published under the Bantam label.

"General Electric Stereo Drama," series of FM radio dramas which premiered last season on the QXR Network, will be back again with "The Pleasure of His Company" as the first production.

Comedy, scheduled to play the network Oct. 31, will feature the original Broadway cast, including Walter Abel, Cyril Ritchard and Cornelia Otis Skinner. Producer-director of the series is Jean Dalrymple, director of the New York City Center Light Opera & Drama Co.

Nashville station WSM and the U. of Tennessee are co-sponsoring a license renewal conference this week for radio and tv stations in eight southeastern states. Object of the two-day seminar, which is being held at the university in Knoxville, is to pool information on, and to clarify, the matter of making application for license renewal. Robert J. Rawson, chief of the Renewal and Transfer Division of the FCC, is principal guest.

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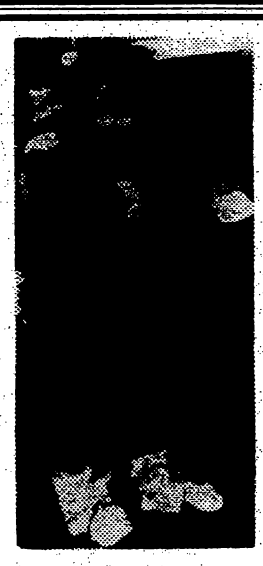
San Antonio—James W. Anderson has joined Spanish International Network Sales Inc. and has been assigned to KWEX-TV, local Spanish language tv outlet, as general sales manager. Later this year Anderson will be transferred to the New York headquarters as general sales manager. He has been overseas advisor for ABC-International TV, and with ABC affiliate stations in Panama and the Philippines.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'Romper Room' to Japan With Talbot on Tap To Give 'Teacher' a Hand

Tokyo, Oct. 22.

The "Romper Room" tv "live" kindergarten, who began in Baltimore 10 years ago and which is expanding its classes around the globe, came to Japan last week.

It's on NTV and most of its affiliated stations at 11:20 a.m. for across-the-board six weekly 30-minute sessions. Midori Namiki, 22, a professional teacher, is serving in that capacity for the six youngsters, who are changed every two weeks.

"Romper Room" is seen in 80 or 90 cities, on stations in Canada, Puerto Rico, Mexico, Venezuela and Australia and will soon start in Scotland. In all other countries, the program originates in the studios of each subscribing local station, but in Japan it is a network production. This is because outside of Tokyo, there is comparatively little live programming.

Here to help launch the show were Paul Talbot, prez of Fremantle Intl, that company's Aussie general manager Bob Lapthorne, and its Sydney-based executive producer, Joe Clarke. Fremantle distributes the show outside the U. S.

As in other countries where the program is seen, there will be merchandising here of "Romper Room" products. Certain retail outlets will be given exclusive sales rights. And Japanese manufacturers will be selected to make this line of products. Talbot pointed out, "In the United States there are 200 different 'Rompus Room' items being manufactured by 60 different companies."

One of the "Romper Room" trade marks is a smiling bee, a picture play on the "Do Bee" instructional game that runs through the program. This prompted one Japanese tv exec to ask Talbot, "Are bees very popular in your country?"

16 More Stations Buy AA's 'Cavalcade' Pix

Sixteen more stations, including WFIL-TV, Philadelphia, and KCTO-TV, Denver, Colo., have purchased Allied Artists Television's package of 40 features, titled "Cavalcade of the 60's, Group 1."

Other stations which have recently bought Group 1 include: WNHC, New Haven-Hartford; KTHV, Little Rock; WTEN, Albany; WFBG, Altoona-Johnstown, Pa.; KNTV, San Jose; KAKE, Wichita; WNBF, Binghamton, KOIN, Portland; KFRE, Fresno, Calif.; and KEND, Fargo, N. D.

"Bomba" features, also handled by AA-TV, have been sold to WMCT, Memphis; WQAD, Moline; WRAL, Raleigh; KTSM, El Paso; and WGHP, High Point, La., bringing total markets sold to 85.

Disk Jock Jay Clark Slaps Suit Against WAVZ

Hartford, Oct. 22.

Suit has been filed in Superior Court by a former disk jockey seeking $50,000 from station WAVZ of New Haven on grounds that the station is blocking his chances of employment in area radio outlets. Services of Joseph Clairfield, professionally known as Jay Clark, were terminated by the station last February.

Since that time, he claims inability to secure another radio job because the station threatened litigation against prospective employers. Contract he had with station claims that an employee agrees, in the event of termination of employment for any reason, not to engage or accept employment with any broadcasting or tv station within the New Haven coverage area for a period of one year.

Honolulu's 16th

Honolulu, Oct. 22.

KZOO, expected to be in operation this week, is Honolulu's 16th AM radio station. It's owned by Polynesian Broadcasting, Inc., headed by Mrs. Mary Wong. Hoover Tateishi, an aide to Congressman Spark M. Matsunaga, is general manager.

The indie, which will feature "interpretive programs" in both English and Japanese language, is a 1,000-watter.

2d French TV Web Runs Into Economy Snags on Eve of Bow

Paris, Oct. 22.

Recent Ministry of Finance economy measures, to try to control threatening inflation, will definitely cut into the budget of the state tv and radio setup, Radiodiffusion-Television Francaise, it was learned here this week. It may also affect the long delayed and promised second video channel.

Rumors are that it may restrict current tv production as well as set back the promised April 1964 start of the new web and cut its planned 23 hours of programs a week to 18. And it is said that many programs planned for both stations may have to undergo budget pairings in this economy drive.

But sources maintain the Alain Peyrefitte, Minister of Information, has had long talks with Finance Minister Valery Giscard D'Estaing and they have decided on a "necessary sum" which will be revealed soon. It supposedly will lead to some tv sacrifices but not hamper

(Continued on page 45)

"Powdered with Stardust..."

"... Hey, Ed Sullivan, Jack Paar, Johnny Carson, and other talent discoverers: You should sign beautiful, talented, singing dancing comedienne Lilia Guizar, daughter of Tito Guizar. She has that something."
—EARL WILSON
New York Post

"... Powdered with stardust, 22-year-old Lilia Guizar should certainly become a big name in her own right."
—BEN GROSS
N.Y. Daily News

"... This blue-eyed, blonde senorita sure knows how to please both Latin and no-habla-espanol contingents."
—ROBERT SALMAGGI
N.Y. Herald Tribune

"... A beautiful girl with a flair for comedy, she should make the big time."
VARIETY, Jose

"... A top-flight song comedienne who delights with Latin and American songs, she can't avoid a bright future."
—NICK LAPOLE
N.Y. Journal-American

"... Enchants with lilting bossa novas and jazzy American pop tunes. A bouncy bilingual honey, it's easy to predict a glittering future for spectacular looking Lilia."
—MARTY BURDEN
New York Post

"... A vivacious performer, she's a natural for Broadway musicals."
—BOB SYLVESTER
N.Y. Daily News

"... She brought more pep and excitement to my show than anyone since Jane Fonda."
—JOE FRANKLIN
WOR-TV

"... Like her legendary dad, she's headed for star billing."
—JOHN DAVID GRIFFIN
New York Mirror

Reviews from Engagement at New York's LIBORIO

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Television Reviews

Continued from page 33

way used taste and imagination to display the Kipling tales about the elephant, the whale, the camel and the rhinoceros. Via magic, song, puppeteering and choreography, the stories were relayed for maximum audio and vasual interest. It also held enough change of pace to keep the moppet viewer quiet and attentive.

As host and magician, Jack Adams had the right flair to hold a kiddie audience. The rest of the cast, too, rates a nod for their deft work in transferring the Kipling yarns to the home screen. And that goes for puppeteer Larry Berthelson, pantomimist Tony Montanaro, dancers Rudy Tronto, Diana Banks and Dean Crane, and The Three Young Men, a bright folksing group. *Gros.*

THE POTOMAC
Narrator: Joe Templeton
Producer-Director: Don Knox
Writer: Charlton Ogburn, Jr.
60 Mins. Tues., 9 p.m.
WJZ-TV, Baltimore (tape)

The most unusual thing about "The Potomac" is that it is a taped travel-documentary made possible by WJZ-TV's 10 ton mobile video tape unit which allowed a crew to historically trace the Potomac River, one of longest in the eastern states, from its sources to Washington

Program covered areas that figured in the Civil War, French and Indian War, Harper's Ferry, scene of John Brown uprising and the Chesapeake and Ohio Canal, a relic of the past.

Program was similar in some respects to "The Nile" but was not as interesting since "Potomac" spent too much time on the Civil War, a subject that has been become familiar television fare. This, and the narration that was too lofty in tone put "The Potomac" down as a very worthy, but not too successful endeavor.

Documentary was most interesting when it covered the history of the canal and walked with hikers who make an annual trip the length of the canal and when Joe Templeton, narrator, interviewed an elderly native who worked the canal when it was alive and a vital part of our transportation system.

Narration was written by Charlton Ogburn, Jr., author of "Merrill's Marauders" and the camera work was excellent, considering the uncertain terrain and unsure bridges.

"The Potomac" is, all things considered, a show of which WJZ-TV can be justly proud since it represents a new, and technically well done, documentary study. If it failed dramatically it did not miss by a large margin. *Luce.*

MAFIA: TWIN CITIES STYLE
With Peter Evensen, Alex DeGoode, others
Producer-Writer: Bud Meier
Director: Dick Larson
45 Mins.: Sun. 10:30 p.m.
ST. PAUL AMERICAN NATIONAL BANK
KSTP-TV, Mpls.-St. Paul

It proved fortunate for Stan Hubbard's KSTP-TV that the live-wire NBC affiliated station wisely kept in the can for two years an exclusive taped interview with a one-time Twin Cities' gangland figure. This enabled the station to make it the main part of an engrossing 45-minute public service documentary at a most opportune time. KSTP-TV found itself in a position to cash in on the hullabaloo created by Joseph Valachi spilling the beans to the McClellan committee on the Cosa Nostra crime syndicate. And that's just what the station did in its usual topwdrawer fashion.

The retained interview with gangster, Alex DeGoode, a former member of the Detroit "Purple Gang" who had joined a now out-of-existence Twin Cities' mob, tied in perfectly with the Valachi development. It even went further than the latter because of its local angles and added revelations of a gangster's way-of-life.

The 48-year old gangster was extremely generous in relating his crimes and, like Valachi, adept at puting his unconventional and anti-social attitudes into words. He maintained that underprivileged persons with a stomach for crime well might turn to it because it could pay off so well—he himself had earned as much as $30,000 a year from his wrongdoings—much more than was possible from his occasional iron worker labors.

He told the interviewers he has no repentance for 33 years of lawbreaking and he'd live his life over again the same way even though 16 of those years were spent behind prison bars and much of his crime income went for defense lawyer fees. He also mentioned protection payoffs to corrupt police and other officials.

It probably was just as well the program came late in the evening when, undoubtedly, its audience includer few if any juveniles who might get the wrong slant on what DeGoode had to say about crime paying off so well. However, the narrator and interviewers in their own comments made clear the error of DeGoode's ways and how he as well as society suffered from his lawbreaking. They brought out how such a person always courts quick death.

Because DeGoode emerged from prison to turn state's evidence against two former pals on trial for kidnapping a squealing pal who probably wound up murdered, he was in hiding. But Bud Meier ferreted him out for the on camera interview that also had two other KSTP-TV staffers, including news department head Bill McGivern, firing away with the questions at a time when this gangster, who had been a murder suspect, was in danger of being rubbed out himself for his "traitordom," the same as is the case with Valachi.

For this engrossing Valachi follow-up much credit goes to Meier, director Dick Larson, narrator Evensen and McGivern. *Rees.*

TEN AROUND TOWN
With Rosemary Haley, Bill Hart
Producer: Michael Zeamer
Director: Bob Olander
30 Mins., Mon.-Fri., 1 p.m.
PARTICIPATING
WCAU-TV, Philadelphia

In a move to bring "live" tv back locally, WCAU-TV (Channel 10) launched a pedestrian half-hour session, avowedly to keep the Philly housewife "better informed," "to make her think," etc. In between these purposeful segments are interspersed news and weather reports. Judging by the initial stanza, there wasn't much likely to strain the listening femmes brain cells. News was routine and the weather is always with us.

Most interesting segment took Rosemary Haley to South Philadelphia's Italian pushcart market. While new to Miss Haley, a personable New Yorker, the market is not exactly hot off the griddle to Philadelphia shoppers. Miss Haley makes a good hostess for these matinees, a nice looking woman, with none of the model makeup and posturings. She stressed the variety and low prices of the foods as well as her personal preferences in edibles.

A supposedly laugh-it-up section was an interview with a John F. Kennedy, a local lawyer. Gimmick made use of a lot of cliches, beginning with the rocking chair and proved uncomfortable for everyone concerned. Despite the limp start, the show seems a likely prospect in a field which has been totally neglected lately in the conversion to push-button fare. Bill Hart has been around too long to cause any ripples; but Miss Haley seems fresh and attractive and there is a wide area locally to explore. Producer Mike Zeamer's long line of credits would have indicated a stronger kickoff. *Gagh.*

DRAWING A MOB TO 12 ON THE KNOB IS BOB'S JOB

Films, pictures, music and words flood Milwaukee and Southeastern Wisconsin throughout the year on the airwaves of WISN-TV, on radio, in newspapers and through the mail. The content and approach vary widely but the basic message is always the same. "Tune your television dial to channel 12."

At the source of this steady stream of persuasion is the promotion department of WISN-TV headed by promotion director Robert L. Meyer.

Meyer, 26, is probably the youngest man in the country sitting in the hot seat of a TV promotion manager in a major market. Despite his years, he brought a solid background of experience with him when he joined the station in 1962. He was the advertising manager of Billings Enterprises, 1958-60, successfully operated his own agency, 1960-61, and was an account executive with the Baker, Johnsen & Dickinson agency, 1961-62.

His fall campaign one year ago was so well received and successful that CBS asked permission to reproduce it so that they could show it to their other affiliates.

Bob Meyer is one more example of ability and energy taking precedence over age, and another of the talented people who make WISN-TV click.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

(Continued from page 40)

KSTP — Total Area Homes: 67,200 — Metro Rating: 12 — Share of Audience: 29

SATURDAYS 8:00-10:00
Program: SATURDAY NIGHT MOVIE

June 15 **"BENEATH THE 12 MILE REEF"**
Robert Wagner, Terry Moore
1953, 20th Century-Fox, 20th Century-Fox

June 22 **"WHITE WITCH DOCTOR"**
Susan Hayward, Robert Mitchum
1953, 20th Century-Fox, 20th Century-Fox

June 29 **"SAILOR OF THE KING"**
Jeffrey Hunter, Michael Rennie, Wendy Hiller
1953, 20th Century-Fox, 20th Century-Fox

July 6 **"THE PRESIDENT'S LADY"**
Susan Hayward, Charlton Heston
1953, 20th Century-Fox, 20th Century-Fox

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Lawrence Welk 8:00-9:00	KMSP 96,700
Gunsmoke 9:00-10:00	WCCO 124,300

WTCN — Total Area Homes: 41,900 — Metro Rating: 7 — Share of Audience: 57

SUNDAYS 2:30-4:00
Program: ADVENTURE PLAYHOUSE

June 16 **"EIGHT IRON MEN"**
Lee Marvin, Arthur Franz
1952, Columbia, Screen Gems

June 23 **"CHARGE OF LANCERS"**
Jean Pierre Aumont, Paulette Goddard
1954, Columbia, Screen Gems

June 30 **"THE IRON GLOVE"**
Robert Stack, Ursula Thiess
1954, Columbia, Screen Gems

July 7 BASEBALL

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Afternoon at Movies 2:30-3:00	WCCO 10,800
Checkmate 3:00-3:30	WCCO 12,000
Zone; Golf; Movie 3:30-4:00	KSTP 17,900

'Library of Congress For Broadcasting' As Elizabeth Bain's Goal

Philadelphia, Oct. 22.

Proposals for the formation of a "Library of Congress for Broadcasting" was made here last week by Elizabeth Bain, president-elect of the American Women in Radio & Television in her address to the local chapter. Miss Bain, who is assistant director of program services for the CBS tv stations, outlined the project as part of the organization's three-year-old Educational Foundation.

Miss Bain said that the formation of an international tv-radio information center is "an enormous goal which will take great sums of money and many years to get into full operation." Miss Bain also spoke about plans for a foreign service in which U. S. experts would be sent overseas to help on broadcasting projects.

O'seas Sales on Judy

Hollywood, Oct. 22.

Four countries in various hemispheres are confident enough Judy Garland will finish out the tv season that they've bought 32 of her hour programs, sight unseen.

Creative Management Associates, repping the Garland series world-wide, reports sales closed by England, France, Australia and Japan. Deals were consummated after she had done only two shows.

For Japan, it marks the first sale of a U. S. musical-variety series. Sales also are being negotiated in other countries, according to CMA.

Ottawa—Jack Lusher succeeds W. A. Macdonald as director of public relations for the Canadian Broadcasting Corp. Macdonald is on leave to work with Canada's national centennial administration. Former newspaper reporter, Lusher has been with CBC's flack office since 1958, posted at Winnipeg first, then to CBC headquarters in Ottawa.

Irish Up License Fees

Dublin, Oct. 22.

Because it is operating in the red Radio Eireann, the Irish tv and radio setup, has asked the Irish government to increase fees for set-owing licenses. Gov't has okayed 25% rise and from Nov. 1 it will cost $14 to own a tv set and $3.50 for a radio.

Expansion of tv set owning has been slower than anticipated and latest reported figure is 195,000.

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WNDT Int'l Festival

Continued from page 33

with Edmond Keozoyan directing and Valerin Somov and Galina Polskikh starring, boy doesn't get girl. In "Preludes," which followed, boy does get girl, but only after some moody, advance-guard photographic suspense which had a viewer hanging from the cliff (since he had learned that boy doesn't always get the chick on the Russian scene).

Produced by the Moscow TV Group, "Preludes" was made by two cameramen and two thesps. Without dialog, it made its points with a juxtaposition of the boy and girl soul-mating in a museum against a sonorous Bach score and cuts to statuary. Mood was set by imaginative use of moving light and shadow, soft and hard focus, until some sequences, in a controlled build, had a surrealistic vision. And through it all, there was a clear and definite narrative.

"Stairway" was exceptional in its simplicity, using the setting of an apartment project stairway for the touching story of a young couple who almost fall in love. Nicely understated with imaginative use of the location and, incidentally, the best job of subtitling ever noted on tv by this viewer.

England went the telementary route with two entries from ABC (BBC possibly declining because they like to sell their stuff here—a mistake, since the fest is a fine showcase). "Evant Garde," produced for ABC by Associated British Pathe, was interesting as a documentary that took a unique angle instead of the usual big treatment of a news event. French writers and performers were interviewed on whether they thought artists should take a political stand (several have suffered plastic bombing by the Algerian AOS for expressing their feelings). Production team included Kenneth Tynan, Reginald Collin and Lloyd Shirley. Interviews with Marcell Marceau (aloof), Francoise Sagan (militant) were exceptionally handled by reporter Derek Prouse.

"Survival," telementary on African wildlife from insects to Rhinoes, was particularly notable for scripting by Colin Willock.

Most unusual from the British, however, was the r&r Passion Play, "A Man Dies," produced by a Presbyterian Church in Bristol and later translated to tv. Cast of teens were dressed and danced like fugitives from a Dick Clark session, but the Christ legend was most tastefully presented. The special music, mostly by the kids, was melodic and had the sound of authentic country-gospel.

India's entry, "Gautama, the Buddha," was interesting as representative of the kind of program offered in the country's community viewing setup. Same could be said for Austria's Schiller play, "Maria Stuart," as taken directly off the stage for tv from the Vienna Burgtheatre, since this kind of direct translation of theatre to video is popular in that country and Germany.

Japan's "The Story of Two Deaf Children" and "The Heronry" were both winners of American Emmies. The former was excellent as straight documentary, and the latter was marked by its beautiful photography and fascinating relating of the life of the big birds and the Japanese peasants.

TV Followups

Continued from page 33

Williams' natural rendition and proved—as if it had to be done—his vocal artistry. *Les.*

Danny Kaye Show

What may eventually help Danny Kaye win over a larger slice of what Wednesday night audience is the fact that he can go farther with weak material than most comedy performers who are subject to the weekly tv trials. Let the gag lines run corny or stale, or the sketches anemic, and Kaye still has a potent arsenal in reserve with his talents for dialects, disguises, facial contortions, doubletalk, pantomime and charming sentimentality. His inventiveness seems to take the heat off the writers.

Last week's material ranged from just fair to just good, and yet overall the show was a sparkler. A trio of sketches spoofing domestic situation comedy here and in France and Japan (with Mary Tyler Moore lending a sterling assist) was far funnier for the physical performances than for the punchlines and satirical concept. A later sketch, having to do with love in a Roumanian gypsy camp, had little to offer in word comedy, but was right up Kaye's alley for the whole range of his patented antics. It came off splendidly, with good second-banana work by Harvey Korman and, again, a firstrate effort by Miss Moore.

The writers did provide some imaginative special material on AT&T's redesignation of cities by area code number, leading to a whimsical medley of tunes like "312, 312 That Toddlin' Town," "I Left My Heart In 415" and "As I Walked Out on the Street of 512." It was done with a light touch, and it clicked.

Miss Moore was the guestar par excellence. Known to video audiences chiefly as the wife in the adjacent "Dick Van Dyke Show," she unveiled a nifty figure in dance tights, hoofed well, sang creditably ("Hard Hearted Hannah"), was deft and self-assured as Kaye's comedic vis-a-vis with dialects and all, and played a capable straight man in Eddy Foy Jr.'s reminiscence of oldtime vaude. She's got talent to burn, konws how to use it and should have a great future. *Les.*

Wolper's IA Pact

Wolper Productions and the Motion Picture Film Editors, IATSE Local 776, have signed a new pact covering the company's editing staff of over 50 men. The pact provides for screen credits not only to editors, but to sound effect men, musicians and assistant editors

Wolper, who is slated to branch out from his documentary productions shortly, also signed the standard tv and film agreements for the production of entertainment pictures.

Line Up Top Names For Acad's Gleason Soiree

Arthur Godfrey, Art Carney, Alan King, Frank Fontaine, Allan Sherman, Alice Ghostley and the June Taylor Dancers are among the first to be announced by the New York Chapter of the National Academy of Arts and Sciences for the performing roster at its annual "Close-Up" dinner on Friday, Nov. 22.

Jackie Gleason will be the honored guest and festivities are scheduled for the Americana Hotel with music by Sammy Spear orchestra. Lester Gottlieb, GAC veep, will produce the show phase of the evening. The entertainment will further include a notable from the film industry, from the Broadway legit, and from the sports world.

Previous "Close-Up" soirees have honored Milton Berle, Godfrey, Ed Sullivan, Huntley & Brinkley and Goodson & Todman. Sonny Fox and Herb Sussman serve as co-chairman of the Academy functions.

Britain's 15 Indie TV Stations Unite to Sell Medium as Ad Force

London, Oct. 22.

The commercial tv stations in this country which have always sold air time for their own particular market and have fought among themselves for business, have now jointly formed the Independent Television Sales Promotion Committee. Object of the body, under the chairmanship of Patrick Henry, sales director of Associated TeleVision, is to push tv as a whole as an advertising medium which is in competition with other media such as newspapers and magazines.

Coming together of the 15 indie stations on this cooperative time-selling basis has already borne fruit in the shape of the six minute Vauxhall Motors commercial for Viva which was seen over the whole network on a Sunday afternoon.

The committee took ads in local fiscal and trade press to stimulate interest in the lengthy commercial and, more important, to get the motor trade to eye tv as a countrywide medium suitable to assist in the launch of a major product.

Yank Shows Reaping a Harvest From Small Com'l Brit. Stations

London, Oct. 22.

The little local commercial tv station in this country is proving of more and more importance to the American telefilm distributor who wants an "in" in the tight British market. While the major stations come up with the biggest coin for American series—normally, anything between $5,000 and $7,000 an hour—the smaller stations around the country don't pay the money but provide an effective "shop window" for American product.

"Showplace" role of the local operators was highlighted a couple of years back when Television Wales & West (TWW) picked up the whole U.K. rights of "89th Precinct," an unprecedented step because up until that time, the local web could perhaps be persuaded to acquire a foreign show for his area only as this involved relatively (and actually) little expenditure, but no more.

But TWW's pick up of "Precinct" from NBC International proved a major triumph for the station because following boffo ratings in its own area, the Welsh indie peddled the show to other regions which in turn garnered top ratings and, eventually, the majors took the show.

Now, not only TWW is in the market in a big way and on the lookout for U.S. shows to preem, but other six operators like Anglia-TV have taken the cue. Latter station, for example, has been compiling a long list of American tv films which it has aired, or is set to air, for the first time.

Besides its latest purchase of the new "Ben Casey" run from ABC International, the station gave debut showings to "Fair Exchange," "Desilu Playhouse," and "Jazz Scene—USA" from Desilu, "Follow The Sun" from 20th-Fox, "Room For One More" from Warners, "Donna Reed Show" from Screen Gems, "The New Breed" from ABC International, "Michael Shayne," "The Blue And The Grey" "Not For Hire," "Henessey," "King Leonardo," "Silent Service" and "Blue Angels" from NBC International, "Checkmate," "Bachelor Father" and "Cimarron City" from MCA-TV and "Twilight Zone" from CBS.

Anglia-TV also bought other series independently of the rest of the network, but which did not actually make their U.K. debut from the Norfolk transmitters. Shows such as "Beverly Hillbillies," "Our Man Higgins," "Mister Ed," "Holiday Lodge," "Conquest," "Flight," "Life of Riley," etc.

Following Anglia-TV's lead in screening the shows first, other stations and majors have picked up Yank product which bowed on the East Anglican outlet.

For instance, Granada-TV has decided to buy Desilu's "Fair Exchange" skein. NBC's "Michael Shayne" has gone to Associated-Rediffusion. "Checkmate" has been picked up by Associated Television and "Cimarron City" has been seen in the major areas, too.

As one American film salesman put it: "Getting a big station to buy a show by selling to the small companies first may be round the back door but, with luck, the payoff is just the same. If the ratings (in the regions) are right, then you have them going for you, too, when you come to batter on the majors' door."

French TV

Continued from page 43

the current plans or affect important programming and dates.

What it does mean is a tighter control of spending to try to balance things with the new budget. So it may not affect building of the emitters that will start the Paris-Lillie-Lyon-Marseille area, to be covered by the new channel in April '64, but could conceivably slow up the covering of the rest of France.

Also there will be more streamlining of present tv programming with the growing use of stylized sets to fit various shows, and there may be budget cuts down the line if no forseen actual program deletions. Some high budget shows may be put off a few weeks but not annulled. So that the second web still has its problems on the eve of its beginning. Early experimental beamings will still be held next December and in January '64.

Toronto — James Johnston has been appointed associate producer of "People in Conflict," via Ray Junkin, g.m., Screen Gems (Canada) Ltd., with hq here. Series (30-mins.) goes five times weekly to CTV indie network across Canada.

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Bob Sarnoff in Japan

Continued from page 27

enough, we would probably put it on anyway." Still to be decided, Sarnoff said, is whether any of the Olympic casting will be in color. NHK, Japan's government web, is equipped for tint lensing.

There is only an "outside chance" of telecasting live by satellite, Sarnoff explanied. "And then that would only be a brief part of it," he added. "We'd love to do it. It depends on having a satellite up at the right place at the right time."

He didn't think live telecasting was vital, however, since because of the International Date Line, viewers in the U.S. will be able to see the Games the same day and date they are held in Japan.

Although the figure of $1,200,000 was mentioned in the Japanese press as the price NBC paid for Olympic rights, Sarnoff declined comment on the amount, except to say it was "a very substantial sum." He pointed out that the fee is not only for telecasting rights, but also for the use of NHK facilities, assistance and the housing of the NBC unit that will be on hand for the Games. "They'll create a location for us within their own operation," he said.

On Feevee

Asked if pay tv was inevitable, Sarnoff replied negatively. He said, "I think you may have pay tv in certain individual areas and a certain amount of theatre tv. But I think that pay tv's big problem, which they are beginning to find out, is the programming. There isn't very much pay tv can offer that is not frankly being offered on free tv.

"It's interesting to note that the pay tv boys on the West Coast are planning to show the Dodger and Giant baseball games," Sarnoff continued. "That's not something unique, except that at the same time the games will be blacked out to others. The question is whether people will pay to see what they are now getting by just paying their electric bills and plugging in their sets.

"One of the big questions pay tv must consider is what to do with the news. My guess would be very little," Sarnoff asserted. "To do news programs requires a worldwide organization. Why would anybody pay for news when you can get the best news in the world from network outlets and newspapers?

"Pay tv will have to offer something they are not now getting that the people want badly or something now on free tv and make it pay tv. But I think anybody willing to put money where his mouth is has the right to do it."

Reminded that the validity of program ratings were somewhat discredited in Washington hearings earlier this year, Sarnoff was asked if ratings are being followed as religiously as before.

"They never have been followed as religiously as indicaed," he replied. "The importance attached to ratings is, to a large part, attributable to trade-paper interest. Ratings are still being used and will always be a measure. The confidence in ratings in some quarters was shaken, but I think they're as useful and as valuable as they've ever been. And certain steps have been taken to assure proper samplings and proper machinery. I think, however, that it was useful to have put a microscope to them.

"Our position on ratings has been consistent over the years," he continued. "We're interested in what's behind them—not numbers for numbers' sake. I think that from ratings you can gauge the size of your audience and the competitive relationship of programs. You can tell pretty much what attractions a particular kind of audience is seeking. Ratings are useful to measure trends, just as political polls, which are samplings of the same kind. You've got to have some kind of yardstick. In addition, you've got to use the seat of your pants. If you've been in this business long enough, you acquire a feel for what audiences want and what they might want if they had the opportunity to get it."

Citing an example of the latter, Sarnoff said, "I don't think the great expansion of documentaries and news programming could have happened five years ago. But there is now more going on in the world that requires explanations and coverage. In addition, the public has grown more knowledgeable about what's going on. We complement the newspapers and the newsmagazines. I don't think the American public has ever been better informed."

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Moses Nixes TV Debate Offer On Fair Issue

Efforts by broadcasters to drum up debates between public figures have been running into a stone wall in the last couple of weeks. Most recent turndown of an offer for free time for an airing of differences came last week from Robert Moses, World's Fair exec director who's been battling with N.Y. City officials over lower admission prices for children. WNEW-TV, N.Y., offered a half-hour for a potential slugging match between Moses and N.Y. City Mayor Robert F. Wagner but found no takers.

Last week, the tv networks proposed to stage a debate between Sen. Barry Goldwater and N.Y. Governor Nelson Rockefeller, but Goldwater said he wasn't interested.

FCC's 'Kilocycle Kops'

Washington, Oct. 22.

There may be trouble ahead for global broadcasting if reports from FCC's "kilocycle cops" are any indication.

Commission's technical monitors disclosed that station interference takes places in strange ways and places.

A Coast broadcast station, for example, was troubled by clatter of telegraph signs and voices from its station in Sydney, Australia. The kilocycle cops found the trouble in a Melbourne, Australia, station.

Interference to a Navy frequency was pinned to a station on the Brazilian Coast.

Bugs in another Navy outlet in Hawaii were traced to a French naval station in Algeria. Also in Hawaii, a commercial station was receiving interference from a like outlet in Colombia.

A radio press service in New York was hampered by an aeronautical station in Dakar. African interference also bugged a Coast Guard station in Virginia. This time the source of trouble was found in a Tunisian commercial station.

On other fronts the kilocycle cops reported a California woman was hearing on her tv calls of "Help—can you help me?" FCC traced the call to a 13-year-old calling on a radio transceiver to his grandfather in the next room, "Hello—Can You Help me?"

In Valparaiso, Ind., tv viewers were complaining of increased interference. Root of the problem was a nearby university's neutron generator. The generator company sent a technician to the school who put the gizmo in proper condition.

Storer's Eagles?

Continued from page 1

up. The NFL club was purchased 16 years ago by 100 Philadelphians who anted up $3,000 a share (one to each sportsman) to keep the Eagles here. Nine shares since have reverted to the club.

Another offer for the Eagles was made by Bob Hall, former athletic director at Yale, who said he had received a rejection. McNamee said that Hall asked to see the Eagles financial records in order to justify the asking price, and was refused.

Pete Rozelle, Commissioner of the NFL, said he is aware of the fact that Storer and others have been bidding for the Eagles. "But the club's management has not presented to my office any firm proposal that they would want approved in order to sell."

Storer's original bid to the Eagles was made last month. The local football club has been playing to capacity (60,000) at Franklin Field in virtually all of its home games for the last four seasons.

The Storer chain operates radio station WIBG in this city and formerly operated tv station WVUE, in Wilmington, but abandoned the license. That station was recently reactivated as WHYY-TV, the Philadelphia area's first educational tv outlet.

Austin—James M. Gaines, president and general manager of WOAI and WOAI-TV, has been named chairman of the advisory board for the state's new agency to administer Texas' initial venture into tax supported tourist advertising.

Foreign TV Reviews

Continued from page 35

taining entry, if a little way-out for the kids.

Situation was that Neddy Seagoon climbed Everest to win a wager. $30,000,000 was offered for the first man to sing a tune, accompanied by a grand piano, on the summit. When he got there, however, he couldn't remember a note. Another fellow sang "Rule Britannia" for him—and copped the reward.

Tony Young, of Grosvenor Films, produced for BBC-TV, and devised some comical wooden actors. With the added zest from the remembered voices, the quarter-hour purled along happily. Maybe addicts of the radio series found their speed inescapably slowed by the need to match actions to the hurtling speech. But the audience for "The Telegoons" won't be able to make the comparison, in most cases. *Otta.*

WISN-TV

Continued from page 31

the fact that the principal medium used, the Journal, is the paper that owns WTMJ. However, Milwaukee's a one - publisher town with the other metro sheet, the morning Sentinel, also owned by the Journal Co., so there was hardly an alternative. The Sentinel was not used in the WISN campaign.

The CBS handicap in Milwaukee traces to the network's onetime ownership of what was then the sole UHF channel in the market, WXIX. When CBS sold that station some five years ago, the affiliation went to the former VHF indie, WITI. Two years later, WISN-TV and WITI swapped affiliations, the latter getting ABC, and since then the Hearst station and CBS have made a steady ascent.

This is WISN-TV's third season with CBS, and general manager Bill Goodenow figures this to be the year of the laurel. He's placed a $120,000 advertising bet on it.

TV's Rendezvous

Continued from page 25

been talk that ABC may move "Ben Casey" up a half-hour on Wednesday to 8:30, thus giving it a jump on "Beverly Hillbillies," and shifting "Price Is Right" into 9:30. Also there's been some talk of taking "Arrest and Trial," which has been getting hurt by the Ed Sullivan, Judy Garland and "Bonanza" competition and shifting it to Friday night 8:30 to 10, thus releasing two strong Friday entries, "Burke's Law" and "Farmer's Daughter" to help bolster the ABC Sunday night schedule.

And over at NBC there's reportedly been talk of slotting Mitch Miller 9 to 10 on Wednesdays and shifting "Espionage" over to Monday nights 10 to 11, the current "Sing Along" slot. The decision whether to give "Harry's Girls" and "Redigo" and immediate heave will be spelled out. Redigo's; in fact, has already been doomed.

More, much more, will be jolted by the jet that gets into Idlewild Monday night.

BBC's UHF Gets Jan. Sneak Test

London, Oct. 22.

In one respect, BBC-TV will be starting its 625 line, UHF channel in London earlier than the previously laid down opening date of April 1964. Corporation is to stage some 10 hours a day of test transmission from next January during which it will alternate screening of test cards and feature films.

Step has been taken at request of radio-tv dealers who have told BBC it might be difficult to sell the new 625 lines receivers to customers if the only visual attraction is the standard test card.

Move means that viewers who pick up a higher definition set will be able to tune into such test transmission up to about 8 p.m.

Films to be used are described as "best available" in BBC's library of features.

BBC is also planning to transmit outside broadcast on the UHF channel during the test period. This will be part of the training course for commentators.

Columbus — Richard A. Borel, general manager of WBNS radio and WBNS-TV, was elected chairman of the Franklin County Chapter, American Red Cross, at the annual meeting. Borel succeeds Henry L. Wagner, who served for two years.

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D. C. Tooters Accept $7.50 Wage Hike & End Strike vs. National Symphony

Washington, Oct. 22.

Reluctant musicians voted to end their strike against the National Symphony removing temporarily the grim prospect of Washington sans symphony. After first voting against a new wage plan, the American Federation of Musicians tooters turned around and agreed 52-17 to return to work.

The musicians accepted a contract with a $7.50 wage increase and a proviso that questions of wages and performing weeks be reopened next Spring.

The Symphony already had cancelled its pre-season concerts and there were widespread reports it would fold if an agreement with the musicians couldn't be reached before the formal season opened this week.

In typical bizarre Washington fashion, representatives from the White House, Labor Secretary Willard Wirtz and Commerce Secretary Luther Hodges had all been trying to work out plans to get the symphony performing again.

But even this high level intervention seemed for naught as the musicians and the symphony association held fast to their conflicting demands.

Despite the labor-management haggle, both sides emphasized their grievances were really aimed at the tight-fisted public and D.C. government rather than at each other.

The musicians acknowledged that the symphony was in the red and in turn the association averred its agreement with the principle of higher musicans' wages.

After ratifying the pact, the musicians said they "do not recognize this contract as providing adequate symphonic employment with respect to annual income and conditions."

A statement added that the musicians' acceptance was made in "full appreciation of the public interest and in a sincere effort to save the National Symphony."

The strike caused cancellation of five pre-season concerts at a loss of $30,000. The 95 musicians originally sought a 37-week season guaranteeing $6,000. The Orchestra Assn. said it did not have the money for more that 34 weeks at $5,400.

Brit. Cleffers Win Royalty Dispute

London, Oct. 22.

The composer-pubber war over who-gets-what from film and telefilm scores has ended in victory for the cleffers. Proxy vote organized by the Performing Rights Society, whose rule 5(g) stipulates that unless a publisher effectively promotes a film score he is not entitled to share in the royalties, returned a whopping defeat for pubbers. Latter wanted to amend the rule in order to get a slice of the score royalty melon.

According to a top PRS source, the voting went about 2 to 1 against amendment of the rule which means a publisher will have actively to "work on" a film score, etc. to get the 33% share he was seeking in the Rule 5 (g) amendment.

PRS spokesman states that the 'true victor" in this dispute, while it seems to be the songwriters as of the moment, will not be truly determined for months. For it has been the publishers' declared intention to stop placing film, tv pic scores with British authors, but will favor composers, if they were defeated.

Col Taps Leslie Klemes As Record Club Veep

Leslie Klemes has been upped at Columbia Records to the post of veepee in charge of advertising for the Columbia Record Club. In his new post, he'll report to Albert Simonson, marketing veep for the Club.

Klemes joined the Columbia Record Club in May, 1958, as manager of promotion. He was promoted to ad director in April, 1960.

Vee Jay Names Bakke Midwest Sales Rep

Larry Bakke has been set at Vee Jay Records as midwest sales and promotion representative. Previously with the company in a sales capacity, he now takes over the entire midwest for not only sales but promotion.

Also set was "Boo" Frazier as national promotion man for the label. He was most recently associated with Everest. In another appointment at Vee Jay, Morris Mac Davis was named sales and promotion manager for the south.

Darin Exits Nitery Field to 'Widen His Music Biz Scope'

Hollywood, Oct. 22.

With $500,000 invested in T-M Music Inc., firm which he took over seven months ago from his former manager, Ed Burton, Bobby Darin said he will leave the nitery field entirely to "widen his scope" in the music biz.

Darin opens Oct. 24 at Flamingo, Las Vegas, in four-week stint, completing last of a three-year deal. Nitery will be last he will contract for throughout the duration, he said.

Since taking over T-M, company has grown to staff of 12, with headquarters in the east. Staff includes Burton, retained as v.p.-general manager, as well as five writers pacted exclusively and being developed into producers.

Writers are Rudy Clark, Debbie Stanley, Kenny Young, Artie Resnick and Frank Gari and, of course, Darin himself. Contract list of record performers include Wayne Newton, on Top 10 charts for TM with "Danke Schoen;" Merry Clayton, The City Surfers, Johnny Galahad and The Junior Five.

TM now has companies operating in Great Britain, Germany and Australia, with reps in every major city worldwide. Company has 700-song copyright list, although only 40 top titles. Firm will have 20 new records released within the next two months, all publishing rights owned by T-M but tunes out on various labels with various singers. Record list out to date numbers 15.

Publishers' list includes two Top 10 songs, "18 Yellow Roses" and "You're the Reason I'm Living," both written by Darin. T-M also owns publishing rights to "Multiplication'," which Darin wrote for the film, "Come September," and also title songs and "True, True Love" from "If A Man Answers," both Darin Universal starrers.

Singer-actor has completed his Universal film deal with "Captain Newman M.D.," about to be released, and has no further picture commitments.

JAZZ WEEK TO HYPO '64 BERLIN ARTS FAIR

Berlin, Oct. 22.

Next autumn at the 1964 (14th annual) Berlin Arts Fair (Festwochen) particular stress will be placed upon a Jazz Week. Climax is to be a Saturday night bash involving, Duke Ellington, Count Basie, Roland Kirk, Tuxedo Group of New Orleans and perhaps other talent.

Next night, Sunday, there is to be a Jazz Ball with several orchestras in continuous alternation.

Promoters Joachim Berendt and Schulte Bahrenberg also contemplate other stunts. Quincy Jones is mentioned to come here, also Mahalia Jackson and other American Negro songspielers.

Form Picturetone Pub

Picturetone Music Publishing Co. authorized to conduct a business in composing and recording songs and plays, with N.Y. City offices. Capital stock is 200 shares, no par value.

Szold, Brandwen, Meyers & Blumberg were filing attorneys at Albany.

Cane's Cont'l O.O.

Marwin Cane, vicepresident of Screen Gems-Columbia Music and Colgems Music, headed for Europe over the weekend to visit present publishing outlets for the two firms and establish new publishing arrangements in several other cities.

On his itinerary are Milan, Brussels, Berlin, Cologne, Paris and London.

Yorke Leaves RCA A&R V.P. Berth; See Sholes Back

Robert L. Yorke has exited his post as veepee of the commercial records creation department at RCA Victor. The job had him overseeing all of Victor's artists & repertoire activities since he took over in January, 1960.

Although no decision has yet been made on who'll fill the Yorke vacancy, there's been some talk in the trade that Steve Sholes will be recalled from the Coast to reassume the a&r leadership in the east. Sholes had been eastern a&r boss until he was transferred to the Coast in 1960.

Yorke now plans to relocate on the Coast and expects to announce a new affiliation in the near future. He had been in the Victor fold for 16 years, working up from field sales, planning and promotion through a&r. In addition to working on talent development, Yorke also helped build Victor's activities in the Broadway show and soundtrack areas.

Diversify for Better Biz, Rank's Shampan Warns British Music Publishers

London, Oct. 22.

Not counting the Chappells, the Francis, Day & Hunters, the Campbell-Connellys who, if they so chose, could sit back and watch the royalty coin roll in from vast catalogs built over the years, the British music publisher today has to extend his operations into fields other than publishing if he wants to stay alive.

One backer of this viewpoint is Harold Shampan, head of Filmusic, a wholly-owned subsidiary of the Rank Organization. Shampan, who took over the reins of the company four years ago, believes that to be successful publishers now must "embrace many forms of show biz activity."

The days when a publisher could sit back and wait for songs to come in are over, he emphasizes Now, the "all embracing" pub has to go out and find talent (both writing and performing); he has to be able to work with artists; (recording, producing, etc.) should be capable of compiling package shows, of supplying units for ballrooms as well as for films, tv shows and theatres.

Filmusic itself, under Shampan's direction, has moved into the artists management field. Under contract is a thrush billed as Kim Roberts, and two groups, The Zephyrs and The Aces. Three more performers are under consideration for a management-only deal. According to Shampan, the aim is to get a nucleus of half dozen artists who can be placed anywhere from ballroom to film set.

One natural development of the publisher's extracurricular activities is, of course, disk production (current Filmusic wax, "The Little Lost Missile" with Little Johnnie Starr, is to be released by EMI Oct. 25). Further, with its relatively easy access to filmmaking via its parent company, Shampan's Filmusic has a large say in music used.

For instance, Shampan "virtually produced" the Acker Bilk starrer, "Band of Thieves," and is now ballying a new pic "Live It Up," in which he had a hand. Film stars such local hipsters as Heinz, Kenny Ball Jazzmen, Gene Vincent, Patsy Ann Noble.

"A lot of people don't agree with me," he points out, "but it's my opinion that publishers today have to go outside the limits of publishing—even music—to create their own opportunities."

Disk, Book Industries Made for Each Other? Execs Split on Joint Potential

By JOE X. PRICE

Hollywood, Oct. 22.

Whether the printed word is a v'tal appendage to recorded sound, or whether book and disk merchant can live without each other very well, has emerged as a question of considerable trade import. For, to some bookshop owners, even the work "disk" is vulgar—and vice versa.

"I couldn't care less about 'em!" was Louis Epstein's reaction; he owns the Pickwick bookshop in Hollywood. "We've had a few—a couple of 'Alice in Wonderland' albums, but they don't move. I don't want to get into the record business. My business is books."

By the same token, Lloyd Dunn, Capitol Records veepee, recently waged a new sales campaign. He dubbed a new, low-priced line, "Paperback Records", which eliminated even the liner notes to help cut down overhead.

But that's the extreme, Dunn admitted. "Liner notes are still in damand, so we're putting them back on. But as far as books and records together, it's worth while only if they have a natural affiliation—and you don't find that very often because you're dealing with two different media."

Irving Mills Dissents

Taking the opposite view is Irving Mills, prexy of the American Academy of Music. He hired jazz critic Leonard Feather to write a 100-page, hard-cover book to coincide with three LP disks for a package called "The World of Traditional Jazz"—due out soon. It'll be a fancy-wrapped item that will sell in book shops, libraries and schools—not disk shops—for around $19.95.

"I'm aware that many books have been written on jazz," Mills stated. "But my thought this time was to get the sort of book that was neither hip nor text-style—primarily for kids in school bands."

So optimistic about package's potential, author Feather confided, "Next year we (he and Mills) plan to do a similar package, picking up where we left off (early orchestral period, circa 1930) and bringing it to the present." Feather, incidentally, produced five of the six disk sides for package.

Bob Connor, sales manager at Beverly Hills branch of Western Publishing Co., spoke negatively of the adult book market with regard to the firm being tailored to disks. "The only thing we do constantly for the record companies is the juvenile Record Reader for Disney. They're 45s, although a few companies are starting to come out now with regular LP's for kids. So far we've done very little publishing for the adult record market."

Disney Music's Beef

"We haven't had the greatest lick even in getting them into book stores," moaned Jimmy Johnson, exec v.p. of Walt Disney Music Co. He was referring to the $3.98 disk line who Dumbo, Pinnochio, Snow White and a score of other Disney characters which come with book in one bundle.

"In my experience with them" (book dealers), he said, "they've been extremely reluctant to take

(Continued on page 50)

Cumberland, a Smash Subsid, Bows in Nashville

Chicago ,Oct. 22.

A new low-priced country and western LP series is being introduced this week by Smash Records, Mercury's pop & teen division. The new subsidiary label, Cumberland Records, will headquarter in Nashville, with Mercury a & r veepee Shelby Singleton supervising all recordings. Suggested retail price for the new series is $1.98.

The first Cumberland release, consisting of eight albums including Bluegrass, Texas, gospel, banjo and steel guitar music, is being shipped to distributors.

Local 802 Sets Referendum On Dues Hike Repeal

Sparked by the rising storm of protest against the decision taken last month to hike the annual dues of Local 802, the Local's exec board has decided to conduct a referendum of the entire membership to repeal the action. It was voted at the Local's September by-law meeting to increase the membership dues to $80 a year and abolish the 1½% work "tax."

It was originally expected that the tootler group opposed to the hike would make an all-out effort to organize a quorum to revoke the ruling at the Local's next by-law membership meeting to be held in February. Now, however, the Local's exec board has voted unanimously to hold a mail referendum of the entire membership repeal of the by-law meeting action and to continue the old system of work "tax" and membership dues. The dues had been $24 annually.

The $80 fee includes a $6 per capita tax which was decided upon at the American Federation of Musicians meet in Miami last June. The per capita tax is now being challenged in the U.S. Courts.

The opponents of the 802 dues hike believe that it would be a hardship on members and cause a dropout among those who had little work. Those in favor of the hike claim that it eliminates an unfair burden on working musicians who have been "carrying" the other members benefiting from union privileges.

The mailing of the ballots to the membership will begin about Nov. 1. All ballots should be returned by Nov. 23 and the results will be announced soon after.

BRITISH DISK SALES HIT NEW AUG. HIGH

London, Oct. 22.

British diskeries' sales of $4,681,600 during last August was almost a third higher than in the same month a year before, the Board of Trade reports. Figure is highest achieved for six months.

Domestic sales increased by more than 40% to $4,155,200 but export revenue dipped by 16% to bring in $526,400 for the month.

Compared with a year earlier, wax production in August rose 5%; output of EP and LP disks increased 4% and 7% respectively. Total disks pressed were 6,580,000.

Challenge Ends 2-Year Distrib Tie With WB Label

Challenge Records has wound up its two-year tie with Warner Bros. Records as its distributing agent. Challenge will now resume direct relations with indie distributors throughout the country.

In line with this move, Joe Johnson, Challenge president, has appointed Mel Bly as exec veepee in charge of sales and promotion, and Rose Todd as production manager. With this expansion move, the diskery has relocated larger quarters in Hollywood.

1st 'Hoot' Show In London's West End

London, Oct. 22.

The London May Fair Hotel, in conjunction with Ember Records, has staged the first West End "Hootenanny" show in this town The venture was presented in an effort to anticipate, or stimulate, a trend towards the Yank-styled folksy music which appears to have hit the way out characters here, but not so much the general public.

On hand at the first "Hoot" were such show biz personalities as Wolf Mankowitz. In addition, Tom Sloan, BBC's light entertainment topper on the tv side, and assorted radio-tv producers all gathered to "hear what all the noise was about."

Performing were little knowns such as The Malcolm Price Trio, "Talking" John Barry, Liza Turner, Chad Stuart and Jeremy Clyde. There was a special appearance of Bill Clifton, who was billed as America's "Blue Grass" king.

Willson's 'Here's Love,' Monte's 'Fun,' Garner's 'New Kind,' London's 'World,' 'Hot Rod Rally' Top Current LPs

"HERE'S LOVE" (Columbia). The original Broadway cast album of Meredith Willson's "Here's Love" may not be a showtime collector's delight but there is enough joy in it to appeal to the youngsters, for whom this show is obviously made, and build it into a solid seller for family pleasure. It should do especially well when the Christmas selling spree starts. Willson's score, for the most part, is lighthearted and carefree with a couple of standout sides to make the package worthwhile. Among them are the opening march, "The Big Clown Balloons." "That Man Over There," the trademarked Willson patter number, "She Hadda Go Back," "My Wish" and the title song. The vocalists aren't standout but the principals led by Janis Paige, Craig Stevens and Paul Reed do a commendable job. The packaging, a two-fold job with a color photo layout of the production inserted, is first rate and will enhance the overall selling values.

LOU MONTE: "MORE ITALIAN FUN SONGS" (Reprise). Keeping the "Pepino the Italian Mouse" bit going for another album, Lou Monte has another entertaining Italo-American session going for him. Pepino is here in various cuts, along with an Italo pussy cat named Pasqual and a parrot Paulucci, These fun characters are implemented by several straight Italo-American ditties. Overall, it adds up to another item with lotsa potential, others by Monte in this groove having perked well in the past. The LP has the qualities of a sing along session and Alvin & the Chipmunks, a pretty solid disk parlay.

ERROLL GARNER & ORCH: "A NEW KIND OF LOVE" (Mercury). This is Erroll Garner's initial attempt as a motion picture score composer and it's a knockout. His title theme has the clicko melodic qualities of his "Misty" click, his "Paris Mist" makes the most of the bossa nova beat, his "The Tease" has an insinuating rhythmic pattern as do his "Fashion Interlude" and "Steve's Song." It's a well-rounded composing effort that should alert the pic producers his way. Interspersed with the Garner compositions are such familiars as "You Brought A New Kind Of Love To Me," "Louise" and "Mimi." All are played in fine fashion with Garner at the keyboard and a full-blown orch, under the direction of Leith Stevens, in support. There are plenty of spinning opportunities for the jockeys throughout the package and once the Paramount pic goes out on release, the set should ride high as a retail item, too.

"THE WONDERFUL WORLD OF JULIE LONDON" (Liberty). Another in Liberty's "Wonderful World Of . . . " series, this outing gives the spotlight to Julie London and it is one of the chirper's best disks.Producer Snuff Garrett has wisely chosen to open the range of her performance for the LP, hence the misty ballads are in the minimum. There is some nice echo work, and the backup tempo has some guts. Miss London sings with contained emotion and smooth style. A fine album, it deserves lotsa attention from both customers and programmers.

"HOT ROD RALLY" (Capitol). Rock 'n' roll continues to turn up in various guises. After its recent surfing workout, the big beat is now rolling with a wide-open throttle in this "hot-rod music." This is rock on wheels with driving, rhythmic, dynamic slices by various combos and soloists, including The Super Stocks, Hot Rod Rog and Shutdown Douglas. The music includes some sputtering exhaust noises in titles like "Little Nifty Fifty," "Repossession Blues," "Twin Cut Outs" and "'54 Corvette."

"THE MAGNIFICENT PIANOS OF RONNIE ALDRICH" (London). Another in London's Phase 4 stereo series, this is big musical package of standards done with hefty orchestrations and delivered by the pianos of Ronnie Aldrich and the strings of the Festival Orchestra. A full music session, it will provide nice background sounds for a variety of things which go well with a lush atmosphere. The strings and pianos are blended for top instrumental styling while the Phase 4 stereo process gives their music a full head of steam. The result is an opulent instrumental outing with good music, played and captured in effective style.

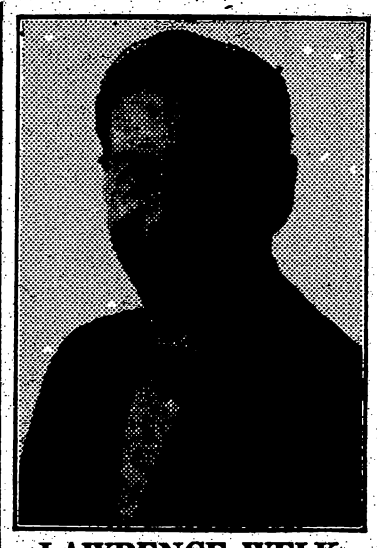
BERT KAEMPFERT: "CHRISTMAS WONDERLAND" (Decca). Keeping his string of topflight instrumental packages very much alive, German orch leader Bert Kaempfert has prepared a session pegged to the Christmas holiday season. As usual on Kaempfert dates, the orchestrations are slick and sure to give the LP's familiar seasonal tunes a new lift. Several originals and collaborations by the leader are also included. The combination is a fine musical item in the Christmas groove.

DAMITA JO: "THIS ONE'S FOR ME" (Mercury). This is a fine item from singer Damita Jo. One side is in a soulful and hipster styled ballad groove. The flip is loaded with more swinging material. Billy Byers and Quincy Jones orchestrated and conducted the outing and their touches are first rate. Singer does some solid emoting on the ballad items and lets loose with some groovy swinging on the livelier tempoed selections. She handles both speeds with equal facility. The placing of each tempo on opposite sides will give listeners a chance to pick the Damita Jo mood they want. Which ever they choose, it will please them.

THE WEAVERS: "REUNION AT CARNEGIE HALL — 1963" (Vanguard). The get-together of Weavers, past and present, for this group's 15th anni concert at Carnegie Hall, N.Y., last May has been fashioned into a stirring folksinging package. This set includes 14 numbers, most of them familiar items such as "When The Saints Go Marching In," "Wimoweh," If I Had A Hammer" and "Goodnight Irene." On several songs, the seven-man group joins in rousing productions, standout being "Woke Up This Morning."

"LORD OF THE FLIES" (Ava). The quasi-religioso theme from the film, "Lord of the Flies," has provided a solid pop for this rundown of film themes. On one side, the "Flies" theme is taken directly from the soundtrack, featuring the group of young actors. On the other side, the Elliot Lawrence orch dishes up a similarly styled version but with somewhat more dramatic polish. Also included are themes from "Cleopatra," "Irma La Douce," "Two Weeks In Another Town," "The Rat Race," "David and Lisa" and others.

BASIL RATHBONE: "SELECTIONS FROM THE JUNGLE BOOKS OF RUDYARD KIPLING" (Decca). This is a fine use of a



LAWRENCE WELK
Has Another Hit Dot Record!
"BLUE VELVET," B/W "FIESTA"

disk to present literature. Read and enacted by Basil Rathbone, with musical accompaniment by Tony Mottola, the LP displays stories from the Jungle Books of Rudyard Kipling. Rathbone does a fine job of narrating the fabled Kipling tales, reading with style and dramatic finesse. Mottola has penned some good musical accompaniment; the result is an excellent package. Skillfully adapted for wax by Prof. Leroy H. Buckingham of New York U., it will make a fine addition to the educational library of both school and home.

LESLIE UGGAMS: "SO IN LOVE" (Columbia). A veteran of Mitch Miller's tv "Sing Along Gang," Leslie Uggams is a vocalist with fine pipe control and smooth style. In this session, arranged and conducted by Glenn Osser, she sticks to a ballad groove and songs in a romantic mood. Her smooth stylings and Osser's stringy arrangements provide a nice musical session. Miss Uggams, a savvy pop chirper, displays this knowhow on such tunes as "Glad To Be Happy," "Tenderly," "Once Upon a Time," "Love Walked In" and others. It's a solid bit of wax for the younger singer.

LOREZ ALEXANDRIA: "FOR SWINGERS ONLY" (Argo). Records has been coming on strong lately, displaying some swinging jazz artists. This session by femme singer Lorez Alexandria continues in the groove. Backed by a solid group of hipsters, she delivers a set of tunes in all tempos with good phrasing ability and slick jazz qualities. Her inflections aren't overdone and she displays an uncomplicated, highly musical style. Her backup combo gets lotsa time to itself, and this adds dimension to this swinging LP. Her ballad work has a brisk quality and her uptempo material is solid. Withal, a fine jazz session.

USAF BAND'S NEW BATONER

Washington, Oct. 22.

Air Force Capt. Harry Meuser was named conductor of the U.S. Air Force Band & Symphony Orchestra. He succeeds Col. George S. Howard.

Longplay Shorts

Dr. Linus Pauling's recent Nobel Prize win has sparked a new push on his Verve LP "On Fallout And Nuclear Warfare" . . . Colpix Records starts its promotion campaign on the soundtrack package of "The Victors" within the next three weeks . . . **Vee Jay** Records has 16 albums set for release on Oct. 25 . . . Decca Records introduced its November album product last week at special regional meetings in New York and Chicago . . . **Trini Lopez,** currently clicking with the Reprise LP, "Trini Lopez at P. J.'s," has had his present European tour extended 13 days . . . London Records' "Christmas 1963" program will be highlighted by two new LPs, "Christmas Greetings From Mantovani" and "The Glory Of Christmas" with the **Eric Rogers Chorale and Orchestra.** There are 21 additional previously released Xmas albums also included in the program.

Cliff Richard, Epic disker from England, was feted with a cocktallery last Wednesday (16) at The Strollers in New York. Among guests at the party were **L. G. Wood,** general manager of EMI (Electric & Musical Industries), for whom the singer records in England . . . **The Page 7,** who debuted on Victor last week with "An Explosion In Pop Music," set for a two-weeker at San Francisco's Off-Broadway starting Oct. 29 . . . **Leon Bibb** starts a special midwest concert tour Oct. 26 at the U. of Illinois . . . **Teri Thornton,** who makes her Columbia LP debut this month, will do a special two-day engagement at the San Su San (Long Island) Nov. 22-23.

Regina prexy **Jack La Forge** to Hollywood this week to film two tunes for Cinebox . . . Columbia's thrush **Anita Bryant,** currently out with a new "Country's Best" LP, joins **Bob Hope** for his Christmas trek again, her fourth straight year . . . Roulette Records opens its fall program with 11 new albums and a 15% discount plan . . . **Aaron Rosand,** American-born violinist, and pianist **Eileen Flissler,** have been engaged for a West Europe tour including concerts and recitals in Amsterdam, West Berlin, Paris, Antwerp and Geneva for the rest of October and November.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

GARNET MIMMS . . . . . BABY DON'T YOU WEEP
(United Artists) . . . . . For Your Precious Love
Garnet Mimms & The Enchanters' "Baby Don't You Weep" (Rittenhouse-Mellin†) follows the raucous roll of his previous "Cry Baby" click and it's a natural for a similar takeoff on all levels. "For Your Precious Love" (Gladstone) hits a hard ballad beat with a vocal punch that may carry some jocks to its side.*

* * *

WAYNE NEWTON . . . . . SHIRL GIRL
(Capitol) . . . . . Someone's Ahead Of You
Wayne Newton's "Shirl Girl" (T.M. Music†) shapes as another ballad click for the teen trade who'll jump to it because of the singer's previous "Danke Schoen" click. "Someone's Ahead Of You" (T.M. Music†) has a brisker ballad feel and it, too, can pull payoff play. It's almost a tossup as to which side will get the spinning preference.

* * *

JOHNNY TILLOTSON . . . . . TALK BACK TREMBLING LIPS
(MGM) . . . . . Another You
Johnny Tillotson's "Talk Back Trembling Lips" (Acuff-Rose†) smacks out a bouncy beat in a ballad setup that the young folks will cling to for a long spinning life. "Another You" (Ridge†) is a wistful ballad with the kind of meaningful delivery that the Coke crowd usually takes to heart.

* * *

THE BEACH BOYS . . . . . BE TRUE TO YOUR SCHOOL
(Capitol) . . . . . In My Room
The Beach Boys' "Be True To Your School" (Sea of Tunes†) has lots of zip and a rousing message for the schoolagers who'll cheer it to the top as will the deejays with youthful inclinations. "In My Room" (Sea Of Tunes†) is a moody and slow ballad affair that comes across mainly because of the interesting harmonizing techniqupes.

* * *

TERI THORNTON . . . . . OPEN HIGHWAY
(Columbia) . . . . . Everytime I Think About You
Teri Thornton's "Open Highway" (Screen Gems-Columbia Music†) follows the moody blues pattern that made her "Somewhere In The Night" such a click item. The tune is from the "Route 66" tv show. "Everytime I Think About You" (Leeds) has a sharp rhythm & blues beat that the jazz jocks will go for but it's also one that the pop shouldn't overlook.*

* * *

NEIL SEDAKA . . . . . BAD GIRL
(RCA Victor) . . . . . Wait 'Til You See My Baby
Neil Sedaka's "Bad Girl" (Screen Gems-Columbia Music†) pounds across a good beat for the young swingers and it has a lyric angle that they can appreciate, too, which gives it payoff potential. "Wait 'Til You See My Baby" (Screen Gems-Columbia Music†) has a slow and persuasive style that some spinners can to take to for a turntable run.

* * *

MIKE MINOR . . . . . RUMBLE IN THE NIGHT
(Dot) . . . . . Once In a While
Mike Minor's "Rumble In The Night" (Gil†) stirs up a lot of musical excitement with a driving beat in a folk-styled setting has catch-on potential. "Once In A While" (Miller) is a straight and catchy version of a substantial oldie that rates a new spinning run.*

* * *

GENE McDANIELS . . . . . ANYONE ELSE
(Liberty) . . . . . The Old Country
Gene McDaniels' "Anyone Else" (Screen Gems-Columbia Music†) will brighten up the spinning circuit because of the lively rhythmic styling in all departments making it a solid jock and juke bet. "The Old Country" (Upam†) is a moody piece with some okay blues-shouting touches but it has limited commercial values.

* * *

MARSHA CARROLL . . . . . UNTIL NEXT SUMMER
(Roulette) . . . . . Lovey Dovey Love
Marsha Carroll's "Until Next Summer" (Georgal-Naverre-Patricua†) will come up for lots of spinning time because of the seasonal message for the juves and the ingratiating delivery that will win over the boys and girls alike. "Lovey Dovey Love" (Georgal-Nom†) is a cute little entry with a breezy beat and a delivery to pull some coin into the jukes.

* * *

DONNA LEWIS . . . . . CALL HIM BACK
(Decca) . . . . . Surfer Boy Blue
Donna Lewis' "Call Him Back" (South Mountain†) is pegged on the teeners hooked on the phone fad and its bouncy quality assures it of a big pickup. "Surfer Boy Blue" Zeller & Zizanee) winds up the summer's surf music binge with a ballad that features a sticky sentiment in song and recitation.*

* * *

BEN E. KING . . . . . I COULD HAVE DANCED ALL NIGHT
(Atco) . . . . . Gypsy
Ben E. King's "I Could Have Danced All Night" (Chappell) brings new spinning weight to the popular tune out of "My Fair Lady." The vocal drive is set in a bright production backing all spinners can go for. "Gypsy" (Trio-Cotillion-Mellin†) is a potent piece of material with some tricky vocal touches that make it an interesting spinning side.*

* * *

FRANKIE CALEN . . . . . WHERE MAKE BELIEVE ENDS
(Epic) . . . That's What Girls Are Wearing This Year
Frankie Calen's "Here's Where Make Believe Ends" (Regent†) serves as a toyflight introductory item and its rhythmic ballad flair should bring lots of young fans to this young singer's side. "That's What The Girls Are Wearing This Year" (Screen Gems-Columbia Music†) puts on a happy rhythmic style that's pegged for a good juke pull.

* * *

BIG DEE IRWIN . . . . . YOU'RE MY INSPIRATION
(Dimension) . . . . . Skeeter
Big Dee Irwin's "You're My Inspiration" (Screen Gems-Columbia†) will inspire the teen crowd because of the insinuating vocal drive on a potent ballad affair which shapes as a longrunner in the jock and juke fields. "Skeeter" (Screen Gems-Columbia Music†) is one of those sad song sagas about a pet dog that comes over with a saccharine sentiment that may be a bit too sticky even for the kennel crowd. Gros.

*ASCAP. †BMI.

Big Beat Slipping in Britain? See New Trend in American-Style Folk Music

London, Oct. 22.

In keeping with the new "fly-by-night trend of the British music industry, dictated by the kids who buy the disks, the business is already looking for a vogue in pop music that will replace the excitement boys, the beat merchants and kindred performers who are current faves all the way from Liverpool to London.

Probably the foremost contender for the top sales and big money chartopping championship is American-style folk music. This does not mean, however, that Pete Seeger, is set to become the Elvis Presley of the British market. Rather, it indicates that, inspired by Seeger, or someone else, some local warbler will wax a cover version and/or originals to cue in a British interpretation of what cooks in the U. S.

So far, domestic folk singers have been left open-mouthed at the appearance of Peter, Paul & Mary who clicked on an Associated Television "Palladium" show. Nevertheless there is a movement towards the emergence of British folksinging talent.

Decca has released one album and a couple of LPs in anticipation of the swing to folktune. Called "Hootenanny," the LP features such folksy artists as Alex Campbell, Redd Sullivan, Martin Carthy, Lou Killen, Bob Davenport and Nigel Denver which uses up a good percentage of the top potential folksinging talent hereabouts.

Given as much impetus as possible by publishers like David Platz of Essex Music who is involved with folk music in a sizeable way, the word about the upcoming music is spreading into radio and tv circles.

In addition to sound broadcasts, such artists as Robin Hall and Jimmy McGregor, Rory and Alex McEwan have spread into television. ABC-TV has brought in a late night, focus-on-folk show called "Hullabaloo." BBC-TV, too, has a regular spot for the folk boys in its "Tonight" show. Granada-TV is not against exposing them in its "Scene at 6:30."

But while the British Folk Dance Society had record of only half a dozen folk groups a couple of years ago and now estimates the total has grown to 200-plus, the significant breakthrough for the music is still to come.

The diskeries are a little cautious. Understandably, with a lucrative rage on for beat and bash music, they are wary of the genteel folksy cult which, in this country, has produced only one hit, "Tom Dooley" by the Kingston Trio.

Chi Symphony Would Tune Out $3,000,000 Grant Park Music Bowl

Chicago, Oct. 22.

The $3,000,000 music bowl planned for Chi's lakefront Grant Park has run to new difficulties resulting from a 50-year-old ruling that says any major changes in the park must be okayed by property owners who border it.

One of the owners happens to be the Orchestral Assn., the sponsoring organization for the Chicago Symphony, and it has been noticeably reticent about giving approval for a fancy (and free) competitor across the street.

(To keep the record straight, there are four other objecting property owners on north Michigan Ave.—the University Club, the Railway Exchange Building, the Lightner Foundations, and the Fine Arts Building.)

The park currently has a bandshell with a limited number of folding chairs and lots of grass to sit on. It's a popular family spot and attendance is good, usually running inversely to the seriousness of the music presented.

The proposed music bowl has already been cut from a 20,000 capacity to 10,700 as the result of complaints by several civic groups that the larger size is unnecessary and would mar the park greensward.

Chi city lawyers are currently picking their way through a maze of past decisions to find a way around the neighboring property approval ruling of 1910.

Cap Ups Thrasher

Ed Thrasher has been appointed art director for Capitol Records. He replaces Jim Silke who resigned to devote full time to Cinema mag, which he started about two years ago a a private endeavor.

Thrasher joined Cap in February, 1957, as an artist. He has been assistant art director for the past three years.

Frank B. Walker; Disk Biz Pioneer, Dies in L.I. at 73

Frank B. Walker, record industry pioneer, died after a heart attack Oct. 15 at his home in Little Neck, L. I. He was 73.

After a long career in the record business, Walker organized the MGM record division in 1945 and until his semi-retirement in 1958, when he became consultant of MGM Inc., was general manager of MGM Records and a veepee of the corporation. He had also been a v.p. of Loew's Inc.

Before the MGM move, Walker had been a veep of RCA and general manager of RCA Victor and also served as v.p. of Columbia Phonograph Records. He is said to be the originator of the low-price disk idea during the depression, and he introduced Columbia's Okeh line and the Bluebird line at Victor.

He was a pioneer of country & western music in the disk biz when it was known as music of the hills and plains. He also helped introduce the rhythm & blues recordings to the industry. Walker was said to be the first to use Nashville as recording center, and what is now known as "the Nashville sound" is attributed to his early work in country & western music.

During the early days of his career, he would travel throughout the backwoods of the south scouting new talent, new voices and new sounds. On such trips he would often have an engineer accompany him with portable equipment to audition new talent and make recordings on the roadside, front porches or at local radio stations.

Among artists he recorded in the pop field were Gene Autry, Al Jolson, Paul Whiteman, Pucket Riley, Clayton McMitchum, Tommy and Jimmy Dorsey, Benny Goodman, Roy Acuff, Eddie Cantor, Fran Warren, Ruth Etting and Eddy Arnold. He was credited with discovering Glenn Miller, Joni James, Connie Francis, Hank Williams, and Marvin Rainwater. He had managed Bessie Smith, and was influential in the careers of Dinah Shore, Artie Shaw, Frank Sinatra, Perry Como and Billy Eckstine. In the classical field, he worked on recordings for Toscanini and Lawrence Tibbett.

He is also said to have been the originator of the soundtrack album. An organizer of the Record Industry Assn. of America, he had served as its president, treasurer and honorary chairman. He frequently represented the record industry in negotiations with unions.

In the early 1920s, he was also a concert booker in Detroit, booking such singers as Caruso.

Surviving are his widow, a son, two daughters and a brother.

'Pocahontas' Rights Go To One Four Two Music

London, Oct. 22.

Publishing rights to the musical, "Princess Pocahontas," due in the West End next month and on Broadway in 1964, have accrued to One Four Two Music. The 15-song score of "Princess" has been arranged by Ken Thorne and Peter Knight. Musical director is Phil Martell.

According to Fred Jackson, managing director of the publishing house, five of the show's numbers will be covered by the main British diskeries although Decca has acquired the album rights for the show.

Artist-Disk Deals

Time: Carmen McRae

Time Records has brought Carmen McRae into its fold under a new policy of roster expansion. Miss McRae will debut on Time with an album recorded at San Francisco's Sugar Hill nitery. The LP is scheduled for release in the latter part of October. Miss McRae previously recorded under the Decca and Columbia banners.

Mercury: Jackie Mabley

Mercury Records has signed Jackie "Moms" Mabley to a long-term recording contract. Her first Merc album will be recorded on stage at a nightclub or theatre to be chosen. She was formerly on the Chess label.

Cheer: Cathy Carroll

Don Ames, president of Blast Records, has brought singer Cathy Carroll into Cheer subsid. Miss Carroll was formerly with the Philips label. On Oct. 25, the singer will hit the road for a two-and-a-half week promotion tour for her slicing of "Every Leaf That Falls."

Aldo Parisot (& Barrett) Puts Showmanship Into 'Cello Thru Centuries'

By LEONARD L. LEVINSON

More often than not, showmanship is considered a dirty word in the concert field. This is unfortunate, for there should be more programs like the Herbert Barrett—managed three-concert set titled "Cello Through the Centuries," which began at Town Hall with "The Baroque Sonata," on Oct. 8. This will be followed by "The Classic Concerto" on Dec. 11 and "The Cello as Romantic, Impressionist, Contemporary" on Jan. 29. Naturally six or seven hours of concertizing can only skim the surface of cello literature, but the selections and playing of the Brazilian master of the violincello, Aldo Parisot, promises a gratifying primary course, mixed with enjoyment, which in the first concert, was sharpened by the N.Y. debut of two Carlo Grariani sonati dug out of a Milan music collection recently by the soloist.

The first of these, in D Major, seemed the more ear-rewarding and displayed Senhor Parisot's digital dexterity as well as the 18th century composer's felicious writing. The cellist was accompanied by Fernando Valenti, an accomplished and inobtrusive harpsichordist and Robert Gardner, continuo. Latter is the baroque word for instruments executing the bass line and filling in with strings or keyboard instrument, but in this instance it refers to the second cello part. Gardner filled in ably.

It may seem wonderful that 1200 to 1300 people would turn out for a cello-thru-the-centuries concert, but they came and this may be another sturdy step forward toward realizing New York's claim that it is a metropolis. Subscription sale for the series has been strong. While the program indicated an unusual display of showmanship, the stage presentation was a faltering step backward. Lighting was the bugaboo. It was weak, dim, and further handicapped by a very un-baroque brown baize background into which the players seemed to fade.

'Hoot's' New Showcase

Minneapolis, Oct. 22.

Hootenanny has even spread to the shopping centres here. Last week one had two Hootenanny Nights free to the public which was invited to come and sing along with the 11 Flint Hill Singers, the Four Goldbriars, who are under contract to Columbia, and two other vocal groups—the U. of Minnesota Pedlers and St. Paul Macalester College Bob Stinson Singers.

It all, of course, involved a considerable expenditure for the shopping centre, but with these springing up right and left competition locally is growing keener among them. The result is that one tries to outdo the other in providing free entertainment in order to attract potential shoppers.

Yank Disker Larry Finnegan Spins Off a Swedish Do-It-Yourself Deal

Larry Finnegan, U.S. disker, has set a deal with Sonet Grammofon for release of an album and an EP in the Scandinavian countries. He also assigned publishing rights to 13 tunes for the Scandinavian countries only to Sonet Music, and arranged recording sessions with two top Swedish artists.

It is believed to be the first time that a U.S. disk artist has personally negotiated the release of his own records in another country. The deal, which includes substantial advances, is also unusual that it represents a bid by Finnegan to revitalize his recording career in the U.S. by launching a new recording in Sweden rather than here.

The 21-year old singer-composer had a U.S. click in "Dear One" a little over a year ago. However, all of his disks ("Dear One," "Oh Lonesome Me" and "Pretty Suzy Sunshine") have been top 10-sellers in the Scandinavian countries. "Dear One" was a 100,000-seller in Sweden, where the average hit disk sells around 50,000 and a record breaks even at 5,000 copies.

Produced Own Album

Consequently when Sonet Konsertbureau booked him for a three-week tour of Sweden last month, Finnegan, who is currently not pacted to any label, produced his own album and took it along with him. Sonet released four sides from the LP (including "Dear One, Part 2") while he was still on tour in order to tie in with his tour.

The artist assigned only the Scandinavian rights (Denmark, Sweden, Norway and Finland) to the sides and tunes, so that if the disk becomes a hit in those countries he will be able to negotiate its release in the U.S.

On the road for three weeks, Finnegan played two shows a night in 18 Swedish cities, mostly in Folk Parks. Although the half-hour bill featured only Finnegan (backed by four local musicians), the shows drew more than 100,000 people. Admissions ranged from $1 to $2.50. During the tour Finnegan plugged his new EP on Sweden's only radio and tv network, with Stockholm's top deejay, Klas Burling as host.

Even an A&R Man

At the conclusion of the tour, Finnegan arranged, conducted and handled artists & repertoire chores on an EP date with a Swedish teenager, Suzy. He also arranged two tunes for Jerry Williams, Sweden's top rock 'n' roll singer.

Finnegan wrote and published all six tunes cut by Suzy and Williams. Both artists record in English, since Sweden is one of Europe's strong bi-lingual countries. Suzy sliced "Johnny Loves Me," "Coolie," "When My Love

(Continued on page 50)

Gayle Revives Advance

Tim Gayle, veteran music public relations man and songwriter, has reactivated his Advance Records label. He's now basing all his activities in New York.

First disking is a reissue of Lorry Raine's "Actress of the Year" with the Monte Kelly orch and chorus which Gayle produced in 1957. The next session scheduled by Gayle will be with baritone Frank Rega.

Kenin Denies Ohio Tooters' Bias Rap Vs. AFM Board

American Federation of Musicians' president Herman Kenin last week repudiated as "false and infamous" the charges brought in court by three members of an all-Negro musicians' Local in Columbus, O., contending that the governing board of the Federation seeks to bar a merger of the white and Negro locals in Columbus.

Kenin's statement was presented in an affidavit filed in Ohio Federal Court seeking to dismiss the action brought in July by Harland T. Randolph, William S. Stewart Sr. and William Tye in behalf of "all other Negro musicians similarly situated," which names as defendants President Kenin and "all other officers and board members of the international musicians' union."

In his affidavit Kenin said, "By this means I wish to spread upon the record of this case my absolute and unequivocal repudiation of the infamous and false accusations of the plaintiffs that I or the governing board of the Federation seek to enforce a policy of racial discrimination against the Negro members of the Musicians' Protective Union, Local 589 of the Federation, or any other members of the Federation; or that I or the governing board of the Federation seek to prevent a merger of Local 589 with Local 103 of the Federation."

Kenin added that the plaintiffs in the case have long been aware of the Federation's efforts to facilitate amalgamation in Columbus between Local 589 and Local 103 which, several times within the past two years, has seemingly come to the verge of accomplishment. "They know," he said, "that this merger has been delayed and prevented by the consistent and subtle resistance of a hard and stubborn core within Local 589 which looks upon that organization at its vested property. They know that it is the desire of the overwhelming majority of the right thinking members of both these locals that such a merger be effected."

Kenin pointed out that it has been a Federation policy to seek such mergers, not only in the Columbus area, but in every other area were this vestige of outmoded and unfortunate segregation, established some half-century ago, still continues to exist.

In summing up, Kenin said, "The bringing of this lawsuit, in my opinion is but another step in the execution of a deliberate policy and campaign to frustrate merger and to attempt to place the onus for the continuation of this situation upon the Federation and its international officers. This attempt cannot and will not stand unchallenged. I repudiate it and offer the record of the Federation and its officers in complete refutation of these scandalous charges."

2G Settles Herb Silvers' 85G Suit Vs. Michele Lee

Los Angeles, Oct. 22.

Bandleader Herb Silvers has settled his $85,000 breach-of-contract suit against singer Michele Lee out of court for $2,000.

Chirp, whom Silvers sued last winter, started with his orch and thereafter had roles in two Broadway shows, "Bravo Giovanni," a flop, and "How to Succeed in Business."

Ala. Bombing Memorial Gains 2G from Hamp's Benefit in Albuquerque

Albuquerque, Oct. 22.

The 18-piece Lionel Hampton Band pulled about 1,000 persons to a benefit dance at the Cole Hotel here last Wednesday (16), with the proceeds going to a memorial fund for victims of the bombed 16th St. Baptist Church in Birmingham, Ala.

Tickets were sold at $1 each, but the gross was estimated at about $2,000 due to a number of extra fundraising stunts used at the dance. One of these was a public auction of Hamp's longplay record albums, with some selling as high as $50 each.

Ballroom was donated by hotel owners and tickets were provided free by the printers. Handling arrangements was a committee headed by Randy DeVargas, distaff disk jockey on indie station KLOS here. Others included Kay Leach of a local ad agency and Don Allison, a consulting engineer.

Hampton made the booking here, en route to a date in Las Vegas. He has played a date here each year—usually a benefit—annually ever since a serious bus accident near Albuquerque in 1956. At that time, he was a patient in a local hospital for almost six months.

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	2	26	**BYE BYE BIRDIE** (Victor) **Soundtrack** (LOC 1081)
2	18	2	**PETER, PAUL & MARY** (Warner Bros.) **In the Wind** (W 1507)
3	1	41	**PETER, PAUL & MARY** (Warner Bros.) **Moving** (W 1473)
4	5	6	**BARBRA STREISAND** (Columbia) **Volume II** (CL 2054)
5	3	11	**ALLAN SHERMAN** (Warner Bros.) **My Son the Nut** (WB 1501)
6	13	6	**RAY CHARLES** (ABC-Par) **Recipe for a Soul** (465)
7	8	10	**NEW CHRISTY MINSTRELS** (Columbia) **Ramblin'** (CL 2055)
8	7	6	**ELVIS PRESLEY** (Victor) **Golden Records, Vol. III** (LPM 2765)
9	10	11	**TRINI LOPEZ** (Reprise) **Trini Lopez at PJ'S** (6093)
10	6	29	**ANDY WILLIAMS** (Columbia) **Days of Wine & Roses** (CL 2015)
11	4	74	**PETER, PAUL & MARY** (Warner Bros.) **Peter, Paul & Mary** (W 1449)
12	14	34	**LAWRENCE OF ARABIA** (Colpix) **Soundtrack** (CP 514)
13	11	10	**KINGSTON TRIO** (Capitol) **Sunny Side** (T 1935)
14	15	14	**VARIOUS ARTISTS** (Capitol) **Shut Down** (T 1918)
15	19	4	**BOBBY VINTON** (Epic) **Blue Velvet** (LN 24068)
16	26	3	**AL MARTINO** (Capitol) **Painted Tainted Rose** (T 1975)
17	9	103	**WEST SIDE STORY** (Columbia) **Soundtrack** (OL 5670)
18	16	33	**JOAN BAEZ** (Vanguard) **Baez in Concert** (VRS 9112)
19	22	17	**JAMES BROWN** (King) **James Brown Show** (826)
20	21	5	**BOB DYLAN** (Columbia) **Freewheelin** (CL 1986)
21	12	9	**NANCY WILSON** (Capitol) **Hollywood My Way** (T 1934)
22	25	21	**SMOTHERS BROS.** (Mercury) **Think Ethnic** (MG 30777)
23	24	8	**MONDO CANE** (United Artists) **Soundtrack** (UAL 4105)
24	17	29	**HOW THE WEST WAS WON** (MGM) **Soundtrack** (1E5)
25	32	2	**JIMMY DURANTE** (Warner Bros). **September Song** (W 1506)
26	37	27	**BARBRA STREISAND** (Columbia) **Barbra Streisand Album** (CL 2007)
27	23	9	**SURFARIS** (Dot) **Wipe Out** (DLP 3535)
28	42	3	**FRANK SINATRA** (Reprise) **Sinatra's Sinatra** (R 1010)
29	44	8	**TONY BENNETT** (CL 2056) **This Is All I Ask** (Columbia)
30	40	30	**ROY ORBISON** (Monument) **Greatest Hits** (MLP 8000)
31	29	15	**NAT KING COLE** (Capitol) **Lazy, Crazy Days of Summer** (T 1932)
32	30	28	**NANCY WILSON** (Capitol) **Broadway My Way** (T 1828)
33	36	18	**AL MARTINO** (Capitol) **I Love You Because** (T 1914)
34	—	1	**FOUR SEASONS** (Vee Jay) **Golden Hits** (LP 1065)
35	28	6	**JOHNNY MATHIS** (Columbia) **Johnny** (CL 1809)
36	33	2	**BEACH BOYS** (Capitol) **Surfer Girl** (T 1981)
37	46	3	**CHAD MITCHELL TRIO** (Kapp) **Best of** (KL 1334)
38	43	30	**KINGSTON TRIO** (Capitol) **Kingston Trio No. 16** (T 1871)
39	31	8	**LAWRENCE WELK** (Dot) **Scarlett O'Hara** (3528)
40	41	6	**LIMELITERS** (Victor) **14 Folk Songs** (LPM 2631)
41	20	18	**HENRY MANCINI** (Victor) **Uniquely Mancini** (LPM 2692)
42	35	3	**VENTURES** (Dolton) **Let's Go** (BLP 2024)
43	34	23	**BEACH BOYS** (Capitol) **Surfin' U. S. A.** (T 1890)
44	49	10	**JOHNNY CASH** (Columbia) **Ring of Fire** (GL 2053)
45	39	18	**CLEOPATRA** (20th-Fox) **Soundtrack** (FXG 5008)
46	47	5	**CHUCK BERRY** (Chess) **On Stage** (LP 1408)
47	27	12	**ASTRONAUTS** (Victor) **Surfin' With the Astronauts** (LPM 2760)
48	48	49	**JOHNNY MATHIS** (Columbia) **Newest Hits** (CL 2016)
49	38	14	**LITTLE STEVIE WONDER** (Tamla) **12 Yr. Old Genius** (240)
50	50	30	**TONY BENNETT** (Columbia) **I Wanna Be Around** (CL 2000)

Utilize Music to Combat Juvenile Delinquency

Baltimore.

Editor, VARIETY:

Noticed the article about the fine work New York's Local 802 is doing to combat juvenile delinquency.

Here, in Baltimore, I am trying to do my small part similar to that being done by 802. Two years ago I formed a 16-piece dance orchestra made up solely of teenagers interested in playing big band music in the styles made famous by Duke Ellington, Glenn Miller, Tommy Dorsey, and other leaders who rose to fame during the '30s and '40s. Although I am pleased by the favorable comments by the adults we play for (we don't play for teens because we don't play rock 'n' roll), I am especially gratified when we have a chance to play for children afflicted with blindness, mentally ill patients, or have a chance to take a part in a show or concert to raise money for charity.

Although the band (the Mello Men) will continue to play many "paid" jobs in the Maryland-Delaware-Virginia area, I think it's most important for the boys to play for hospital patients and those less fortunate. That's when the thanks is really meant. I hope more and more bands and choirs and similar groups will get on the bandwagon where these so-called "free" jobs really are the ones that pay the most.

Andy Messineo
(Director, The Mello Men).

Disk Book

Continued from page 47

them on. Actually, the regular retail record outlets—record shops, department stores—they've worked best for us, anyway."

Even disk dealers don't dig deluxe items, according to Fred Rice, packaging and design topper at Capitol. "Modern merchandising methods make deluxe packaging for the adult market less and less appealing for the dealer," he stated. "With the upsurge of rack jobbing and discount stores, dealers simply can't afford to handle them."

Point of interest was Capitol's deal with Harcourt-Brace, New York book pubbery, of about a year ago. Both had agreed to produce and release simultaneously book and disk counterpart titled "Clair de Lune"—biog of Debussy. They figured that by doubling promotional efforts, they'd double sales. Books would be sold in book shops with reference to disk and vice-versa. Promotion came off as planned but not sales; neither book nor disk ever got off the ground.

Rare hopeful not for whole book-disk merger prospect came from Ethan Caston, v.p. of Wallach's Music City: "I don't object to books with records at all; as a matter of fact, the two items tie in quite logically. But our problem is space. Where do we shelve a big package like that?"

It remains to be seen, then, whether or not this "new frontier" in marketing (reportedly here for past umpteen years) can successfully marry these two perfectly compatible commodities. At the moment, the split is wide enough to drive a 10-ton tome through it.

Larry Finnegan

Continued from page 49

Passes By" and "Wonderin'." Williams is cutting "Bad News For The Good Guys" and "Don't Take Your Love."

Publishing rights to all 13 tunes were negotiated for Sonet Music by Gunnar Bergstrom. They include nine tunes written and published by Finnegan's new BMI firm, Seven Brothers Music, two published here by his brother Vincent Finneran's new firm, Csida-Finneran, and two co-published by the two companies. (The Csida half of the firm is owned by Joe Csida).

In addition to above named six tunes, the Seven Brothers' copyrights include "Dear One, Part 2," "Everytime" and "You Don't Need Me No More." The Csida-Finneran copyrights include "Baton Rouge," "I Know How It Feels," and the jointly co-owned "Weepin' Willow" and "Lah-Dee-Dottie."

VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	2	5	**SUGAR SHACK** **James Gilmer**	Dot
2	1	7	**BE MY BABY** **Ronettes**	Phillies
3	10	5	**DEEP PURPLE** **April Stevens & Nino Tempo**	Atco
4	5	7	**CRY BABY** **Garnet Mimms**	UA
5	3	9	**BLUE VELVET** **Bobby Vinton**	Epic
6	11	4	**I CAN'T STAY MAD AT YOU** **Skeeter Davis**	Victor
7	6	6	**BUSTED** **Ray Charles**	ABC-Par
8	14	6	**DONNA THE PRIMA DONNA** **Dion**	Columbia
9	8	5	**MEAN WOMAN BLUES** **Roy Orbison**	Monument
10	4	8	**SALLY GO ROUND THE ROSES** **The Jaynettes**	Tuff
11	17	5	**TALK TO ME** **Sunny & Sunglows**	Teardrop
12	16	5	**FOOLS RUSH IN** **Rick Nelson**	Decca
13	30	3	**WASHINGTON SQUARE** **Village Stompers**	Epic
14	27	3	**MARIA ELENA** **Los Indios Tabajaias**	Victor
15	18	6	**BLUE BAYOU** **Roy Orbison**	Monument
16	35	3	**I'M LEAVING IT ALL UP TO YOU** **Dale & Grace**	Michelle
17	12	8	**THEN HE KISSED ME** **The Crystals**	Phillies
18	9	10	**SURFER GIRL** **Beach Boys**	Capitol
19	26	3	**DON'T THINK TWICE** **Peter, Paul & Mary**	Warner Bros.
20	7	12	**MY BOYFRIEND'S BACK** **Angels**	Smash
21	15	10	**HEAT WAVE** **Martha & Vandellas**	Gordy
22	20	2	**IT'S ALL RIGHT** **Impressions**	ABC-Par
23	39	7	**THAT SUNDAY, THAT SUMMER** **Nat King Cole**	Capitol
24	32	3	**THE GRASS IS GREENER** **Brenda Lee**	Decca
25	29	4	**PART TIME LOVE** **Little Johnny Taylor**	Galaxy
26	21	12	**IF I HAD A HAMMER** **Trini Lopez**	Reprise
27	25	4	**BUST OUT** **Busters**	Arlen
28	31	4	**I'LL TAKE YOU HOME** **Drifters**	Atlantic
29	13	6	**HONOLULU LULU** **Jan & Dean**	Liberty
30	19	8	**A WALKIN' MIRACLE** **The Essex**	Roulette
31	—	1	**CRY TO ME** **Betty Harris**	Jubilee
32	—	1	**SHE'S A FOOL** **Leslie Gore**	Mercury
33	—	1	**CROSS FIRE** **Orlons**	Cameo
34	37	2	**YOU LOST THE SWEETEST BOY** **Mary Wells**	Motown
35	—	1	**NIGHT LIFE** **Rusty Draper**	Monument
36	—	1	**500 MILES AWAY FROM HOME** **Bobby Bare**	Victor
37	—	1	**POINT PANIC** **Surfaris**	Decca
38	23	8	**WONDERFUL, WONDERFUL** **Tymes**	Parkway
39	34	4	**TWO TICKETS TO PARADISE** **Brook Benton**	Mercury
40	22	8	**MICKEY'S MONKEY** **Miracles**	Tamla
41	46	5	**TEENAGE CLEOPATRA** **Tracey Dey**	Liberty
42	38	2	**WORKOUT, STEVIE, WORKOUT** **Little Stevie Wonder**	Tamla
43	47	5	**HELLO HEARTACHE, GOODBYE LOVE** **Little Peggy March**	Victor
44	—	1	**DOWN AT PAPA JOE'S** **Dixie Belles**	S.S.7
45	40	13	**MORE** **Kai Winding**	Verve
46	—	1	**EVERYBODY** **Tommy Roe**	ABC-Par
47	—	1	**BOSSA NOVA BABY** **Elvis Presley**	Victor
48	—	1	**A Love So Fine** **Chiffons**	Laurie
49	28	7	**MARTIAN HOP** **Ran-Dells**	Chairman
50	24	6	**ONLY IN AMERICA** **Jay & the Americans**	UA

On the Upbeat

New York

Gary McFarland has formed a new jazz sextet and will record under the Impulse banner. The group includes the maestro on vibes; **Jim Raney**, guitar; **Mel Lewis**, drums; **Steve Swallow**, bass; **Willie Dennis**, trombone; and **Richie Kamuca**, sax and clarinet. **Norman Schwartz** is managing the group . . . Johnny Cash Music has opened offices in Nashville . . . **Eddie Hazell**, singer-guitarist, currently at the Colonial Motor Inn, Binghamton, N.Y.

Singer **Judy Martin** began a two-weeker at Jerry Lewis' club in L.A. Monday (21) . . . **Stanley Kubrick** has signed **Arthur Dulay**, one of the last of England's silent film pianists, to arrange and play background music for a sequence in "Dr. Strangelove" . . . Singer **Jody Berry** into the Living Room Nov. 18 for three weeks . . . **Bernice Levine** handling managerial chores for singer **Don Anthony**.

Personal manager **Richard O. Linke** added arranger-conductor **Alan Copeland** to his stable . . . Thrush **Katy Woodruff** began a two-weeker at Cleveland's Alcazar Hotel on Monday (21) . . . Pianist **Jimmy Spencer** and the **Joe Randi Trio** currently at Great Neck's Bon Vivant . . . **Chubby Checker** plays a one-nighter concert in St. Paul this evening (Wed.).

Singer **Damita Jo** set for Milwaukee's Holiday House Oct. 28-Nov. 9 . . . **Vaughn Monroe** headlines Elmwood Casino, Windsor, Ontario, Oct. 28-Nov. 9 . . . **Jimmy McHugh** will represent ASCAP at the 17th Annual Sweet Adelines International Convention and Competition in Oakland (Calif.) Oct. 23-26 . . . Trude Heller's Eighth Wonder now has a "Roaring 20's" policy.

Vaughn Meader, through his corporation Vaughn Meader Enterprises, has gone into the music publishing business. He'll publish special comedy songs as well as his own material . . . **The Gaslight Singers** will debut on the Mercury label this week with "Pigeon In The Park" . . . Concert pianist-arranger **Zoltan Zorandy** has been extended three more months at Eberhardt's House Of Vienna.

London

Reprise artist **Trini Lopez** cocktail partied by Pye which distributes Reprise hereabouts. Singer is in for concert tour following success of his "If I Had A Hammer." Pye now releasing the album, "Trini Lopez at P.J.'s" . . . **Beatles** assured of their first goldisk for "She Loves You" which has sold 1,000,000 throughout the globe . . . Top popper **Jet Harris** quitting the business following an auto smash. Partner **Tony Meehan** — together they made the current chart item "Applejack"—will continue solo . . . Local balladeer **Danny Williams** to U. S. this week to o.o. the U. S. music scene . . . Royalties of **Frankie Vaughan's** new wax, "You're The One For Me"—which is climbing to hit status—are being donated to the National Assn. of Boys' Clubs.

First hootenanny single released here (on Oct. 11) is "Hootin' In The Kitchen" by **Billy Boyle** . . . On a trek to Australia, Honolulu, San Francisco and New York, **Sydney Grace**, top exec in the British Grade talent organization, will seek additional outlets for British talent . . . British artists to U.S. include **John Leyton** (from Oct. 20) for film and recording talks with UA; and **Kenny Lynch**, a Negro warbler, in New York for three weeks (from Nov. 3) to promote his single, "Teardrop In The Ocean."

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Tin Pan Valley

By RED O'DONNELL

Nashville, Oct. 22.

Roy Drusky terminated his contract with Decca and signed with Mercury.

Jean Shepard, Capitol artist widow of Hawkshaw Hawkins, bought 300-acre farm in Maury County (40 miles south of here) for reported $47,000.

Chet Atkins back from RCA Victor meeting on Coast, where label's album quota for second quarter of 1964 was planned. Atkins will produce 10 in Nashville.

Freddy Beinstock in from New York to helm a Big Top wax session.

Hank Locklin, Eddy Arnold and The Browns (3), set for LP-making sessions.

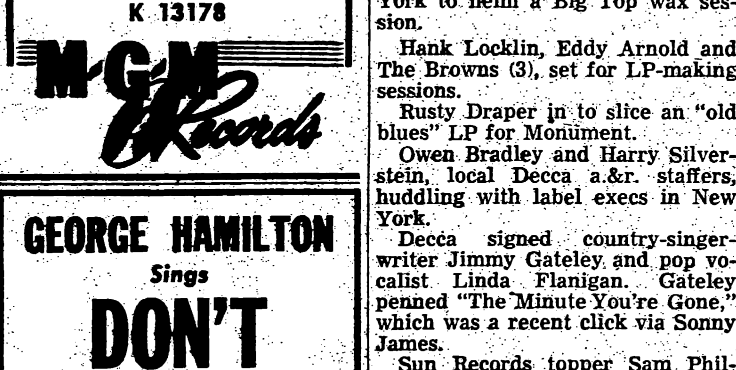
Rusty Draper in to slice an "old blues" LP for Monument.

Owen Bradley and Harry Silverstein, local Decca a.&r. staffers, huddling with label execs in New York.

Decca signed country-singer-writer Jimmy Gateley and pop vocalist Linda Flanigan. Gateley penned "The Minute You're Gone," which was a recent click via Sonny James.

Sun Records topper Sam Phillips on visit from Memphis predicts that rhythm and blues will be the next big trend musicwise; so he's scouting for talent in that direction.

Juanita Jones, who manages the Nashville office, was in Hollywood for ASCAP's Coast membership meetings.



British Disk Best Sellers

London, Oct. 22.

Do You Love Me? . Tremeloes (Decca)
Then He Kissed Me . Crystals (London)
She Loves You ...... Beatles (Parlophone)
If I Had a Hammer ... Lopez (Reprise)
Blue Bayou .... Orbison (London)
The First Time .... Faith (Parlophone)
Shindig .... Shadows (Columbia)
All In The Game ... Richard (Columbia)
Never Walk Alone Peacemakers (Columbia)
Applejack ... Harris/Meehan (Decca)

Economic Laws Spin With LPs: Merc's Tracy

Hollywood, Oct. 22.

Jack Tracy, a&r chief of Mercury West Coast, revealed last week that when Mercury (or either of its two subsid labels, Phillips or Smash) spends $15,000 on any given album, diskery would have to sell 35,000 albums to break even.

"Albums should be regarded almost as singles are these days," Tracy contends. "If they're not going to go, get rid of it and go on to the next release.

Mercury releases a new album about once every six weeks, and Tracy assumes that if an album is not moving by the subsequent release date, it never will.

He breaks costs down this way: at their regular a&r meeting (every six weeks), there are 10 payrolled a&r men who work with company execs and sales managers of the three labels. A&r men come up with album ideas and sales managers give views on saleability of same.

After artist is chosen, an arranger is brought in. Arranger, in turn, hires a copyist (copies individual parts from main score), after which diskery hires a contractor to contract musicians, natch.

Musicians' cost is figured at $65 per unit for a three-hour sesh, out of which no more than 15 minutes worth is actually utilized—an AFM ruling.

Therefore, a 20-piece orch would be equivalent to 24 units inasmuch as batoner and contractor get double scale. In addition, singing groups get $22.50 per song per unit; contractor for group (usually one of the singers) gets an extra 50%.

An arrangement costs on the average of $150 while copying costs average $300.

"And don't forget," Tracy concluded, "we've still got to press it, take pictures for the jacket—and there's a whole art department in Chicago (Mercury's main office location) that has to be paid, too."

Tracy did not neglect to tack on the $50 to $75 paid the writer for liner-notes, either.

Project above figures over three sessions (number it takes to complete one album), where disker grooves a big orch of around 30 units, plus voices, and it's not hard to see how a $15,000 nut can accrue.

Asked if most of Mercury's albums make money, Tracy said, "I'd hate to venture a guess." Then, after thinking it over, he said, "No, I would say most of them don't make money at all." Things are rough all over!

Not Too Late

Izzy Young, a Greenwich Village beatnik-type habitue and owner of the Folk Lore Centre, geetar-and-music shop on MacDougal St., in N.Y., trimmed, coiffed, manicured, shined and civvied himself into "store" clothes to emcee the "Sing Out Hootenanny" concert at Carnegie Hall last week.

His proud mother, seeing him for the first time in a long time in Ivy League getup, affectionately took him aside to counsel, "You know, Izzy, you look so nice, you could *still* be a doctor!"

Italo & Foreign Pop Singers See No Harmony In San Remo Song Festival

By ROBERT F. HAWKINS

Rome, Oct. 22.

The San Remo Song Festival, one of the top pop musical events of the year in this country, has ambitious plans for its (January) 1964 edition, but reportedly it's facing considerable difficulties in bringing off a planned coup.

Project was to not only cop most of the major young names of local musical circles to sing the competing songs, but also and almost more importantly to give the event added national and international eclat by guest participations of several of the world's top singers. (Some names mentioned have been Connie Francis, Paul Anka, Neil Sedaka, Gilbert Becaud, Francoise Hardy, Caterina Valente, Dean Martin, Doris Day, Petula Clark and Charles Aznavour.)

Now, it seems that for various reasons, the foreign (non-Italian) names aren't displaying much interest in offers, or are afraid to get mixed up in and lose prestige on a still basically "national" fest; while the Italo songsters are likewise fearsome of involvement and possible loss of stature via San Remo exposure.

For apart from uncertainty of San Remo results, which are usually a composite of public and jury decision regarding preselected songs, it's a fact that in the past year or so, San Remo songs have not been the automatic bestsellers that they used to be only a few seasons back, wnen Domenico Modugno hit the local scene with "Piove" and "Volare."

San Remo Eclipsed?

Few of this year's San Remo winners have given other, non-festival, entries much of a run for their money. Rita Pavone, Adriano Celentano, Gino Paoli, Michele, and many other top sellers have topped "San Remo" sales with songs unconnected with the Riviera event.

It's also true, of course, that relatively few of this year's top-selling artists participated in the '63 San Remo fest: presumably, their participation and sales potential could have raised the San Remo crop to higher limits.

Also well remembered by the local crowd are the isolated but nevertheless resounding (and damaging) flops of some San Remo stars saddled with unsuited and/or unsuccessful songs.

The basic argument seems to come down to this: many of Italy's names might be lured to San Remo, but only on one condition: that they be able to bring songs of their own choice. But present regulations don't allow this: fest songs must be submitted to a special selection group, and are only "assigned" to singers after that operation is completed.

San Remo toppers are said to be currently meeting with disk company heads—Italian and foreign—in an attempt to solve the impasse both on the local front, with regard to the competition, and the foreign one, in the hopes of landing important guest appearances with which to project San Remo beyond the Italo frontier.

Musical Fest Film

Meanwhile, a feature based on another Italian musical festival, the traveling "Cantagiro," is about to hot local screens. Called "Urlo contro Melodia" (Yells vs. Melody), the Eastmancolor-widescreen item was produced by Labor Film in cooperation with Cantagiro manager Ezio Radaelli, and features many of the top names which participated in the much-talked-of event.

Except for the (previously-commented) RCA Italiana platters slated for company's winter campaign and recently unveiled at Taormina, Sicily, relatively few new pop disks have been released so far by other Italo pressers for the traditional pre-holiday and holiday sales push.

Pino Donaggio has a good one in a Columbia 45 which backs "La Scaletta" with "Un Isola per gli Innamorati," while Cetra has Claudio Villa trying his valid best to sell the elsewhere popular "Sukiyaki" locally. He sings it well, and it may go, though top returns are improbable. In the novelty sector, VCM is likely to get some local spins—especially in juke—from its Stateside import "Christine," which effectively recalls the call girl of them all.

Moving up fast on Italo ratings: Catherine Spaak and "Prime di Te, Dopo di Te" (Ricordi), Don Back's "Amico" (Clan), Ricky Gianco's "A Mani Vuote" and "Eva" (Jaguar), Paul & Paule's "Hey Paula" (Philips).

Thomases to S-B

Emil La Viola, general manager of Shapiro-Bernstein and veepee of Painted Desert Music Corp., has signed Jean & Don Thomas (brother and sister) to an exclusive writer's contract.

In addition to their writing stints, both are recorded artists. Jean Thomas is currently under contract to Cadence and Don Thomas records for Coral.

Their first three songs written for Painted Desert have been set for recordings by The Shirelles, Chuck Jackson and Patsy Cummings.

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CHAD MITCHELL TRIO • KAPP K 510 X
JERRY JACKSON • KAPP K 543
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ARTHUR LYMAN • HI-FI L 1013
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Waldorf-Astoria, N. Y.

Alan King; Meyer Davis and Horace Diaz Orch; $4 cover.

Alan King establishes the current season at the Waldorf-Astoria on a truly firm basis. After a prosperous opening with Gordon & Sheila MacRae, the Empire Room seems to have it made with King as its attraction. King has attained status as one of the top draws of this room. And for several good reasons too. His comedy has a basis in everyday life. He seems to be fighting the same dragons as the bulk of the citizens patronizing this place and his humor seems to be slotted on a strong and believable basis.

King, according to the text of his current sermons at this hospice, is taking on the same devils as many of his auditors. He is not one to fight piddling enemies,. but he tackles such giants as the telephone company, insurance firms, big hotels, and airlines. In each of these instances, he assures his auditors there's a suit pending. He seems to have slandered these stalwarts of capitalism with comedic darts that went straight to the target. And, according to King, they are not the type to sit by and await apologies. Their high-priced legal staffs try to justify their fees by taking these matters to the nearest court. According to his yarns, he is probably the foremost litigant of this era.

With this broad opening, he gets the audience on his side immediately. But after that he settles down to matters of domesticity. His villains are wives, children, in-laws and other sundry pedestrians. His targets attain instant recognition. In fact, in fighting the battle of his sex against the feminine mystique and the mores of the community, he may easily become the hero of the common man. At the Waldorf Empire Room, he seems to have tackled every major monopoly and destroyed most of the foibles that bedevil the johndoes who have been content to take all this in a supine manner. His lines are extremely effective and funny. Many may find themselves in the defendant's docket after listening to King. What's more, the inspiration was studded with laughs. It's a funny recitative of the woes that have dogged the bulk of the body-politic, and King emotes before a highly appreciative crowd and sends many stockholders out in a mood to sue their companies.

The Meyer Davis orchestra has little to do during King's turn, but to sit by and laugh. In this respect, they're no different from from the customers. Horace Diaz spells the Davis with this Latin combo. Per usual, Louis Siccardi presides at the tape with grace and elegance. *Jose.*

Talk of Town, London

London, Oct. 15.

Max & Anthony Bygraves, with Box Dixon, piano; Martin Aston, drums; Laurie Newby, bass. Robert Nesbitt's "High Life," with Peter Regan, Tricia Money, Christine Carig, Trotter Bros. (2), Line (29); choreography, Billy Petch; decor, Tod Kingman; costumes, R. St. John Roper; orchestrations, Burt Rhodes; Sydney Simone and Frank Deniz Orchs; $7.75 minimum.

Max Bygraves is back at the Talk of the Town for a 12-week run, and that should spell SRO for this theatre-restaurant through to the New Year. This time he offers an unannounced bonus by bringing on his teenage son Anthony, a chip off the old block and a talented youngster with promise of big things to come.

That Bygraves is a top star in his own right, however, is amply demonstrated in his warm genial style, which carries him successfully through a solid 50-minute performance.

His material is bright, lively and often amusing; and he gets an extra quota of laughs by effectively parodying several of the more familiar television commercials. As an offbeat gimmick he rides a horse on stage as a lead-in for one of his songs.

Hardly any of his numbers is played out straight, but that is part of the Bygraves trademark, and helps to create an intimate atmosphere even in such a big room. "M-O-N-E-Y" is a good opener, and is followed by his own version of "Fings." Then comes his "Train Routine," in which he illustrates how station announcements would sound if they had been written by Shakespeare, sung by Frank Ifield or spoken by a Yank or Scotsman.

"The Old Routine" gives his son an opportunity to show his prowess as singer, dancer and drummer; the weakest part of this bit is the rather tame comedy gab. For Bygraves' closer he has assembled a medley which includes many of the songs with which he has long been associated, such as "Tulips from Amsterdam" and "Hands." It brings the show to a rousing climax.

Alongside the Sidney Simone resident combo, Bygraves has Bob Dixon at the piano, Martin Aston on drums and Laurie Newby on bass for top grade backing.

Preceding the headliner's stint, Robert Nesbitt's 10 o'clock show, "High Life," continues as a colorful spectacle. The Trotter Bros. and their puppets have been retained from previous shows as the specialty act. *Myro.*

Blackstone Hotel, Chi

Chicago, Oct. 14.

Toni Carroll, Franz Benteler Orch; $1.50-$2 cover.

This is the second time around for Toni Carroll in the Bonaparte Room and again she acquits herself as one of the most succesful acts to play this spot since it went on an entertainment policy about two years ago.

While there have been name acts with more stellar appeal in this poshery, Miss Carroll's mixture of an orb-popping frame and the party spirit that she promotes seem to be just the right formula for the conventioneer clientele.

Clad in a clinging black gown with a revealing neckline, Miss Carroll is both a soothing and titillating sight for tired eyes. This is a big business meeting time in the Windy City, and the Bonaparte Room had bulging house for her opening show.

A ringsider-participation stunt on an r 'n' r version of "I Want You To Know" is the hottest item in Miss Carroll's bag of tricks. It requires selected patrons to sing a brief refrain, and the thrush chose a couple of customers who were eager to go along with the gag. Her other selections include a hip-wiggling Roaring Twenties medley plus a batch of ballads including "Fly Me To The Moon," "Never On Sunday" and "You're Getting To Be A Habit With Me."

Franz Benteler's classy house orch accompanies Miss Carroll faultlessly, serves up an inviting terp beat and provides pleasing background music for dinner. *Mor.*

Twin Coaches, Pitt

Pittsburgh, Oct. 18.

Keely Smith, Bob Holiday, Cass & Desi, Jess Wilson's Orch (12); $2 cover.

Keely Smith has accepted the mantle of stardom with grace and warmth. In Pitt. for the first time, she shows stature, poise, exceptional voice control, all the subtleties of intonation and the caressing handling of a sock song lineup.

For 45 minutes, Miss Smith displays her unfettered song and dialog delivery after she made a quick recovery from a blasting band sound that spoiled her first medley. In her fifth song number, she makes the big 1,100—seat hugery sound like a living room when she does a heartful rendition of Billie Holiday's "God Bless the Child".

Now home free, she sails through the rest of the act. Every line gets a laugh and every song nets thunderous applause. Next to closing she achieves tomblike silence with a medley of "You Are My Sunshine", "You're Nobody Till Somebody Loves You," "You'll Never Know" and "As Long As He Needs Me" while sitting on the stairs to the stage. She then got up to a big finish with "I Wish You Love."

Opening the show is Cass & Desi, and the young fellow of the team bears watching. He is a young carbon of Ray Bolger and shows lotsa promise for tv and musical comedy. In the other spot, comedian Bob Holiday has some excellent material which should make him more effective once he becomes more familiar with his act. Jess Wilson's Orch (12) plays for show and dancing.

Layout in through Oct. 26. *Lit.*

Cocoanut Grove, L. A.

Los Angeles, Oct. 22.

Jerry Vale, Davis & Reese, Dick Stabile Orch; $3-$3.50 cover charge, $3 minimum.

With a return of the musical sounds of Dick Stabile (and a new vocalist, luscious Leigh Ann Austin), the Grove started its fall season Thursday (17) with an excellent bill.

The program begins with something old, Stabile's "Salute to Duke Ellington," and finishes with something new, the debut here of Jerry Vale, an excellent-voiced young man who has built a rep via the recording route as well as niteries.

Vale opens with "I Feel a Song Coming On" and quit only after he gave the receptive crowd, warmed up a-plenty by comedians Davis & Reese, a 22-tune sampling of his repertoire including a medley of his disclicks and another, alla Italiana. Most of his material is made up of standards, sung straight and with assurance.

Pepper Davis and Tony Reese are familiars to regular nitery patrons but new to this reviewer who found them generally hilarious. Reese is an excellent foil for the effusive Davis and both create that rare feeling of spontaneity in their work. They're quick to interpolate a fastie into the routine when such a formidable target as a well-known tv cowboy is spotted in the audience.

Vale holds through Nov. 5. Myron Cohen replaces Davis & Reese on Oct. 24, taking top billing. *Robe.*

Eddys', K.C.

Kansas City, Oct. 17.

Carmel Quinn, Fred Muro's Continentals (5); $2 cover.

The current date at Eddys' is the third for Carmel Quinn, albeit it's been two years since her last appearance here. Evidently her reputation is undimmed, for a goodly crowd turned out for Thursday's (17) opening and reservation list looks good.

The candid Irish lass responds with a full repertory of songs, 20 in all over an hour's stretch on stage. She calls this one of her favorite spots, and possibly it is so, as seen from her great rapport with the audience. She brings off a sparkling, enjoyable show.

The choice almost is not hers when it comes to tune selections, for the customers must have the Irish ditties. She obliges with a dozen or so of these, from "The Moonshiner" and "Wee Deock and Doris" to the sock "Galway Bay," and intermixes a sprinkling of standards, some singalong tunes, even a country-western and an Italian number. The latter are well enough done, but serve largely for a change of pace.

It's on the lyrical Irish numbers, or when Miss Quinn is urging the crowd to sing, that she is at her best, as she has the dowagers applauding as lustily for themselves for for her. Backing her is accompanist Joe Merman, sitting in at the piano with the Fred Muro crew, all nicely abetting the proceedings.

While Miss Quinn has great quality of voice, her personal warmth and wholesomeness are solid additions to her turn. She stays through Oct. 30. *Quin.*

Palmer House, Chi

Chicago, Oct. 15.

Frankie Laine, Roger Ray, Ben Arden Orch; $2.50-$3 cover.

For whatever it might be worth to a nitery analyst, the two hottest shows in the Empire Room in the past year were provided by acts that had not appeared in a Chi club in a long time. Ray Bolger, who broke it up at the Palmer House for three weeks a couple of months ago, had been absent from the Windy City scene for 17 years. Now comes Frankie Laine, who last played this city during the final days of the old Chez Paree some four years ago and is currently packing them in at this swankery.

While it may or may not be true that absence makes the heart grow fonder in the cafes, there are other factors at work to explain Laine's enthusiastic reception. The last two weeks in October are the summit of convention activity in Chicago, and all the clubs are benefiting from it.

But it's also obvious that the singer has what they want and is pulling substantially from areas other than the conventions. A lesser factor might be that he is from Chi and has developed a large group of fans and friends here.

Laine's repertoire is strictly from his own personal songbook, and judging by the requests the audience wouldn't have it any other way. Among the Laine memorabilia are "Rawhide," "Shrimp Boats," "Jambalaya," "Shine," "Jezebel," "Wild Goose," "That's My Desire,' and "Mule Train." The latter was requested by patrons all during the show and got a great hand.

While Laine's muscalar larynx, dramatic delivery and astute showmanship are the key to the electricity in this show, much credit is due to some topflight orchestral charts which in turn are interpreted with maximum savvy by Ben Arden's house orch spearheaded by Laine's own musical director Ray Barr on piano and Stanley Kay on drums.

Opening the show is Roger Ray, a comic who is always about to play "Indian Love Call" on the xylophone and barely gets around to it. He's an expert gagster and anecdotalist although some of his stories have seen mileage on the cafe circuit. However, he delivers them with a contagious enthusiasm and experienced timing and withal keeps the yock level high. *Mor.*

More Night Club Reviews On Page 61

Basin Street West, L.A.

Los Angeles, Oct. 15.

Dizzy Gillespie Pentet, Joyce Collins Trio; $1.50 admission plus two-drink minimum.

Bebop made Dizzy Gillespie popular in the '50s, but that frenzied style of music is hardly recognizable in the smooth, progressive jazz that keeps the famed trumpet man among the toppers in today's jazz polls.

In his current group, Gillespie surrounds himself with four superb musicians, headed by the tenor sax of James Moody who ably shares much of the spotlight with his leader. Similarly, there are exciting complimentary additions to the set from Christopher White, bass; Kenny Barron, piano, and Rudy Collins, drums.

Most of the Gillespieanna is soul jazz, the kind of smooth, even styling that rambles with thorough pure concentrated interpretation and just plain sound. Gillespie adds his usual funny bits of showmanship, really wails with his bent trumpet while Moody keeps the melody going. There are moments of light frenzy, an occasional soft ballad like Vernon Duke's "Can't Get Started" and Theolonius Monk's "Round Midnight."

Added attractiton for the two-week booking is the Joyce Collins Trio, featuring Monty Budroig, bass, and Colin Barley, drums. Threesome, with Miss Collins on piano, plays soft jazz with attractive flair. *Dale.*

Sans Souci, Houston

Houston, Oct. 17.

Cindy Embers, Carme & Paul, Ray Binney's "Night in Vegas" revue, Skeet Wilson Orch (5); $2 cover.

Boniface John Rickert has opened Houston's newest public club and has combined several acts into an hour-long review. Featured is Cindy Embers, an experienced exotic who knows her way around a stage, barely.

Carme (Petrillo) & Paul (Salos) form a burlesque-type comedy team in which Carme handles vocals and Paul's nose, the nose-grabbing being a feature of the act. Impressions are generally good.

Ray Binney joins three femme dancers (Janet Karis, Bonnie England and Carole Riley) for some impressive terping, aided by first-rate lighting effects. Sequence also features two showgirls, Betty Hesler and Cindy Embers.

Public clubs in state are at a disadvantage, as they cannot serve liquor by drink, depending on beer and setups. No food is served here. Therefore, shows must be closely budgeted.

Skeet Wilson Orch backs expertly, is particularly good for dancing.

Show plays two frames, with Miss Embers being held for another pair. *Skip.*

Blue Angel, N.Y.

Vaughn Meader (with Jim Connell & Donna Jean Young), Patricia Scott, Rico, Frank Owen Trio; $6 minimum.

The Blue Angel has been thrown fullscale into politics with the return of Vaughn Meader who is plying one of his numerous dates at Max Gordon's hospice. Meader has been making like JFK since he first started in the coffee houses, and now he seems to be evening up matters with sallies on Sen. Barry Goldwater. In each instance, he has taken the more obvious angles on these subjects.

The President's distinctive voice is difficult to catch, and Meader appears to be the best equipped to mimic it. In Goldwater's case, his highly conservative political characteristics lend themselves to caricature. In any event, Meader evens up the score and makes it a bipartisan foray.

Of course, Meader's major ploy is his "Presidential press-conference" in which he answers question in his best Kennedy voice. He fields the queries excellently. His answers are germane and have a sense of immediacy. He's assisted in his various projects by Jim Connell and Donna Jean Young. There are times when much of his humor takes on more of a literary quality than usually found in oral routines. There are laughs in them, but sections of his act need a working over before it reaches its apex.

In support is Patricia Scott who is making her debut here. She's of the school that almost enacts a song. The tunes are given a dramatic treatment in accordance with the subject matter, and her attack is different. Yet Miss Scott doesn't neglect their more tuneful aspects and she scores nicely in this showshop.

Completing the act lineup is Rico who is reviewed under New Acts. Frank Owen Trio breaks excellently. *Jose.*

Sparks Nugget, Nev.

Sparks, Nev. Oct. 17.

John Raitt, Rowan & Martin, George Arnold Singers & Dancers (17), Foster Edwards Orch (10); $2 minimum second show.

This double bill with John Raitt and Rowan & Martin (with the latter listed as extra added attraction) is proving a strong marquee lure—what with Raitt absent from local area for several years, and Rowan & Martin firmly established as perennial favorites via their frequent exposures on the Reno-Sparks-Tahoe scene.

Opening night auditor response was assurance Raitt has lost none of his local following during the years he's been away. And he responded generously with a songbag of show tunes and evergreens expertly selected to please all. Tablers made with full attention for his 30-minute stint. Titles include "Day In," "Maria," "Love Is a Very Light Thing," "Turn Around," "There Once Was a Man" and "If I Loved You."

He also essays "Lonely Town" and a powerful "Oklahoma" medley. He coaxes femme from audience for individual attention on "There Once Was a Man," and it proves highly effective. Chatter, held to a minimum, is on his Broadway shows and film work. Rating top mention are the impressive orchestrations, faithfully interpreted by the Foster Edwards Orch.

For this playback Rowan & Martin essay practically all new routines, all of them high on the risibility chart. Two establish immediate rapport with local topical lines showing them well acquainted with the area. New situations are built around hootenanny popularity, the Valachi hearings in Washington, and a segment of "Wagon Train."

Winning top approval is a new routine following a quiz show theme, with Rowan throwing the questions to Martin. It's akin to the team's trademarked charades game, and allows for a beautiful play on words. Their familiar espionage caper has also been revamped for better laugh results. Retained is the classic piece with Martin as a drunk heckler interrupting Rowan's Shakespearean recitation.

give more attention to.

The George Arnold Singers & Dancers turn in their usual creditable performance for the opening production number.

Sophie Tucker due Oct. 28. *Long.*

Local 802 Threatens Nov. 1 Cafe, Hotel Strike; Maestros Seek to Stymie Talks

Now that the Local 802 of the American Federation of Musicians has sewed up a contract with the legit producers, they are now turning their full attention to the N.Y. hotel and nitery operators, parleys with whom have been lagging since they turned their attention to legit. The union has indicated that they'll go out on strike by Nov. 1, unless an agreement is reached.

Meanwhile, the situation has been complicated by the Orchestra Leaders of Greater New York, a group which has been battling the AFM, which has sent letters to the hotelmen. Notes sent out by the OLGNY threaten NLRB action unless the hotelmen quit dickering with the union. Letter points out that the hoteliers have no right to negotiate for the musicians inasmuch as they are not hotel employees but as per a previous court decision, the musicians are employees of the orchestra leader. Thus they would have to negotiate with the leaders who in turn would establish a scale for the musicians.

Leaders' attorney, Godfrey P. Schmidt, declared that he will go to the National Labor Relations Board to protect the rights of his clients. He also felt that it was illegal for the hotelmen to negotiate payments into the Local 802 Steady Engagement Fund.

Union is seeking to get a five-day week (it's now a six-day), as well as welfare payments, and other fringe benefits.

Arena Mgrs. Assn. Bids Non-Members to Attend Trade Problems Meet

Arena and auditorium operators are being invited to a meeting to be held under auspices of the Arena Managers Assn. Oct. 29 at the Warwick Hotel, N. Y., to discuss new problems in the industry and to devise new means of creating attractions suitable for the largeseaters. It's the first time that AMA and non-members will pow wow.

On the agenda will be routing of shows during the hockey and basketball season when major touring units should have an uninterrupted run. Other problems to come up for discussion will be the handling of television and toll tv rights, methods of accommodating different type shows, and the new competition of public auditoriums.

Another major item to be discussed will be the creation of new shows for arenas and auditoriums as well as the means of distributing equitably those that have a limited playing time. The operators have long recognized that the number of suitable productions is inadequate to keep the arenas running at full capacity.

Schrafft's Buying Fla. Site for Motel, Eatery

St. Petersburgh, Oct. 22.

Schrafft's restaurant and candy chain is purchasing the Grey Gull Inn property at nearby Clearwater, and the operation reportedly will include a 100-unit motor lodge, a restaurant, plus cocktail lounge.

The deal, said to involve $250,000, was to have been completed in New York this week. Schrafft's only other Florida enterprises are located on the east Florida coast, in the Fort Lauderdale and Miami areas.

Thrill Show Nets 125G For Philly Hero Fund

Philadelphia, Oct. 22.

The 1963 Hero Scholarship Fund thrill show netted approximately $125.000, Mayor James H. J. Tate, chairman of the fund, disclosed last week. The proceeds of the show, held Sept. 6 at Philadelphia Stadium, raises the total netted in these annual events to $850,000.

More than 85,000 persons attended the thrill show, one of the largest crowds in the nine-year history of the spectacles, despite threatening weather. Richard Boone, Frankie Avalon and Sandy Stewart topped the list of headliners.

S.E. Fair's Record

Atlanta, Oct. 22.

Southeastern Fair set a new attendance record with its 49th edition at Lakewood Park, permanent fairgrounds. To do this the 1963 fair had to overcome a 65,000 attendance loss when rain on first Saturday (5) of 10-day run inundated grounds.

Final figures showed that 346,733 clicks were registered on turnstiles this year compared with 341,763 who saw 1963 event.

Britain's Variety Artistes Again Eye Merger With Equity

London, Oct. 22.

Britain's Variety Artistes' Federation voted at its annual general meet last week to seek an amalgamation with British Actor's Equity, a stronger performer union with which VAF has been involved in merger talks on three previous occasions.

The Trades Union Congress, at its conference earlier this year suggested that the two often-warring unions should merge. TUC will be asked to participate in the negotiations.

According to Jimmy Edwards, chairman of the VAF, time, money and effort are being wasted while two unions representing performers negotiate separately with employers. This, he contends, just lets the employers play one off against the other. What the VAF chairman hopes for is an Equity nod to a variety artists section within a bigger union.

Getting the two unions together is not seen in trade circles as an easy matter. The conflict between the actors and the variety artists is described by VAF executive member Max Morgan as being a case of "they hate the sight of us, and we don't love them either."

LIPIZZANER HORSEMAN TO CASE U.S. ARENAS

Col. Alois Podhazsky, master of the Spanish Riding Academy of Vienna, will arrive in the U. S. later this month for a tour of the arenas in which the troupe will perform. He will map out the areas where the famed Lipizzaner horses will work in during their two-month tour of the U.S. starting in April.

Most dates have not yet been firmed pending approval of Col. Podhazsky. However, it's believed that he will confine the tours to Washington, New York, Boston and Chicago.

Other arenas are trying to get in on the tour, which is being booked by Columbia Artists Management Inc. But official policy in this respect is to play as few dates as possible in order to spare the horses a great deal of travel. Thus, it's likely that the troupe will only play cities which can support a longer run.

15-Day Strike Ends At Schine-Ten Eyck Hotel

Albany, Oct. 22.

Day-long negotiations between J. Myer Schine, board chairman of Schine Enterprises, and officials of Local 471, Hotel & Restaurant Workers Union, AFL-CIO, ended a 15-day strike Thursday (17) at the Schine-Ten Eyck Hotel. Some 200 employees were affected by the walkout.

Exact terms of settlement were unrevealed. But both sides stressed it includes the start of a pension plan, and indicated that pay raises range up to $2 weekly over a 24-month period.

Union had sought a three-year contract, with pay and fringe benefits up to 10%. Management offered a $1.40 weekly hike in pay and fringe benefits for most employees. Hotel not only had many events cancelled for two weeks, but also into November.

EDDY DOWN UNDER

Closing at the Chequers in Sydney, **NELSON EDDY** and partner **GALE SHERWOOD** move to the Tivoli Theatre, Melbourne. VARIETY recently said: "At 62, Nelson Eddy's seemingly effortless vocal projection would be remarkable for a younger man, and his much-mimed style still survives countless impressions."

A. P. A., Inc., Handles

Higgins Quits GAC For A-S-FA Post

Joe Higgins, with General Artists Corp. for 17 years, the last decade as a veepee, has resigned to join Ashley-Steiner-Famous Artists as head of the nitery and fair departments. He had been working in those areas at GAC.

At one time Higgins was president of a GAC subsidiary set up to handle fairs. At A-S-FA, Higgins will report to Harry Romm who is overall head of the variety departments.

At the same time, GAC has taken on several agents. Ed Hall, previously with the Mutual Entertainment Bureau of Chicago, joined the GAC Chicago office to work in the nitery field. Ernie Martinelli, who together with his brother John had been conducting an indie agency in New York, joined the one-nighter dept. in New York and will work with Frank Barcelona. Other additions are being mulled at GAC.

Higgins' exit means that henceforth all GAC fair business will be handled out of Chicago by E. O. Stacey. Chi is increasingly becoming the hub of the fair business, at least as far as talent agencies are concerned. Stacey, an ex-MCAite, was with UTM Artists Ltd. when latter office was absorbed by GAC several months ago.

World of Mirth Finds No Joy In S.C. Seizure For Alleged $4,000 Debt

Winston-Salem, N.C., Oct. 22.

The World of Mirth Inc. has been impounded here—34 railroad cars, circuswagons, thrill rides and all—for alleged indebtedness. Sheriff Erine G. Shore served a warrant of attachment Saturday night (12) on officials of the carnival.

The carnival's equipment cannot be moved from the Dixie Classic fairgrounds, Shore said, until an $8,000 bond is posted or an alleged $4,000 debt is paid to the Greensboro Agricultural Fair Inc., where the World of Mirth played two weeks before.

The World of Mirth came here for the Dixie Classic Fair. The fair closed Saturday night. The warrant was served on Frank Bergen, president of World of Mirth Inc., and Bergen's nephew, G. P. Sollenberger, the carnival's secretary-treasurer.

Virginia Kendall, of the Greensboro Agricultural Fair Inc., alleged in the warrant that the carnival and its officers are indebted for a $4.000 promissory note.

DODD'S BLACKPOOL DATE

Blackpool, Eng., Oct. 22.

Ken Dodd, a top North of England comedian, has been pacted to headline George & Alfred Black's "Big Show of 1964" at the 3,000-seat Opera House here, opening June 27. The new booking will mark Dodd's fifth season in this holiday town.

He stars at Chrismas for Howard & Wyndham in "The Ken Dodd Show" at the Royal Court Theatre, Liverpool, his native city.

'New Look' at AGVA Board Meeting As Reform Elements Take Over Helm

The national board of the American Guild of Variety Artists opened its meeting Monday (21) at the Americana Hotel, N.Y., in a rampaging mood with reform as its major keynote. Board closed session in which it tackled small economies relating to the board, then took up the matter pertaining to the union's counsel, Harold F. Berg. One of the first moves of the closed session was devoted to a sharp cross-examination of the attorney.

Prior to that the board took a survey of all AGVA employees quartered during board meeting week at the hotel, and ordered them to check out and wait for developments at the office, which is only a few blocks away. They were told that they would be called as needed. The employees were getting their rooms paid for plus a per-diem on top of their regular salary.

The new members of the board, many of whom are not with any faction, hold the key to the reform moves. Inside the camera session, the administration faction headed by Joey Adams won an important move when the board voted to have Berg and national administrative secretary Bobby Faye permitted inside the room.

The temper of the meeting manifested itself early. One of the first battles took place on a motion to eliminate a standing resolution to bar the press from its deliberations. This was passed but

(Continued on page 58)

Kenney Books Village

Honolulu, Oct. 22.

Singer Ed Kenney, out of the Duke Kahanamoku nitery because of a change of entertainment policy, moved down the street to the Hilton Hawaiian Village's Shell Bar, where he opened last week.

Rene de Knight trio is backing Kenney. Leilani Bermudez, who was with Kenney's show at Kanahamoku's, will round out the new Shell Bar unit. Rene Paulo combo closed there Saturday (12).

Ringling Circus Disappoints At Paris Boxoffice

Paris, Oct. 22.

The boxoffice take being racked up by America's Ringling Bros. and Barnum & Bailey Circus at the Palais Des Sports since its Sept. 27 opening is not up to expectations. However, it will continue its scheduled run until Nov. 11, then starts a tour of Europe. A Paris loss is expected to be made up on the tour.

Reported daily gross needed is about $12,000. Weekends have about done it, but biz is sparse during the week. It is felt that the bewildering three rings just do not go over with the French and a more pared down presentation, sans the ordinary production and dance numbers, would have created more boxofice impact.

It's also believed that there were not enough exciting animal acts. Be that as it may, the Ringling show is doing okay but not well enough.

The Moscow Circus, with its special numbers and one ring, seemed to be more for the French and scored big at the same place last year. Of course, its nut was much smaller. Ringling has won attention on its size, and some outstanding numbers, but does not have the fillip to break through for the hoped for sock results.

RINGLING THIN $55,000 IN ALBUQUERQUE DATE

Albuquerque, Oct. 22.

Ringling Bros. and Barnum & Bailey Circus, in its annual three-day booking at Tingley Coliseum on New Mexico State Fairgrounds here last weekend (Oct. 11-13), pulled 22,500 persons for seven performances. Gate was considered one of lowest for many years for expo in booking here.

Spokesman for show said this year's figure was "several thousand below last year's attendance." He put the blame for loss in revenue to the booking of two other circuses into the same auditorium within the past month. These included Don Ameche's International Showtime TV Circus on Sept. 21-22 and James Bros. Circus on Oct. 2. Ameche circus was included in the 11-day State Fair this year.

Seven performances included one on Oct. 11, three on Saturday (12) and two on Sunday (13). House was scaled from a $3.50 top. Total gross for three-day stand was estimated at about $55,000.

Glasgow Pavilion to Bow Revue-Style Pantomime

Glasgow, Oct. 22.

The Glasgow Pavilion, a city-centre vaudery catering to a large moppet trade at Santa Claus-time, this winter will desert its traditional-pantomime kick in favor of an original pantomime story.

Out, now, go the "Cinderellas" and "Aladdins," and in comes a newly-written revue-style pantomime. Describing it as "a new adventure in pantomime," the Pavilion management has tagged the show as "The World of Widow Cranky," with local comedian Jack Milroy heading the cast.

Charlie Sim, Sally Logan, and singer Don Gordon are others in the cast. Gordon is cast as Principal Boy. "Cranky" is set to preem Dec. 5 for a twice-nitely season.

Refurbish Alpine Village, Cleve., for Nov. Bow As American Supper Club

Cleveland, Oct. 22.

Downtown Alpine Village Club, which went through hard times and several ownerships in recent years, is being remodeled and renamed the Americana Supper Club by its new operators.

Nick Pinardo, general manager and a stockholder, said they are shooting for an early November opening date. Budget for top names will run up to about $500,000 in the first six months, he points out, before flying to New York and Chicago to line up firm bookings.

Americana owners include Manus MacCaffrey, Leo and James Comella. McCaffrey formerly operated Artists and Writers in Hotel Hollenden, which is being torn down, and also the Top o' the Manger Club in Hotel Manger. Pinardo owned the swank suburban Chateau Supper Club until this year when he sold it to a group of motel builders and restaurateurs.

Seating nearly 500 diners in its two rooms, and using two orchestras, the Americana is being remodeled by Howard M. Feldman, architect and designer. It will be the most palatial nitery Cleveland has seen, he predicted, since the second Mayfair Casino which reigned in the mid-1930s.

It is coincidental that the first Mayfair Casino, once located in the site of the new showplace, had Pinardo as one of its original stockholders.

Glasgow's 'Half-Past 7' In Novel House Switch

Glasgow, Oct. 22.

In a novel switch, Stewart Cruikshank, revue producer, is moving his "Half-Past Seven" company from the King's Theatre here to the larger Alhambra. Show stars local comics Rikki Fulton and Jack Milroy, with Bob & Jack Young, Joanna Rigby, et al. Fulton and Milroy are seen on-stage in their tv characters of Francie and Josie.

"Half-Past Seven" has been playing to solid biz at the King's. The take has been aided considerably by the exposure to the two comics in Scottish Television's. "The Adventures of Francie & Josie."

Show will have a three weeks' extension in its new home at the Alhambra. It is moving out of the King's to make way for a skedded comedy production, "Second Honeymoon," starring Jimmy Logan.

Chi's New Chez Paree Bows Early In Nov. on Site of Old Silver Frolics

Chicago, Oct. 22.

Carpenters have gutted the building that until a few months ago housed the old Silver Frolics strippery on north Wabash Ave. and are rushing to make a target opening date of the first week in November for the new Chez Paree. It will be an elaborate tri-level nitery complex with a main show room, lounge and private health club, all on separate floors. Opening act in the main room will be Vic Damone. Lounge acts and house bands have not as yet been set.

The new Chez Paree (to differentiate it from the old Chez Paree, which folded in 1960) is the first large nitery to open in Chi with top name talent since the comparatively short-lived Copacabana opened in 1946. The Sahara Inn, the plush motel north of Chicago, had name talent in its Club Gigi for about nine months last year.

The new edition of the Chez Paree will be headed up by Donjo Medlevine, a partner (along with Dave Halper) in the old club at the time of its demise. Maitre d' at the new spot is Pete Largus, also an alumnus of the original on Fairbanks Court. Al Milton is handling advertising, pubrel and sales promotion.

400-Seat Main Rm.

Designer for the interior of the Chez Paree is Howard Feldman, an interior decorator headquartered in Cleveland. Main room will seat 400 comfortably, but can accommodate 450. Decor is blue and gold, with blue drapes and a large crystal chandelier. Orchestra will be seated on a three-level platform at the back of the stage.

There will be two shows a night in the main room and three on Friday and Saturday nights. There is no dance floor in present plans, but a spokesman said the club might use a portable dance floor from time to time. Cover charge is planned "in the neighborhood of $2.50." In addition to the main stage, two small picture frame inset stages on either side of the main stage can be used for production effects such as choral group accompaniment.

The Chez Lounge is on the second floor, the decor is modern

(Continued on page 58)

MATHIS BOFF 13G AT COAST NAACP BENEFIT

Berkeley, Calif., Oct. 22

Johnny Mathis grossed a smash $13,000 Sunday night (20) in the 3,400-seat Berkeley Community Theatre which was scaled to a $4.75 top. Paid admissions for the show, which also included comic Alan Drake and the Si Zentner orchestra, were 3,200.

Gig was a benefit performance for the legal fund of the National Assn. for the Advancement of Colored People. Sponsoring the concert was Oakland radio station KDIA.

Lil Reis' Celebrity Club, Philly, Loses Pa. License

Philadelphia, Oct. 22.

The Pennsylvania Liquor Control Board has revoked the license of the Celebrity Club, operated by Lillian Reis, former chorus girl and central figure in the much-publicized $475,000 Pottsville, Pa., heist.

The State action comes as an anti-climax since Miss Reis' club has been padlocked by the City of Philadelphia for several months as a "public nuisance." The revocation was ordered, effective Nov. 12, "because customers were encouraged to buy drinks for others, a person of ill repute frequented the premises and patrons were solicited for immoral purposes."

Miss Reis charged the action "was unfair," and timed in advance of her second trial, Nov. 8. She was accused of masterminding the 1959 theft of $475,000 from the home of coal baron John B. Rich. Her previous trial in the Schuylkill County courts ended in a hung jury. Other Pottsville juries, however, convicted three of her alleged male accomplices for their parts in the robbery.

Scot Vaudery Shutters, Showcased Acts 51 Yrs.

Aberdeen, Scot., Oct. 22.

The Tivoli Theatre has shuttered here after 51 years as a musichall. Many top artists headlined at the house, including the late Will Fyffe, Harry Gordon, Jack Anthony, et al.

Despite plans to present bingo shows, there is a slight hope that the Tivoli may reopen for vaude in the summer of 1964. Manager Andrew Foley told VARIETY: "The customers crowded in during the summer months, but have neglected the place in winter."

Gengo to Set Acts for Miami, P.R. Loew Hotels

Larry Gengo has been named talent booker for the Loew's Hotel chain for outlets outside of New York. He will set acts for the Americana Hotels in Miami Beach and San Juan. The New York Americana will continue to be booked by Claude C. Philippe, the inn's executive veepee and general manager.

Gengo will resign from International Talent Associates at the end of the week to assume his new post. Prior to his tenure with ITA, he had been with UTM Artists Ltd., and was with MCA when latter office dropped its talent agency.

This is the first time that the Loew's chain has hired a nightclub booker. For a time, it was believed that Loew's would assign Leo Cohen to do the hotel bookings. He's now head of the purchasing dept., but booked many Loew's theatres during Vaude's heyday and is still on the lookout for any attraction which can be profitably booked into Loew's Theatres.

Decision to go outside for a cafe booker stems from the vast difference between theatre and cafe bookings, and the new conditions that prevail in today's talent market.

Gengo's retention also indicates that Loew's Hotels will also study the feasibility of putting in talent into some of its other operations, which are in the motor hotel field. It's likely that lounges will be open in some of the motor inns.

Central Canada Exhib Drops World of Mirth

Ottawa. Oct. 22.

After playing the Central Canada Exhibition annually for more than 30 years, World of Mirth midway will not be back. CCE's contract with the carny has been cancelled, with three years to run, and the fair association is looking for a new 1964 midway.

Frank Bergen's shows and rides had become almost synonymous with Central Canada Exhibition, and Bergen himself dated back half a century when he was a hand on the midway at Lansdowne Park.

Jack Clarke, CCE g.m., has pacted Andy Williams to billtop the 1964 grandstand show at CCE, with Osmand Bros. and the Hal Sands line also booked for next year's fair.

ROACH-LAMBERT'S AGENCY

Dublin, Oct. 22.

Comedian Hal Roach and ventriloquist Eugene Lambert have formed Lambert-Roach Productions here. They plan to supply acts for hotels, clubs and terperies and also complete shows.

Cabaret biz has been building in Ireland and Lambert-Roach hope to cash in on it with their new agency.

Recently there has been a number of vaude bookings in nabe picture houses. A policy of importing name acts for one-night stands has been adopted by Adelphi Cinema, Dublin, a 2,500-seater.

FOUR LADS

Thangs to the DJ's for the many plays on our new United Artists single **"It's a Mad Mad Mad Mad World,"** b/w **"Stolen Hours."**... currently appearing for Southtown Merchants Association, Minneapolis, Oct. 23rd to Oct. 26th...opening **Town Casino**, Buffalo, Nov. 4th ...bookings general Artist Corporation.

Mgt.: LENNY DITSON
1776 Broadway, New York City

Milt Krasny To Open Own Agency

Milton Krasny has resigned as head of the Ashley-Steiner-Famous Artists office on the Coast to open his own agency. He had been with A-S-FA for several months, having come to the office after a long tenure as veepee and general manager of General Artists Corp.

Krasny entered the agency business after being president of the Cleveland local of the American Federation of Musicians. At one time he was in line for the presidency of GAC, but post went to Larry Kanaga. Latter has since retired from the agency business to return to academic life. He's now matriculating at Yale.

Krasny was right hand man to Thomas H. Rockwell, GAC topper until his death some years ago. Krasny had been working on the development of the Coast variety dept.

Colorful Hub Columnist Alan Frazer Dies At 66

Boston, Oct. 22.

Hub lost its last show biz columnist with the death of Alan Frazer, Boston Record American's "My Boston" columnist for the past 15 years, of a heart attack while at breakfast Tuesday (15). He was 66.

Frazer's column which touched on night clubs, nitery performers, cafes, beaneries, legit films and human interest items, ran daily, except Mondays, in the Record American and on Sunday in the Sunday Advertiser.

A former city editor of the Boston Hearst paper, he was w.k. to thousands of acts all over the world who had played Boston at one time or another.

Other Boston show biz columnists were George Clarke of the defunct Daily Record, who retired when the Record merged with the Record American as one newspaper; and George Frazier, who touched on show biz matters, before resigning recently from the Boston Herald.

Frazer's "My Boston" was sometimes a column of items, and sometimes a complete column on a performer. He was of the old school of scribes and checked every item out thoroughly and woe to the press agent who tried to slip him a phoney. He prided himself on never having run a "blind" item or one that couldn't be checked and substantiated.

He made the rounds of Hub's show biz beat and even on weekends, calling on theatres, nightclubs, beaneries and flackeries to get items. He was also known for his unorthodox writing methods. He seldom wrote at the paper, where he shared his little used office with Rose Walsh, society editor. He preferred to write his columns around town in whatever place he happened to be when deadline time approached with his familiar line: "I've got a column to write—let me use a typewriter."

U.S. Agencies to Bear Down On 'One Way' Talent Deals Abroad

American agents are resentful of what they call "one-way" deals by European agencies who import top Yank names and then continue negotiations for Continental and UK cafe, television and other bookings.

For example, a top London Agency imports U.S. talent for tv and submits these acts to Paris, Rome and other correspondent agencies, thus cutting out the American agents' share of such booking revenue.

Possibility is that the American agents may seek Federal protection on this matter. The indies who work the foreign field may ask the Artists Representatives Assn. to sponsor such legislation in Congress. They claim that most European countries offer their agents such protection and, therefore the principle of dealing through native agencies exclusively is already established.

The agencyites say that such inroads, thus far, are sufficient to point out the inherent danger of U.S. offices being cut out completely in foreign deals. They point out that the jurisdiction of American talent unions doesn't go beyond American territory and therefore unions cannot exercise any control over European agents. The percenters fear that some of the acts that may thus be sold here may ultimately be used to undercut American scales and conditions.

Some percenters are of the opinion that no legislation is necessary, but closer cooperation with the U.S. Immigration authorities would end the evil. Some think that many acts imported into the U.S. are duplicates of talent found domestically, and therefore shouldn't permitted entry. The law allows only for the importation of unique talents not available from the American roster of acts.

Hildegarde's 3-Weeker At Roosevelt Hotel, N. Y.

Hildegarde will play the Roosevelt Hotel, N.Y., starting Nov. 11 for three weeks. It'll be her first date away from the Plaza, Waldorf-Astoria or the Pierre Hotels, where she had been a mainstay for some years. For years, the singer was the top attraction at the Plaza's Persian Room.

Hildegarde retains a strong hold on the society sector. She has been set to headline the Jacksonville (Fla.) Symphony Ball Jan. 18. Julius La Rosa will follow the chantoosey at the Roosevelt.

Hunt Cancels Fair Deal Over Tiff On Admissions

H. L. Hunt, the Texas oilionaire and food processor, has cancelled plans to build a replica of the Tivoli Gardens (Copenhagen) at the New York World's Fair. It was to have occupied the largest area in the industrial section with more than 150,000 sq. ft. of space adjacent to the Pool of Industry.

Whether the space dropped by Hunt will be taken up by another exhibitor hasn't yet been disclosed. However, the Fair has previously stated that there would no longer be sufficient time to build any major exhibits.

Although reasons for the squabble haven't been revealed, it's indicated that there had been a tiff over admissions. It's understood that the Fair objected to a charge to get into the Hunt exhibit and of charging additionally for rides within that compound. Another item in the dispute centered around a roof for the exhibit. Fair officials felt that there should be a covering, while operators felt that a roof would be detrimental to the project.

Normally, most of the amusement projects are located in the Fair's Lake area, but there are some entertainment enterprises in other sections of the fair. The Lake area has no more land space. As a result the State of Louisiana exhibit, which will centre around amusements, has been slotted in the States area, while Hunt had to go into the industrial section.

Gal's Risque Ditties Help Fold Calgary Pump Rm.

Calgary, Alta., Oct. 22.

Salty material used by an entertainer from Toronto helped close the Pump Room dining lounge. Owned by James Hobbs, it went into voluntary liquidation two weeks after its entertainment license was suspended by the Alberta Liquor Control Board.

The board said the license was lifted because of the poor taste of the entertainment offered by Tish Goode, singer-pianist. The suspension, which was to be in effect three weeks, did not prevent the club from operating.

The board added that the lounge management had been warned to tidy up the spicier portions of Miss Goode's songs and stories, but had failed to do so.

Hobbs said the suspension was only a contributing factor in the decision to close.

Amus. Incorporations

ENTERTAINMENT MANAGEMENT INC. authorized to conduct business in New York, with capital stock of 200 shares, no par value. Wallace Magaziner filing attorney.

HAMID AMUSEMENT CORP. authorized to conduct an amusement business, with offices in New York. Capital stock is 200 shares, no par value. Bloomer & Hellman filing attorneys.

FORDHAM ELEGANTE INC. authorized to conduct a night club, cabaret, dance hall and catering business in the Bronx. Capital stock consists of 100 shares, no par value. John J. Parker filing attorney.

WOMAN'S WORLD OF TOMORROW INC. authorized to conduct an amusement and exhibition enterprise business in New York. Capital stock is 200 shares, no par value. Parker, Chapin & Flattau filing attorneys.

OMAHA'S COLONY CLUB DESTROYED BY FIRE

Omaha, Oct. 22.

A blast and accompanying fire gutted the Colony Club here. It was Omaha's only nitery featuring name entertainment. Two adjoining establishments in the heart of downtown Omana also were completely demolished in the two-alarm blaze.

Singer Harold Ward was current at the club which recently had featured "Little Egypt" and Pat Suzuki.

Vice Rap Closes A.C.'s Club Harlem 75 Days

Atlantic City, Oct. 22.

Club Harlem, mid-city sepia nitery, has been shuttered for 75 days as of Thursday (17) through Dec. 30 for permitting immoral activity on its premises. The closing was ordered by the State Alcoholic Beverage Control after investigations of a 1962 "pickup" incident.

ABC agents testified at a hearing that a man at the club's bar introduced them to a call girl. One agent went to a motel with her while another called police. The girl was arrested on prostitution charges which were later dismissed when her counsel claimed entrapment.

Had the shuttering order come during the summer season, the 750-seat back room would have been affected. Larry Steele's "Smart Affairs" revue headlines at the Club Harlem in July and August.

Scot Vaudery's Reprieve

Dundee, Oct. 22.

Johnnie Victory, Scot comedian, will make a personal bid to save the Palace vaudery here from extinction as a live theatre. Comic, who has played the Palace many times, is offering to lease the theatre from the owners, Dundee Varieties Ltd.

He told VARIETY: "There are other people after the Palace. It could be turned into a factory or warehouse, which would be dreadful. I think it would be a good idea to stage a 45-minute vaude show, then bingo."

"THE GREATEST...

— nightclub act I've ever seen. Brought the Plaza first nighters to their feet cheering."

ED SULLIVAN

"She projects like the Eiffel Tower . . . Fortified by nothing but talent. Carol Lawrence is a nitery click."

VARIETY, Abel

"Carol Lawrence at the Persian Room is simply, completely sensational."

CHARLES McHARRY
New York Daily News

"Carol Lawrence is casting a delicious spell over delighted ringsiders at the Plaza's Persian Room. The room will never be the same."

BOB SALMAGGI,
New York Herald Tribune

"An act constructed with imagination and wit, carried out brilliantly by Miss Lawrence."

— JOHN WILSON,
New York Times

"Safe to say never was there a more exciting opening. Carol Lawrence is a living illustration of what a talented person can accomplish . . . a blockbuster."

— NICK LAPOLE,
New York Journal-American

"Beautiful Carol Lawrence at the Persian Room must qualify as today's most talented entertainer. She does everything superbly."

— BERT BACHARACH,
New York Journal-American

"Carol Lawrence excellent in an exciting act."

— EARL WILSON,
New York Post

"Carol Lawrence at the Persian Room a delightful singer and thrilling dancer. What an exciting evening."

LOUIS SOBOL,
New York Journal-American

"The entire first night audience was a study in frantic enthusiasm. Her show was flawless . . . exciting!"

— FRANK FARRELL,
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Sammy Davis Jr. Reaps Japanese Banzais for Top Effort in First Tour

Tokyo, Oct. 22.

"I'm cutting a heavy schedule here, but not a boring heavy schedule," said Sammy Davis Jr. between shows which set top price standards here in clubs and concerts, but still drew jammed houses. "In Vegas for $30,000 a week I only do 45 or 50 minutes. But when you're in a country for the first time, you press to give a good show. I've been doing at least an hour and a half here. The first night at the Copa I did two hours.

"You open the full bag," he told VARIETY. "People are paying to see what it is you do that was important enough to get you invited. In Vegas, for example, I haven't played vibes or drums in about three years. You must remember that in America, most people have seen me on tv or someplace else. But in another country for the first time, you want to explain to the people why they have to pay an extra amount of money. God only knows if you can give them their money's worth, but you can at least try to the best of your ability.

"Sometimes I find myself envying a guy like Frank Sinatra who has sold millions of records and albums around the world and can do 20 numbers any place that are immediately recognized," Davis said. "But I've never had a hit record here. In Japan I just have a clique of fans. So I've had to work harder. In England it became easier after some of my records were hits there. But at the Palladium I didn't start to fool around with impressions of London people until my second time. Then I started doing Cliff Richard; Tony Newley and others."

To gain rapport with audiences here, most visiting performers do a number of two in Japanese. But at his opening Kosei Nenkin Hall concert, Davis announced that he would not attempt to emulate that device.

He explained, "I think it's horrible whether you do it in Japanese, Spanish or any other language that's foreign to you. I think there are very few artists who can do that beautifully. I don't believe it should be done unless you can speak that language as well as your own. I think the day is gone when you can put a song together phonetically. I know it's never worked for me."

Davis cited his two credos for showmanship. He said, "I try to look like I'm having a ball and want everybody to join me. And I try to be completely honest.

"That applies everywhere, even at home where everything is so speeded up that you have to get it across faster," he added. "But here it's more difficult because of the language barrier. Yet I found at the Copa that those Japanese who understand English have the same humor as we. I didn't have to worry about switching my material for them.

"But at the hall last night, I discovered I had a predominantly non-English-speaking audience. After four numbers—click, click, click—I suddenly realized I had to make an adjustment. Like in golf, you change your stance. I did the same numbers as in the club, but approached them differently. Where I would ordinarily do a lot of jokes, I dropped them and sang straight through, just doing physical bits, which are always communicative.

"The only really difficult thing here has been doubling between halls and clubs and remembering the differences in audiences," Davis pointed out.

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Puerto Rico Sheraton Bows Officially With Oct. 31 Ball

San Juan, Oct. 22.

Fred McMurray, his wife June Haver, Rhonda Fleming and John Raitt are among the showfolk expected here for the official inauguration ball of the Puerto Rico Sheraton Hotel Oct. 31. The resort inn opened for business, though, early this month.

The 21-story, 400-room Sheraton (the tallest building in Puerto Rico) cost an estimated $12,000,000. Facilities include a large swimming pool, private beach, tennis courts, a rooftop restaurant (seating 200), a casino, and a ballroom that will accommodate 1,300 for meetings. Four duplex suites that face the Atlantic go for $100 per day (sans meals).

Hotel's nitery showcase is a posh terraced supperclub, called Salon Carnaval, seating 250. Preopening acts so far have included Roberto Iglesias and the Malagon Sisters.

The new hotel in the Condado section is owned by the Enterprise Development Hotel Corp., and was created by the Sheraton Corp. Hotel's manager is Randall Davis.

Elect Sturckler V.P. Of Int'l Assn. of Aud Mgrs.

Joseph C. Sturckler, manager of the Spokane (Wash.) Coliseum since 1960, has been elected vice-president of the International Assn. of Auditorium Managers. He will be head of the organization's District 8, which comprises the Northwest U.S. and Southwest Canada. Sturckler's election followed a mail referendum of the membership to succeed David Dauphinee of Vancouver, who resigned because of business pressures.

Sturckler joined the Spokane Coliseum in 1954 as concession manager, and served as assistant manager before becoming manager. The building seats 8,500. Sturckler also becomes a member of the IAAM board of directors.

Jet Macdonnell

London, Oct. 22.

Leslie A. Macdonnell, managing director of Moss Empires, is due in New York Nov. 7 for a business quickie. His wife will accompany him.

Between now and then, however, he is commuting to Paris this week, thence to Birmingham where the circuit has just modernized one of its big houses, to Moscow on the 21st, Budapest Oct. 24, and after some more provincial visits he attends the Nov. 4 command performance, with Bernard Delfont, at the Prince of Wales Theatre locally. Thereafter he offs to the States.

Top of the Fair Eatery Preems

The N.Y. World's Fair, slated to open formally next April 22, has already started to admit the paying public. The Top of the Fair, a restaurant in the New York Port Authority Building in the Transportation section, the roof of which also serves as a heliport, is now serving paying customers. The Sikorsky copter service flies diners in, and roads leading to the eatery are now open.

The Top of the Fair will also serve as one of the Fair's major niteries, albeit with a band policy only. Thus far, there has been no regular band since its formal preem Wednesday (16). Charlie Turecamo has been playing there several nights, but not on a regular basis.

The Top of the Fair, with its pre-fair opening, is in direct competition with the New York City hotels and restaurants. Spot is booking banquets and charity balls and is luring customers into the Flushing area who might normally patronize midcity restaurants. All this, say the midtown ops, is without bringing in a single citizen into New York. Big lure is a view of the Fair under construction.

The situation will change, of course, once the Fair gets into full swing. Then the midtown areas will prosper as well.

Builder of the Top of the Fair is George Hyams, and it's being operated by the Knott Hotels Corp. The permanent policy hasn't yet been decided, although it's fairly evident that the terp format will remain. The Top of the Fair has 1,100 capacity in its main room, plus a 450-seat lounge.

Also, there's a Terrace Club on the premises, a private eatery for which membership comes to $1,200. There are indications that the Top of the Fair will be a permanent addition to the city's architecture. It will operate during the winter when the Fair closes, and there's a likelihood that Hyams will continue the lease even after the Fair closes. The amount of business done during the off-season may provide the key to its permanence.

Minn. Firms Shy Away From N.Y. Fair Exhibit

St. Paul, Oct. 22.

Some 11 Minnesota business concerns, fewer than had been hoped for, have agreed to shell out for exhibits in this state's New York World's Fair pavilion.

The pavilion's first unit last week was assembled and put on display in front of the State Capitol here. The pavilion will consist of a cluster of six-sided units called "hexagonal polyhedrons."

Twelve of the six-sided units will be interlocked in a honeycomb pattern. It's hoped that more exhibitors can be corralled. If so, additional units will be added. Each polyhedron has 1,000 square feet of floor space and stands 40 feet high.

Meanwhile, opposition in influential quarters continues as far as the proposed 1970 Minnesota World's Fair is concerned. Both jointly-owned Minneapolis daily newspapers have come out editorially against it. However, a poll taken by one of those sheets indicated a majority of the state's residents favor it.

Vaude, Cafe Dates

New York

Jackie Miles set for the Boulevard, Rego Park, Nov. 27 . . . Milton Berle tapped for the Desert Inn, Las Vegas, starting Jan. 17 . . . Johnny Desmond into the Mapes, Reno, Nov. 21 . . . Milton Berle and Neil Sedaka booked for the Concord, Kiamesha Lake, N.Y., over the Thanksgiving Day Weekend . . . The Crystal Room show has a brother and sister complex working there now. Brothers Larry Storch and Jay Lawrence are on the bill along with Barbara Velasco and Maria Velasco. All do separate acts . . . Julius Monk marked his first anni of "Dime a Dozen" at the Plaza Hotel, with a party last Friday (18) . . . Chick Lane signed with the Agency for the Performing Arts.

Industrial Show Review

Playback

Dictaphone presentation of Julius Monk production with Jack Fletcher, Freddie Weber, Mary Louise Wilson, Beth Parks, Tom Mixon, Richard Blair. Written by Bud McCreery; choreography, Frank Wagner; supervisior, Julius Monk. Presented at Plaza 9 Room of the Plaza Hotel, N. Y., Oct. 15, 1963.

An industrial show takes a lot of writing and rehearsal and admittedly is one of the most expensive forms of live show biz. It's therefore a luxurious indulgence to find that a firm has spent a lot of loot for a show that's designed for only one day's presentation. However, it could be worth it if the occasion is sufficiently important and if it results in a lot of press coverage, especially in the trade in which it operates.

That apparently is the layout of the Dictaphone Show, which Julius Monk, the Plaza 9 Room impresario, designed for the company's 75th anniversary celebration. An afternoon exhibit was held Tuesday (15) for the press and a cocktail show was given in the evening for some of the firm's top customers. The glee evident on company officials' faces seemed to radiate that it was a worthwhile investment even after Dictaphone picked up the talent, the liquor and condiments tabs for both layouts held at the Plaza's Plaza 9 Room.

Monk designed a smart and lively show in the normal Plaza 9 manner. It's bright, brittle, brashly sophisticated and loaded with witty sayings tailored for those conscious of the Dictaphone. Bud McCreery wrote a breezy set of lyrics for the event and Frank Wagner designed the choreography.

The six performers comprised the regulars of the Plaza 9 Room. Jack Fletcher, who appeared the nearest approach to a lead, took on the duties of conferencier and narrator when necessary. He was assisted in the general air of gaiety by Freddy Weber, Beth Parks, Mary Louise Wilson, Tom Mixon and Richard Blair.

The tunes had fetching titles such as "Anniversary Schmaltz," "When My Sewing Machine Talked Back to Me," based on the early Dictapone which had a foot treadle, and "Paperwork Breakaway." In addition, the skits such as the origin of the company's name and the invention of the machine, made for purposeful good humor. There also were bits written for each of the models, which, as any accountant knows, satisfies the Internal Revenue Service definition of a business show. *Jose.*

N. M.'s Unofficial Exhib

Albuquerque, Oct. 22.

New Mexico will be represented at next year's New York World's Fair, but it won't be an official state exhibit.

A year ago, the state legislature okayed the peddling of $250,000 in bonds to finance an official state project at the World's Fair Only catch was, nobody would buy 'em.

This resulted in the formation last week of a private New Mexico Development Corp. to organize the exhibit. Five private citizens head the corporation. The nonprofit firm has obtained a $100,000 advance in private funds for the exhibit. State's governor, Jack Campbell, lauded the idea, and said it wouldn't cost the taxpayers of the state a cent.

Cleveland

Phyllis Diller returning to Chateau Supper Club Oct. 28 through Nov. 2, following Sophie Tucker's current five-day engagement. Also set for Chateau is Johnny Puleo and Harmonicats Nov. 4-9; Lisa Carol, Nov. 11-16; Roberta Sherwood, Nov. 18-23, and Treniers Dec. 12-21.

Dick Gregory had to postpone two-day date at Jazz Temple and flew to Selma, Ala., when his wife and other integrationists were jailed there for picketing . . . Cinebox, musical and film jukebox, given trade showings by Duncan Sales Co., its distributor in this area . . . Jennifer Marshall, thrushing at Hotel Alcazar Cafe Intime, topped banquet show kicking off United Appeal drive in Cleveland.

Phil Napoleon's Memphis Five brought back by Morris ("Mushy") Wexler for three-weeker at his Theatrical Restaurant . . . Leo Frank and Jules Berger became partners in new Leo's Casino installed in Hotel Quad Hall. Opened by Gloria Lynne, it's currently headlining "Cannonball" Adderley . . . Jazz singer Micki Lynn, recently at Las Vegas Flamingo, accompanied by drummer Tommy Butler and George Peters trio at Virginian . . . French West is Cleveland's newest hot-spot using three different jazz units, dance teams and audience contest gimmicks.

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Concerts

Oct. 26 UNIVERSITY OF ILLINOIS *Urbana*
Oct. 27 TEMPLE AUDITORIUM *St. Louis Mo.*
Oct. 28 NORTHWESTERN STATE *Alva Okla.*
Oct. 30 STATE COLLEGE *La Crosse Wis.*
Oct. 31 ORPHEUM THEATRE *Madison Wis.*
Nov. 1 UNIVERSITY OF MINN. *Duluth*
Nov. 2 UNIVERSITY OF MINN. *Mpls.*
Nov. 9 TOWN HALL *New York*
Nov. 19 LIVINGSTONE COLLEGE *Salisbury N.C.*
Nov. 21 U.N.C. OF NO. CAROLINA *Greensboro N.C.*
Nov. 23 MT. PLEASANT U.S. *Wilmington N.C.*
Nov. 24 OLD DOMINION COLLEGE *Norfolk Va.*

Clubs

Dec. [illegible] GREENWICH VILLAGE [illegible]

Television

[illegible]

Records

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Geo. Lewis & Preservation Hall Jazz Band From N.O. a 2-Hr. Tokyo Wow

Tokyo, Oct. 22.

George Lewis and the Preservation Hall Jazz Band from New Orleans played for two hours in their recent Tokyo performance at Kosei Nenkin Hall to a house that was jammed to the side aisles and with the audience applauding even Lewis' introductions. The septet of jazz ancients wove tapestried melodies of "the truth" that, by comparison, makes more w.k. groups of the idiom seem like vaudeville acts.

With five of the band's members in their 80s, banjo man Emanuel Sayles the baby of the unit at 56, and bass player Papa John Joseph a gaunt 88, people approached the concert hall as they would a museum. But what they heard was a cohesive band that vigorously pumped fresh life into the warhorse songs identified with the Crescent City. There was no coasting, no forced comedy and no allowances for age.

With the 64 - year - old Lewis' poignant clarinet leading the way, the front line featured frisky Louis Nelson, 62, playing both mellow and tailgate on trombone, and Punch Miller, 69, sounding loud and clear on trumpet. At the piano, Joe Robichaux, 63, adding to the roar of his attack by standing up on occasion, played in a vital, two-fisted style. Joe Watkins, 63, proved an adept timekeep on drums, and Sayles resolutely plucked his banjo in a manner that drew cheers whenever he carried his chair forward.

Flowery Climax

It was during the closing presentation of flowers that the proceedings were brought to a climax. While applause thundered through the huge hall, Lewis removed his glasses and dabbed at his eyes with a handkerchief before the band swung into an encore.

"These people are wonderful," he said. "They're happy, more responsive to this type of music. People seem to appreciate it more outside the States. I don't mean audiences are cold in the U. S.—we played to 24,000 in Boston in two days. But overseas they seem hungry for this type of music," noted Lewis, who has made four European tours in recent years.

"This is not Dixieland, but ragtime jazz," he pointed out. "Usually we have very few solos. We're just doing them here because the people want to get to know each member. But usually we do mostly ensemble work, although they put me as the leader.

"In Dixieland," he explained, "they are all soloists. There is no improvisation. They use set arrangements and it's the same thing every time. But this band never rehearses. Its' all improvised. There are over 500 songs we can play, but here we're working from a set schedule only because they had to print a program."

Nostalgic Buffs

Lewis said he was surprised to find that Japanese fans were familiar with his records from when he played with Bunk Johnson, Baby Dodds "and the different musicians who have passed on. They know our work and our background. One man even mentioned my wife's name," he added with a smile of disbelief, "and she's been dead for eight years."

Asked if he and his men found the two-hour schedule tiring, Lewis replied, "At Preservation Hall we play four hours a night. It hardly worries these men."

After their single Tokyo performance, Lewis and his band went to the Kansai district to begin 12 weeks of concerts for the Ro-on organization of workers in dates set by Tats Nagashima's Kyodo Kikuka Productions. They'll return in March to fill additional gigs on that circuit.

Traveling with the band are Allan Jaffe and his wife, who operate Preservation Hall in New Orleans, where the Lewis combo and similar outfits are based. "It started as a hobby," said the youthful Jaffe. "We lease the building, but the musicians run it by themselves. It's their hall. We started it so they would have a place to play. It's very informal. People come and go as they please. There is no admission charge, but we have a kitty for contributions and try to get 50c from each visitor. We can seat 40 on wooden benches, have standing room for 70 and 10 or 12 can sit on the floor. No drinks are served."

Another facet of Jaffe's promotion and preservation of N. O jazz is exposure through tours. "Our approach hasn't been commercial," he said, "but the tours have all been sellouts. In addition to the Public Gardens in Boston, we played a town meeting in New Hampshire, in Minneapolis, Chicago and some colleges. There was one nightclub, although we try to stay away from them. When you have to hustle drinks," he added, "the band has to play something to make people thirsty."

Although Lewis and his band seem ideal for State Dept. cultural touring, it is a disappointment to Jaffe that such an invite hasn't come about. He said, "Two USIA films have been made in our hall and the clips from them have been used in other films. Our hall is on the list of suggested places for foreigners in the U. S. to visit as a cultural treasure. Yet we have been seeking State Department sponsorship for a year and a half without any luck." Jamp.

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Longhair Xmas Fest

Continued from page 2

cert auditoria. Festival Associates Inc. is the corporate name of the auspices. Thomas Dunn will conduct the music in all instances.

Christmas Fest will include Rosalyn Tureck in a piano concert of the Goldberg Variations at Philharmonic. Unusual, too, are the ballets for children by Amsterdam's "Acapino Ballet." There will be a 12-performance sequence of "The Princess and the Pea" at 1 p.m. and 4 p.m. Dec. 24-29. This will confront N.Y. City Center Ballet with a rival attraction to its annual run of "Nutcracker Suite."

Another Hoffman-Schutz event occurs Christmas night combining Respighi and Bach seasonal music at Philharmonic. Day following a harpsichord concert of Bach works by Sylvia Marlowe and Fernando Valenti is set. Lukas Foss will present still a different Bach evening on Dec. 29.

"Messiah" concerts are scaled to $4.80 but other events are held to $4 top and much stress on $1.50 locations.

Ray Charles Unit Draws Peak $18,250 in Knoxville Civic Coliseum One-Niter

Knoxville, Oct. 22.

Ray Charles and his troupe pulled a record crowd of 6,854 that paid a peak $18,250 at a Saturday (12) one-nighter in the Knoxville Civic Coliseum. Booking was under auspices of John Ringley and Jim Crockett Promotions of Charlotte, N. C.

Coliseum manager Fred C. McCallum said the capacity attendance and gross was by far the best since the arena opened. Seats were priced at $2 and $3.

Charles, who is on a southeastern tour, heads a unit comprising a 17-piece orchestra and the Raelets, a femme vocal quartet. Musical direction is by Edgar Willis while Jeff Brown is manager.

With tunes ranging from blues to c&w, the troupe scored solidly with the audience in a two-hour and 15 minutes stint. Charles worked as a single, with orchestra support, for a full hour and warbled such standards as "Marie" and "Georgia on My Mind" for hefty plaudits.

Raelets joined with Charles on some precision vocals that included "Don't Set Me Free," among other numbers. Making up the quartet are Gwendolyn Berry, Darlene McCrea, Pat Lyes and Margie Hendrix. They won top returns.

Charles' artistry impressed the customers, especially his ability to measure the audience's mood despite the fact he can't see them. He seems to feel them. Versatile performer not only worked at the 88, vocalled and led the band but also emceed.

Next on the unit's concert tour are Richmond and Raleigh, N. C.

Vegas Standards

Continued from page 1

presented at The Thunderbird after the run of "Anything Goes" and "High Button Shoes."

Condensed Dialog

Proser said the only difference between the condensed versions of Las Vegas and a full scale Broadway show is about a half-hour of dialog. Show will be written full-scale at first, then sliced for about an 90-minute running time sans intermission.

The sets, costumes, arrangements orchestrations etc. can be amortized during the Vegas run and perhaps even come into Broadway with a profit, said Proser. This can have the effect of reducing overall costs on the Stem and bringing down ticket prices, ultimately. It could also help overcome adverse reviews by the critics.

Proser asserted that the Vegas formula at present tends to lightness. "Flower Drum Song," current at The Thunderbird, is the longest-running Vegas legiter and is still drawing, he added. On the other hand, "South Pacific" tended to be "too heavy" for casino consumption.

Proser also pointed out that a legit policy is conducive to bringing a greater variety of talent to Las Vegas and at reduced prices as well. He noted that Dick Shawn, who will be the comedy lead in both "Anything Goes" and "Shoes," is going in at one-third of what he could get at another hotel. Shawn is doing this to demonstrate for the Hollywood brass that comes there. In addition to doing the two legit musicals, Shawn will do an extra 2:30 a.m. one-man show on Saturday nights.

There are others, according to Proser, who would make the Vegas scene with the view of doing well out there before hitting Broadway.

As presently plotted, "Hong Kong Charlie" will have a book by Jerome Chodorov and music by Gordon Jenkins. Proser is still lining up the show's other elements. He sought shows to break in at The Thunderbird last year. But many balked at starting in Vegas, where they would be kept for a long time if successful there. "Hong Kong Charlie" will provide a pilot for the industry.

Proser also pointed out that more recreational facilities are enticing different clienteles. The Thunderbird, he added, opened its quarter-horse race track on the opening day of the World Series and drew 13,000. The sport is enticing the monied elements from Texas.

Golfers already abound in Vegas because of the major money tournaments already held there. There are bridge tournaments and other competitions that bring in varied visitors.

Proser feels that Vegas is attaining a maturity, which together with financial backing, can make the casino country probably the most important show biz centre in the world.

AGVA

Continued from page 53

bitterly fought, particularly by president Joey Adams who presided. Adams took the occasion to excoriate VARIETY as not being particularly desirous of furthering AGVA's "good image." He denounced VARIETY as refusing to look at the bright side of the union and reporting only such "filth" and "vulgarisms" as came out of the recent Senate subcommittee on Permanent Investigations hearings which uncovered its vast B-Girl membership.

The second fight came with the decision to hold the closed confab. This was also fought, and it's noted that between the press resolution and the vote on the closed meeting, the reform elements lost several votes. This seemed to indicate that reform will have harder sledding than originally imagined.

The new climate of the national Board meeting contrasted with that which prevailed at the previous June meeting and resulted because of the recent elections. Adams was the only officer to survive the balloting because he ran without opposition. The dissident faction won all officer posts as well as all but one national board member.

Marlene & Garner

Continued from page 2

speciality acts of Francis Brunn and Pinky & Perky.

The bill will be completed by Max Bygraves, currently starring at the Talk of the Town; comedians Charlie Drake, Dickie Henderson, Eric Sykes and Hattie Jacques; and Harry Secombe and Tommy Steele with the "Pickwick" company and the "Half a Sixpence" company, respectively. The Billy Petch dancers will provide the fourth specialty routine.

The show, which will be staged by Robert Nesbitt, is expected to yield about $90,000 for the VABF, of which $56,000 will come from the telecast the following Sunday.

There will also be a broadcast from BBC radio, for which around $3,000 is paid. The rest of the coin comes from the sale of tickets, which are at a $60 top. They will yield an estimated $36,400, while the brochure program is likely to net an additional $5,500.

Unusually, this year's Royal show will only involve the cancellation of one commercial performance—that at the Prince of Wales itself.

The show will be presented by Bernard Delfont, current president of the VABF, in conjunction with vice prexy Leslie A. Macdonnell and general secretary Arthur Scott.

Chi Chez Paree

Continued from page 54

and it is described as a "Las Vegas type lounge" by management. It has two small stages for the uninterrupted change of acts and will seat about 250. There will be dancing in the lounge, and the owners are considering a minimum charge.

Sauna, Anyone?

The private health club in the basement will contain a Turkish bath, a sauna, masseur, billiard room and barber shop. It's expected to be in operation within two weeks after the rest of the club. Management is promoting an "exclusive" tag for the health club, and there is talk of a $100 annual membership fee.

With work not yet completed on the present club, the Chez Paree owners are preparing plans for a sizable extension of the nitery for next year. The main room will be expanded to 1,100 capacity in the planned layout, and the health club will be enlarged to include a swimming pool. The new construction will be built on what is now a parking lot on the west side of the present building.

The old Chez Paree was Chi's flagship nitery from when it was opened by Mike Fritzel and Joey Jacobson in 1933 until it folded in 1960. Fritzel and Jacobson ran it until 1948, when they were bought out by Medlevine, Halper, Jay Schatz and Al Kaiser. Schatz and Kaiser dropped out a few years before it closed. It was the top spot in the era of such big clubs in the '30s and '40s as the Rio Cabana, Latin Quarter, and the Frolics.

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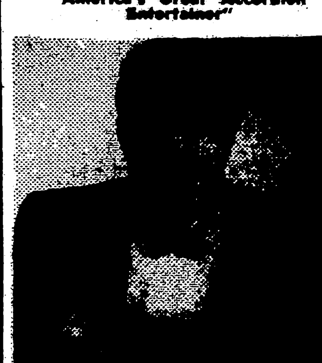

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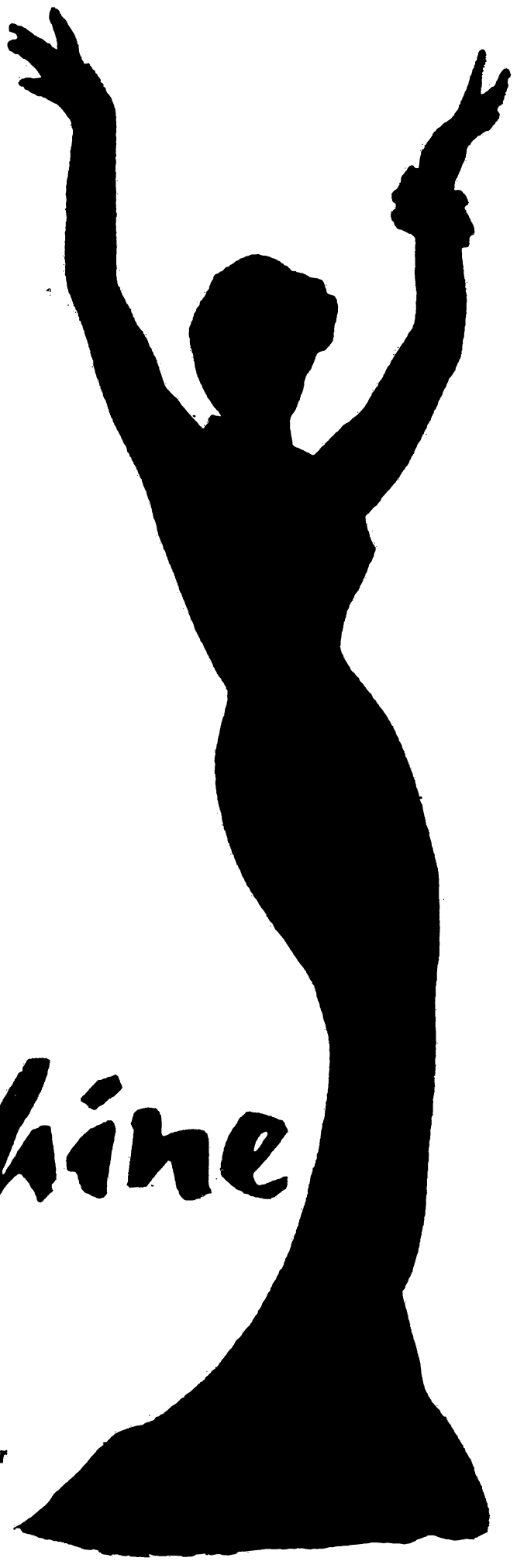

NEW YORK TIMES

(Oct. 14, 1963)
John S. Wilson

JOSEPHINE BAKER IS HAILED AT CARNEGIE

"...triumphant return, capacity audience acclaimed her with cheers, bravos and several standing ovations. She brought the Hall alive with excitement, that never diminished . . . a roaring tribute of approval brought the entire audience to its feet, it was an evening to remember."

PHILADELPHIA EVENING BULLETIN

(October 19, 1963)

JOSEPHINE BAKER WINS OVATION AT THE ACADEMY

"As svelt and as sinuous as ever . . . took over the stage at the Academy of Music last night . . . brought the House down . . . the audience standing in a genuine ovation at the end . . . an electric nostalgic evening right from the start . . . a real show business pro."

VARIETY

(Oct. 16, 1963)

JOSY BAKER BOFFO IN CARNEGIE BASH

". . . the crowds go beserk . . . she remains an overwhelming personality . . . vigor and tremendous personality."

NEW YORK HERALD TRIBUNE

(Oct. 14, 1963)
Robert Salmaggi

JOSEPHINE BAKER BACK IN AN EMOTIONAL REUNION

". . . a standing room only, emotion-packed welcome by her ardent followers and admirers . . . she didn't disappoint them."

PHILADELPHIA INQUIRER

(October 19, 1963)

Parisian Star Wows, Woos

"It was Josephine Baker's evening at the Academy of Music Friday. The long-time star of Parisian and other music halls toyed with the audience and appeared in one breathtaking 'creation' after another."

Joséphine Baker

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CURRENT BILLS

WEEK OF OCTOBER 23

NEW YORK CITY

MUSIC HALL—Rockettes, Corps de Ballet, Raymond Paige Symphony Orch.

AUSTRALIA

MELBOURNE (Tivoli)—June Bronhill, Jon Weaving, Suzanne Steele, Pauline Garrick, Gordon Wilcock, Ivan King, Kevin Mills, Maureen London, Ray Collier, David Gray.

SYDNEY (Tivoli)—Jeff Warren, Susan Swinford, John Rickard, Lina Denison, Geraldine Morrow, Ron Bennett, Geoffrey Veitch, Suzanne West, Jacqui Carroll, Andrew Guild, David Phillips, Christopher Hill.

BRITAIN

LIVERPOOL (Empire)—Jimmy Edwards, Beryl Reid, Reg Varney, The Raindrops, The Kuban Kossacks, Los Flamencos, Neil & Pat Delrina, Jimmy Curries' Waltzing Waters, The Joan Davis Dancers.

MANCHESTER (Palace)—The Beverley Sisters, Eve Boswell, The Monarchs, Dailey & Wayne, Ted Rogers, 5 Olanders, Eliane & Rodolph, 4 Escorts, Derek Taverner Singers, Joan Davis Dancers.

LONDON (Palladium)—Arthur Haynes, Frank Ifield, Susan Maughan, Nicholas Parsons, Bob Wallis and Storeyville Jazzmen, Rudy Cardenas, Walter Gore Ballet Group, Ken Morris & Joan Savage, The Ross Taylor Dancers, Dorothy Dampier, Leslie Noyes.

VICTORIA PALACE — John Boulter, Tony Mercer & Dai Francis, Leslie Crowther, Margo Henderson, George Chisholm Jazzers, Schaller Brothers, T.V. Toppers, Pat Ellis.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Tad Truesdale, Ritchie Haven 3, Johnny Barracuda.

BARBERRY ROOM—Conrad Monjoy.

BASIN ST. EAST—Gloria De Haven, Village Stompers, London Lee.

BITTER END—Tarriers, Woody Allen.

BON SOIR—Felicia Sanders, Marge Cameron, Enid Mosier & Alphonso.

BLUE ANGEL—Vaughn Meader, Patricia Scott.

CHARDAS — Lia Della, Bela Babai Orch, Elemar Horvath, Tibor Rakossy, Dick Marta, Janos Hozzsu.

CHATEAU MADRID—Los Chavales de Espana, Emilio Reyes Orc., Carbia Orc.

COPACABANA—Tony Bennett, Pat Cooper, Joseph Mele Orc., Frank Marti Orc.

CRYSTAL ROOM—Maria Velasco 3, Larry Storch, Jay Lawrence.

EMBERS—Harold Quinn Orc.

GRINZING — Kalman Banyak, Henry Butz.

HAWAIIAN ROOM — Dee Marquez, Keolu Beamer, Auletta Orc.

HOTEL AMERICANA—Buddy Greco, Enrique Madriguera Orc.

HOTEL ASTOR—Eddie Lane Orc.

HOTEL NEW YORKER—Milt Saunders Orc., Frankie Dash.

HOTEL PARK SHERATON — Irving Fields 3.

HOTEL PLAZA — Carol Lawrence, Emil Coleman Orc., Mark Monte Orc. Plaza-9 Room: Julius Monk, Carol Morley, Gerry Matthews, Rex Robbins, Lovelady Powell, Susan Browning, Gordon Connell, William Roy, Robert Colston.

HOTEL ROOSEVELT—De Castro Sis, Milt Shaw Orc.

HOTEL ST. REGIS—Peter Duchin Orc, Nancy Manning, Quintero Orc, Walter Kay, Jani Sarkozi.

HOTEL SAVOY-HILTON—Arturo Arturos Orc.

HOTEL STATLER HILTON — Cecil Lloyd.

HOTEL WALDORF-ASTORIA — Alan King, Myer Davis Orc.

INTERNATIONAL — George White's Scandals, Mike Durso Orc.

LATIN QUARTER—Charlivels, Glenda Leigh, Art Johnson, Jo Lombardi Orc., Sam Binder Orc.

LIVING ROOM—Matt & Ginny Dennis, Dick Lynn, Brothers Cain, Bob Ferro Orc.

NO. 1 FIFTH AVENUE—Hankinson & De Malo.

RAMONDO—Violinaires, Vince Donato.

RAT FINK ROOM—Jackie Kannon, Annette Sanders, Gene Stridel, Norm Geller 3.

SAHBRA — "Land of Milk & Honey," Leo Fuld, Bob Phillips Orc.

SQUARE EAST—"To the Water Tower," Bob Dishy, Paul Dooley, Anthony Holland, Andrew Duncan, Barbara Harris, McIntyre Dixon.

TOWN & COUNTRY—Jackie Mason, Marilyn Michaels, Michael & Paula, Ned Harvey's Orc., Rod Rodriguez Orc.

UPSTAIRS & DOWNSTAIRS — Ronnie Graham, David Rounds, Barbara Quaney, Jon Stone, George Coe, Bob Rogers, Sam Pottle, Mabel Mercer.

VIENNESE LANTERN—Monica Boyar, Bes-Arlene, Ernest Schoen Orc.

VILLAGE BARN—Piute Pete, Charles Slavin, Ada Cavallo, Danny Curtis, Kingsmen 4, Lou Harold Orc.

VILLAGE VANGUARD—Sonny Stitt, Bill Evans 3.

CHICAGO

BLUE ANGEL—"International Calypso Revue," Mitsou, Maurishka, The Calypsonians, Al D'lacey Orc.

CONRAD HILTON—"Hat's Off!" Lee Caron, Blackstone Jr., Helga Neff & Theo Ernst, Sherry Stevens, Ernie McLean, Boulevar-Dons (5), Boulevar-Dears (5), Jimmy Palmer Orc.

CRYSTAL PALACE—Oscar Brown Jr., Steinberg & Kadish, Floyd Morris Trio.

DEL PRADO HOTEL—"Hits of Broadway" revue.

DRAKE HOTEL — Patachou, Jimmy Blade Orc.

EDGEWATER BEACH—Dorothy Donegan, Edgewater Beach Guys & Dolls, Don Davis Orc.

GATE OF HORN—Carolyn Hester, Contemporary Folk Group.

LE BISTRO—Anita O'Day, Connie Milano Trio, Larry Novak Trio.

LONDON HOUSE—Jonah Jones Quartet, Jose Bethancourt Trio, Larry Novak Trio.

MISTER KELLY'S—Jackie Gayle, Jackie Cain & Roy Kral, John Frigo Trio, Marty Rubenstein Trio.

NEW LIVING ROOM—Dagmar with Dick Hinds.

PALMER HOUSE—Frankie Laine, Roger Roy, Ben Arden Orc.

PLAYBOY — Bennie Jacobs, Michael Dees, Faye Adams, Kenny Roberts, Simmy Bow, Jerry Collins.

SECOND CITY—"13 Minotaurs" Ann Elder, Sally Hart, Dick Schaal, Avery Schreiber, John Brent, Jack Burns, Del Close, Bill Mathieu, Omar Shapli.

SHERATON-BLACKSTONE — Toni Carroll, Franz Benteler Orc.

LOS ANGELES

COCONUT GROVE—Jerry Vale, Beiss & Davis.

CRESCENDO—Homer & Jethro, Marquischimps, Vicki Carr.

DINO'S—Jack Elton, Valarie Drew, Steve LaFever.

ICE HOUSE — Gold Coast Singers, Willow Creek Ramblers, Sara James & the Sanctified Six.

INTERLUDE—The Women Folk, Johnny Melfi, Roger Perry.

JERRY LEWIS—Tony Marsh.

MELODY ROOM—Ronnie Brown Trio.

PURPLE ONION—Winton Kelly Trio, Lorenz Alexander.

SLATE BROS.—Jack Jones, Gina Wilson.

STATLER HOTEL—George Liberace

TOWN HOUSE—Red Nichols & Five Pennies.

TROUBADOR—The Dillards, Tom Brown, Jim & Dean.

YE LITTLE CLUB—Janice Baker, Jack Smalley duo.

LAS VEGAS

BOURBON STREET—Lyn Keath.

CASTAWAYS—Barry Ashton's "Playmates of '64," Redd Foxx, Peter Anthony, Don Randi 3.

DESERT INN—Jimmy Durante, Sonny King, Eddie Jackson, Jean Sheppard, Donn Arden Dancers, Carlton Hayes Orc. Lounge: Ben Blue, Johnny Puleo, Les Baxter, Mafalda 3, Violins of Mexico, Peterson-Baker, Silver Strings.

DESERT INN—Jimmy Durante, Eddie Jackson, Sonny King, Kimchi Sisters, Donn Arden Dancers, Carlton Hayes Orc. Lounge: Ben Blue, Johnny Puleo, Les Baxter, Mafalda 3, Violins of Mexico, Peterson-Baker, Silver Springs.

DUNES—Eleanor Powell, Rip Taylor, Dunes Dancers, Bill Reddie Orc. Lounge: "Vive Les Girls!" January Jones.

FLAMINGO—Bobby Darin, Pat Cooper, Russ Black Orc. Lounge: Fats Domino, Cleopatra's Nymphs of Nile, Rene Paulo 4, Bob Sims.

FREMONT—Joe King, Zaniels, 4 Fables, Emblems, Bill Britton.

GOLDEN NUGGET—Rose Maddox, Diplomats, Cut-Ups.

HACIENDA—"Les Poupees de Paris," Grover Shore Trio, Johnny Olenn, Four Tunes, Kay Houston.

MINT — Pat Moreno's "Artists & Models of '63," Sheb Wooley.

NEVADA—Carol Jean Thompson, Jeri Lynne Fraser, King of Limbo.

NEW FRONTIER—"Paree! Ooo La! La!" Lounge: Clara Ward Singers, Ink Spots, Sunny Spencer.

RIVIERA—Dinah Shore, Rola & Rolan, Jack Cathcart Orc. Lounge: Lionel Hampton.

SARAH—Victor Borge, Moro-Landis Dancers, Louis Basil Orc. Lounge: Louis Prima & Co., Characters, Russ Cantor, Peter & Hank.

SANDS—Diahann Carroll, Allan Sherman, Bill Carey, Copa Girls, Antonio Morelli Orc. Lounge: Jackie Heller, Yaccubian Co., Red Norvo, Morry King, Strings, Ernie Stewart.

SHOWBOAT—Pat Collins, Johnny Paul.

SILVER SLIPPER—Hank Henry, Sparky Kaye, Danny Jacobs, Eddie Innes, Lili St. Cyr, Viennas, Slipperettes, Geo Redman Orc. Lounge: Funtastics, Beverly Marshal, Skeets Minton, Johnny La Monte.

STARDUST — "Lido de Paris," Eddie O'Neal Orc. Lounge: Roberta Sherwood, Kim Sisters, Nalani Kele, Bernard Bros., Andrini Bros.

THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Juanita Hall, Nat Brandwynn Orc. Lounge: Dinah Washington, Suzie & Nite Owls, Frank Moore 4, Ken Colman, Christine Chatman.

TROPICANA—Folies Bergere '63, Ray Sinatra Orc. Lounge: Jerry Colonna, Henny Youngman, Al DePaulis 4, Du-Bonnet 3.

RENO-TAHOE

GOLDEN—Characters, Sue Flanders Quintet, Sparklers, Jac D'Jon.

HAROLDS—Don Corneil, Del Ray, Don Conn Orc.

HARRAH'S (Reno) — Billy Eckstine, Gaylord & Holiday, Judy Lynn, Personalities, High Hopes, Red Coty.

HARRAH'S (Tahoe)—Donald O'Connor, Rosemarie, Moro-Landis Singers and Dancers, Leighton Noble Orc. Lounge: Tex Beneke, Ray Eberle, Modernaires, Jerry Colonna, Braman & Leonard, Continentals, Playboys, Peter & Hank.

HOLIDAY—Happy Jesters, Jo Ann Jordan Trio, Andrini Bros., Charles Gould's Satin Strings.

MAPES—Guy Mitchell, Jack (Jive) Schafer, Ginny & Gallions, Ted Crawford.

NEVADA LODGE (Tahoe)—Deedy & Bill Galens with Charlene Knight.

NEW CHINA CLUB—Skip O'Donnell.

PRIMADONNA—"Step Lively" with Snyder Bros., Jacquelyn Fontaine, Arwoods, Forrest & Marika, Tom Peters, Dorothy Dorben Singers and Dancers, Al Tronti Orc.

RIVERSIDE — Freddy Martin Orc., Bobby Page and Musical Pages, Joyce Aimee, Nelson & Palmer, Enola.

SPARKS NUGGET—John Raitt, Rowan & Martin, Dolinoff and the Raya Sisters, George Arnold Singers and Dancers, Foster Edwards Orc.

WAGON WHEEL (Tahoe)—Red Norvo, Mavis Rivers, Florian Zabach, King's IV, Frank Moore Four, Ginny Greer and Gallions, We Four, Senators, Orrin Tucker Orc.

SAN FRANCISCO

BIMBO'S 365—Paul Gilbert, Wong Bros., Yacoubian Co.

CLAREMONT HOTEL (Berkeley) — "Ecstasy on Ice."

THE COMMITTEE—Kathryn Ish, Irene Riordan, Scott Beach, Bobby Camp, Gary Goodrow, Larry Hankin.

EARTHQUAKE McGOON'S — Turk Murphy and his band, Clancy Hayes.

FAIRMONT HOTEL—Janet Blair.

HUNGRY I—Bill Cosby, Amanda Ambrose, The Four Amigos.

JAZZ WORKSHOP—Wynton Kelly Trio.

SHERATON-PALACE HOTEL— "South Pacific."

SUGAR HILL — Lambert-Hendricks-Bavan.

TRIDENT (Sausalito) — Jean Hoffman Trio.

SAN JUAN

AMERICANA—"Ice Follies," Pepe Lara Orc. Lounge: Humberto Morales 5.

CARIBE HILTON — "Brazilian Rev." Miguelito Miranda Orc., Luisito Benjamin 5. Lounge: Renee Barrios.

CONDADO BEACH—Victor Santini, Peter Pit, Pepito Torres Orc., Lopez Vidal 5. Lounge: Floriana Alba, Juan Luis.

LA CONCHA—Gino Tonetti, Leslie & Simon, Nora Morales Orc., Nestor Torres 5. Lounge: Nilda Terrace.

EL CONVENTO—Rosa Morena, Pepito Arvelo 5.

EL SAN JUAN—Los Trovadores de Espana, Anselmo Sacasas Orc., Julio Gutierrez 5. Lounges: Carmen Canavo 4, Mandy Campo 6.

OCHO PUERTAS—Sylvia del Villard, Ramon Roman.

Yank Pix & Disks

Continued from page 1

ernment channels, nitery acts and even a variety of vaudeville are all largely American inspired.

American records, pulled from Cuban jukeboxes after break in diplomatic relations, have been put back but, like films, are literally wearing out. What price shellac?

Though European films are imported freely they have not been able to fill the gap due to lack of new Holywood product. Cohen added that Russian and Chinese celluloid seem equally unpopular with Cuban film goers.

Aussies & Red China

Continued from page 1

tion by the Chinese Communist regime.

Morenco decided to try to penetrate the Chinese "Iron Curtain" with a camera team and reveal to the western world for the first time the conditions in which the average Chinese person lives.

An approach was made to the Peking government seeking permission for an Aussie team to enter China and make an impartial film study of the country. Lengthy negotiations followed and a formal invitation was issued through the Australia-China Friendship Society. Approval was also given by the Aussie government. The Communist authorities placed no restrictions on the operations of the camera team.

The films will be used for two one-hour documentaries on life in Red China and are being offered by Morenco Pty. Ltd., which sponsored the project, for world distribution.

Mormons' Show

Continued from page 1

bines individual sections from each of the different island nations. It allows them to retain full authenticity in every respect, enhancing their appearance only through lighting, sound and special effects.

All 431 natives participate in a grand finale. To single out any one of the groups would be a disservice. Each has its own particular identification, offers an educational and historical display of considerable value.

Maoris' Coast Tour

It would appear, however, that the Mormons are putting their money on the Maoris. The 136-member group, largest of the six, has been set for their first tour outside their native land, opening Oct. 25 in Oakland and booked throughout the western states in a concert presentation designed as a non-profit benefit for the Church's Pacific Coast Scholarship Fund.

Much of the music and folklore presented is similar. Particularly exciting are the ferocious-looking Fiji warriors lead by Iserali Racule, whose spear dances and wildly gyrating sections are both colorful and exciting.

Likewise, the Tahitians, a 49-member troupe, are handsomely costumed and probably have greatest universal identication. Samoans, 130-members, provide the famed fire dance while the 70-person Tongan group please with precise near ballet movements in several war dances.

Hosting Hawaiians, 100-member, open affair with a striking torch procession behind a majestic water curtain which serves to strike each section.

H'wood Bowl Date

Maoris, although seldom seen by westerners before, will prove easily identifiable. Group's smooth, pleasant choral work is highlighted by their famed "Maori Love Song," first culled from them by Gracie Fields and later popularized by Bing Crosby as "Now Is The Hour." Group is booked Oct. 30 at the Hollywood Bowl, with Laraine Day to do the narration.

Surprising factor in the presentation, handled by an expert group of Hollywood technicians, is the natural quality. While the island units are expertly choreographed for timing between acts and proscenium appearance by Jack Regas, each fully retains its own definite identification. Ideal of the Center is to retain folklore first, entertainment value second.

William Kilgore's lighting, Joseph Southworth's sound, Michael Westmore's makeup and overall supervision of production manager Irving Sudrow, all vet Hollywood men, back the show admirably. Each will train a local native to take over his duties.

Entire operation of the Center is to benefit scholarship fund. Tix are scaled at $1.50 to enter village, $3 top for the spectacular. Opening was dedicated by Hugh B. Brown first Counselor to the President of the Church and Wendell B. Mendenhall, project's building supervisor.

New Acts

LANNY ROSS
Songs
42 Mins.
Queen Elizabeth Hotel, Montreal

Don't even start thinking how long Lanny Ross has been around, even if the mind does go back to those Maxwell House radio days, when he was one of the tops.

Now he's back, not really on the comeback trail since this is his nitery break-in with an act that's unashamedly sentimental—though never corny.

Ross shows plenty guts and astute showmanship by not trying to emulate the style and appeal of the younger element, even though his appearance belies the number of years he's been around. He still looks surprisingly youthful. His flashing smile and ability manipulate the mood of the room with a personality that reflects his role of a troubador, rather than trying to deliver a tour de force performance with vocal tricks and pyrotechnics when the pipes won't stand up to it.

In this chic Salle Bonventure, where the customers are an interesting combination of carriage trade and visiting firemen, Ross delivered a class performance—nothing that will make the customers word-of-mouth about the comeback of the decade, but something that is comfortably entertaining in the choice of songs; little bits of amusing chatter; and harking back to the earlier phases of his career in a tasteful and tuneful manner.

Ross' voice is tuneful and projects easily, even though it's basically a low-key performance with a minimum of punching. His choice of material is also good, mixing up an oldie like "Look Me Over," followed by such as "Moon River" sung in the oldtime style known as "heart."

There's also a smart piece of material, focussing his Parisian bit around Pigalle, "Sur Le Pont" (with his own guitaring), "Mon Amour" and finally a medley from his radio and film work—"Dream Walking," "Stars on Alabama," "Mood for Love," etc.

If he continues to sell realistically, i.e., a sentimental performance with a touch of nostalgia and never becoming hokey, Ross should be a good bet for any class room, be it New York's Plaza or Latin Quarter, and he might even merit a looksee from TV's Madison Avenue crowd. *Laza.*

VALERIE DREW
Songs
20 Mins.
Dino's Lodge, L.A.

Valerie Drew looks the Dino's role. Sophisticated and sensual, the ablebodied thrush fits the physical bill sufficiently to be a usual visual attraction for the spot.

Miss Drew has light voice, sings in a generally non-pro style and appears to be little trained. Top tune in show caught was lightly rhythmic "How About You," all songs up tunes delivered fast and breezily. Style is wise choice for the singer, who shows her vocal limitations in slower, sustained areas where vowel sounds are dull and speech hard and lifeless. *Dale.*

VERNON J. ROBERTS
("The Mighty Panther")
Calypso
20 Mins.
Rendezvous Room, L.A.

Vernon J. Roberts, in from Trinidad, bills himself as "The Mighty Panther." A stocky, soft, brown-skinned man, he has a vigorous frame to fit the handle, although his silver lame shirt does less to aid this image.

A calypso performer, Roberts has a pleasant, popular appeal although he uses his voice lightly and doesn't yet have the polished showmanship. At this point, he is typical of the smoky, waterfront bar singer who depends more on activity on the floor than on vocal or musical prowess. Best bit in the act, caught, which includes several Jamaican songs, is an audience-participation section in which he ad-libs rhymes about viewers as they chorus back to tune of Peggy Lee's "Manana." Performer is a quick thinker, uses business cards, reservation list or other personal identification in a good gimmick that attracts the audience. *Dale.*

JERRY HOLMES
Songs
28 Mins.
Living Room, N. Y.

Jerry Holmes has a promising base on which to hang a singing career. He has both a sound and a manner and with more development should excite attention in major rooms. Holmes is a well-groomed lad with an imaginative approach to tunes and good arrangements. He has wide variety in his songs and he goes in for individualized treatments.

There is still a lot of work to be done on him. He is strong enough to force his own viewpoint on a tune despite the fact that he bears the earmarks of having techniques superimposed on him. Holmes needs to get around a bit more to carry off his aims more successfully. At this point he has the polish and the personality to get across in most rooms. He needs only to acquire the sophistication that his song-styles suggest. *Jose.*

GWEN HARMON & THE PLAYERS
Songs
40 Mins.
Clowns Den, Phoenix

This marks the fourth season that boniface Gus J. Lampe has utilized the highly stylized talents of Gwen Harmon & the Players as a lure to usher in the frontrunning contingent of winter visitors to his fashionable boite. And as usual—with this hip combo in attendance—biz is bullish. The Players, in for three frames at the Den, have for several years plied their trade on the L.A.-Tahoe-Reno-Vegas lounge beat but their antics have never been recorded in New Acts.

Gwen Harmon, a taffy tressed canary with a properly upholstered chassis, apparently suits the gent oglers just fine but if that wasn't enough, her consorts: hubby Ray Roris at the upright; Don Cervi, bass-guitar and Stan Laurence on skins, a good looking trio, manage to keep the distaffers tarrying around the stand. In short, the Players have potent eye appeal for either gender.

The combo's vocals, for the most part, are dispensed by Miss Harmon. Although she tends to be influenced a mite too much by the Cris Connors-June Christy school she acquits herself nobly with a catalog of pleasantly paced chants trilled with an adequate if limited set of pipes. The quartet, highly recommended for terp rooms, are "in" winging away on pops, show, folk and, occasionally, a tasty cha-cha for the Latinos. *O'Haf.*

RICO
Magic
15 Mins.
Blue Angel, N. Y.

The monomonickered Rico is a smooth and proficient magico. He's well equipped for sleight-of-hand with tricks that include multiplying candles, card exhibits and a bout with a metal ball which he balances on a scarf. In each instance, he's able to get the maximum response out of his efforts.

Rico shows the influences of Cardini in his card work. He's smooth and easy and works almost effortlessly. He's a youthful and handsome chap as well and should make out well in many cafe situations including lounges. *Jose.*

Sahara, Las Vegas

Las Vegas, Oct. 15.

Victor Borge, Leonid Hambro, Moro-Landis Dancers (18), *Louis Basil Orch* (12); *produced by Stan Irwin; presented by Milton Prell;* $5 *minimum.*

Victor Borge, always a strong attraction for the Congo Room, is back with his unpredictable act which is loaded with distinctively dry humor and punctuated with pianistics for applause and laughs. Borge Confesses that he changes each show, which is probably one reason he has so many repeat patrons. First-nighters gave warm response to his casual throwaway lines ("President Kennedy has a rocking chair—all presidents had them except President Grant, and he didn't need one, because the room rocked.")

He also scores with the sometimes hilarious, sometimes serious piano dueting with Leonid Hambro which superbly explores the works of such composers as Rachmaninoff, Schumann, and Tschaikowsky.

Holdover Moro-Landis production number, featuring the 18 "Most American Girls In The World" in a brisk wild west romp, is the curtain raiser. Louis Basil's orch (12) backs the Stan Irwin production, in until Nov. 12 when Jane Powell, Dave Barry, and Maury Wills open. *Duke.*

Royal York, Toronto

Toronto, Oct. 19.

Kirby Stone Four, Maxie Whitney & His Royal Orch (14); $4 *cover.*

This is the first time that the Kirby Stone Four has ever visited Canada collectively—though when they were singles, they played the Dominion individually. The zany male quartet is on for 55 minutes nightly at the 450-capacity posh Imperial Room of the Royal York Hotel. Place was jammed with more-than-satisfied customers who urged the act to continue with their inanities whenever the boys sought a begoff on the opener.

The hilarious characters, with Kirby Stone emceeing, are Eddie Hall, Mike Gardner and Larry Foster. Impressions of leading male singers by Foster—and the accordion-owning Gardner—are particular standouts.

The merry-andrew antics of the four boys add up to an act of satire and low jests. Excellence in timing and machine-like delivery give an effect of spontaneity.

Judging from tributes from pleased patrons of both sexes, the Kirby Stone Four can come back to Toronto any time. Moxie Whitney and his red-jacketed crew lend stalwart support to the Four and play for the dance seshes. *McStay.*

Sahbra, N. Y.

Margolit Ankory, Batsheva Bar-On & Ezra Zahavi, Leah Goren, Gavri, Line (10), *Menashe Baharav Orch;* $3.50 *minimum.*

Leo Fuld's Israeli hospice has one of its more interesting shows, mainly on the strength of its dancing. The cafe has one of the liveliest lines in town comprising five mixed couples who swing into a wide variety of terping.

The production is tagged "Hora Hootenanny," which seems to take in many types of numbers. Ultimately, the chorus does a takeoff on the folk terps of the U.S., but just enough to justify the label. Otherwise, it's a folksy Israeli type of dancing done by straight backed and barefooted boys and girls in an invigorating manner.

The numbers have been choreographed by Gavri who also participates in the production. His work is imaginative. He gives these youngsters a spirited blueprint of a set of dances that includes the omnipresent hora as well as terps with a distinctly Hassidic feeling.

Some of the line's routines may have originated in middle-European countries and they seem to provide the base of some of the Israeli dances. The group's efforts are exhilarating at all times and they weave in and out of the show to give it its top lifts.

On the vocal side, there are the songs of Batsheva Bar-On & Ezra Zahavi. A pair of Israeli imports, they supply nicely contrived duets and solos. Male, also an adept folk dancer, gets applause on his own in this department.

The major act is Margolit Ankory, who appears to be a stranger to the English language. The expression and the feeling of a comedienne are evident, but her English numbers are difficult to understand. She seems to have good interpretations, and once she projects to the natives more forcefully she should get along well in this room.

Another singer is Leah Goren, who also participates in the dance sector. She has a fresh and untutored voice and does her chores well. The orchestral backing is by Menashe Baharav. *Jose.*

Castaways, Las Vegas

Las Vegas, Oct. 13.

Barry Ashton's "Playmates of 1964"; Redd Foxx, Peter Anthony, George Boyer Orch (9); *produced by Garwood Van; presented by Everett McCarlie; no cover, no minimum.*

Redd Foxx, in his first Vegas appearance, clicked big with first-nighters, and word-of-mouth could well make him the sleeper of the season. On the strength of the Negro comedian's albums, Castaways entertainment director Garwood Van booked Foxx to follow the engagement of bawdy story teller-songstress Pearl Williams.

Foxx has blue material which is more subtle than that of Miss Williams or Belle Barth, and most of his dialog is new to the Strip. Unlike his stage party counterparts, he's strictly a standup comedian, doing no songs.

He gets consistent laughs from his opening line ("You're going to enjoy me whether you like it or not") and his racial gags—which he pioneered—are not of the offensive type. ("I'm not colored—I just have one big freckle.") After an anti-Alabama joke, he says, "I'm only serious." Wisely, Foxx doesn't concentrate on racial or off-color humor, but presents, in a casual style, a very funny and not too lengthy monolog.

Peter Anthony gets a chance to show his versatility in this show; previously his group musically backed Miss Williams, and Anthony didn't get much time for showcasing. Anthony's forte is his brilliant trumpeting, but he also has a good, distinctive vocal delivery, plays piano, bass, and is a topnotch ad-libbing emcee. Fine Blending sound comes from teammates Jack Holland, 88; John Mays, drums; Bob Massi, bass and trombone.

Barry Ashton's "Playmates of 1964" holds over, with the colorful new production numbers being altered, and handsome singer Dick Wells joining the talented cast.

This bill in for two weeks, with options. *Duke.*

Horizon Room, Pitt

Pittsburgh, Oct. 19.

Belle Barth (with Margie Sherwin), Chris & Steg Ersberg, Gus Dolfi's Orch (9); $1.50 *cover.*

Now that her naughty reputation has put her in the big money bracket and made her a big draw, Belle Barth is still rather bawdy but just doesn't go too far. In this class room, she makes promises and while the audience is waiting for the bad little words, they find themselves roaring with laughter at a crafty entertainer who has conned them into staying around and enjoying themselves without remembering why they came in the first place.

Miss Barth is still writing fan letters to great show biz figures as she does tributes in song to Harry Richman, Al Jolson and Eddie Cantor. She even notes Milton Berle's arrival in town at the Holiday House when she said, "Boy, wait till he finds out I'm in town."

Her only unkind and tasteless remark was one directed toward Rusty Warren. The audience was made up of most of Pitt's top spenders and a very square Credit Union banquet and they all had a good time in a room that had the rope up from the beginning of the show.

Margie Sherwin has added a lot to Miss Barth's act as an accompanying pianist, giving the headliner a chance to do more standup work and supplying a good musical background.

Chris and Steg Ersberg, a handsome Swedish ballroom team, do a tasteful job in the opening spot. They had the crowd all ready for Miss Barth to take over. Gus Dolfi's Orch (9) is excellent on both the show and dancing. *Lit.*

Desert Inn, Las Vegas

Las Vegas, Oct 15.

Jimmy Durante, Eddie Jackson, Sonny King, Johnny Mack, Kimchi Kats (2), *Bill Carey, Donn Arden Dancers* (12), *Carlton Hayes Orch* (13); *produced by Frank Sennes; presented by Wilbur Clark;* $5 *minimum.*

Jimmy Durante & Co. (Eddie Jackson, Sonny King, dancer Johnny Mack, drummer Jack Roth, 88er George Finley) toss in some new routines in this trip to the DI which adds up to a solid carnival of nostalgia and up-to-the-minute outrageous fun.

Highlighting the fresh material is a delightful Durante song salute (from his album) called "Look Ahead Little Girl," with background color films of his tiny daughter, "CeCe" Jackson seems to be strutting better than ever, and King is again a click as the loveable bully who pushes the boss around. Writer Jackie Barnett deserves credit for coordinating a highly entertaining bash.

Also on bill are some Korean newcomers, two attractive singing sisters with the interesting name "Kimchi Kats." The girls have a fine range and an excellent blending sound in their songalong which prompts the audience to keeping time with fingers and toes.

Talented vocalist Bill Carey is featured in the new Donn Arden production number, "Dance With Me," which is populated with 12 gorgeous terpers. The Carlton Hayes orch (13) backs the show, in for five weeks. *Duke.*

Troubadour, L. A.

Los Angeles, Oct. 17.

(*The Dillards, Jim & Dean, Tom Brown;* $1.50 *admission plus one drink min.*)

Bluegrass holds a unique place in the field of country and mountain music. As presented by the Dillards, a rangy, mountainous looking brother quartet, the music has both an ethnic and a lively, popular entertainment value. Whether a folklore fanatic or not, it is difficult not to find some portion of the act infectious and appealing.

Foursome concentrates on instrumentals, banjo and mandolin particularly outstanding and the overall presentation is bright and rhythmic. String pickers all, the boys go through a delightful bunch of tunes that culminate in a particularly rousing "Hickory Holler."

Rodney Dillard is the singer of the quartet, delivering strongly on "The Old Home Place" and "Story of Pretty Polly." Youngster has a sober, "dumb" look that adds to the comedy projection the brothers carry off. Together, four have a solid vocal blend and perform well.

Jim & Dean and balladeer Tom Brown complete the bill, each act a specialty in itself and nicely appealing.

Jim & Dean, particularly, have a warmth and personality that emanates throughout each song. Hillbilly singers, they work with a soft, country yodel. Pair are good musicians, hit well on Leadbelly's "Black Girl" and a delightful chidren's song, "Daddy's Takin' Us to the Zoo Tomorrow."

Brown's ballading is pure, strong, staunchly delivered and perceptive. Delivery of Travis Edmondson's protest song, "The Time of Man," is striking, along with "Maid of the Sweet Brown Now" and "Derry Down."

Show is in two weeks. *Dale.*

Slate Bros., L. A.

Los Angeles, Oct. 16.

Jack Jones, Gina Wilson, $1.50 *cover, two-drink minimum.*

One of the few young shellac stars equipped to bridge the gap from the sanctuary of the recording studio to the rigors of the nitery circuit is Jack Jones, currently making a four-week return engagement at the Slate Bros. It should be a healthy booking for the spot, although comedienne Gina Wilson, the supporting act, is not much support.

Since his last appearance here, Jones, who was good then, has developed even more poise, assurance and authority. A likable and natural entertainer, he comes to sing, and sings up a storm. Endowed with a reliable set of pipes and sharp vocal instincts, his notes are true, his phrasing fresh and he's not afraid to go full throttle.

He has an original style, but also has been influenced by Mel Torme whose vocal undulations can be detected in Jones' transitions and climactic approaches.

Jones' opening set embraced a dozen selections, including his current hot biscuit, "Wives and Lovers," and his first big one, "Lollipops And Roses." Most of his numbers emphasize the beat. He also does several spirituals with gusto.

It might be useful for Jones to incorporate a few more soft, romantic ballads. He has a tendency to snow under such tunes with furiously belted dramatic climaxes, as on "Bewitched," which loses its meaning when it is tossed around just for impressive technical vocalistics.

Miss Wilson, a product of the Miami circuit, is making her Coast debut and it is not an auspicious one. It is nothing that better material couldn't rectify considerably. The laughs didn't come opening night.

The Frank Lary Trio backstops smoothly. *Tube.*

Claremont, Berkeley

Berkeley, Cal., Oct. 15.

"Ecstasy on Ice" revue, produced by George Arnold; Essie Davis & Buddy Schroff, The Cavanaughs, Trixie, Esco La Rue, Marc Douglas, Ice-Cubettes (6); *Ken Harris directing house band; choreography, Ron Meren;* $2 *cover,* $2 *minimum.*

Bay Area audiences, accustomed to the lavish purity of the "Ice Follies" (which makes a summerlong stand at Frisco's Winterland), are being treated to a magic new ingredient in the pocket-size "Ecstasy on Ice" revue in the Churchill Room of the Claremont Hotel, across the bay in Berkeley.

It's spelled S-E-X.

From the opening number with four luscious Ice-Cubettes in frankly female costume a la Louis XIV to the socko close a la "Ice Follies" (Spinning line of skaters with newcomers racing for the end of the line), viewers are aware that these are real grownup women on the ice, not corn-fed, pink-cheeked girls.

The femme skaters (mostly graduates of "Ice Follies" or "Ice-Capades" shows) are lithe and leggy, and their costumes show them off to best advantage. One advantage, to dedicated girl-watchers, is that these chicks aren't as muscular as skaters are apt to be.

Above comments apply especially to lead femmes, Essie Davis (whose first entrance is in flaming red cloak that peels to a diamond-studded bikini) and Lucille Cavanaugh (who can be thrown head-over-teakettle by her muscular husband and still keep a langorous, dreamy look in her eyes, as though this were ecstacy indeed).

They also apply to cute, doll-size Trixie, who performs minor miracles of balance with balls, disks and other jugglers' accoutrements, while staying in motion on the ice—itself a miracle to a non-skater.

Show moves steadily through three production numbers. First is "Parisian Ball" starring Miss Davis as Madame Pompadour in that most un-Pompadour costumes and introducing the cast. Cavanaughs take a milky-smooth turn, and Marc Douglas (who also mikes show backstage does several soloes. Upbeat tempos are fine, but his standout is a soft, meaningful "Shalom," which gets his biggest hand.

Clean-cut, handsome Douglas also manages to sing to all parts of the room from the 18-by-32-foot rink without slicing up the trailing cord of his hand mike—a neat trick.

Second production, "Gypsy," allows most colorful costuming, and features Essie Davis in a czardas and Buddy Schrofft in superlative butterflies. Davis and Schrofft are also an effective duo.

Last production number is "The Wild West," with all hands in cowboy (cowgirl) attire and music in the "Turkey-in-the-Straw" vein. And finale is "76 Trombones," with the near-inevitable fluorescent scanties on the Ice-Cubettes.

That obstreperous drunk at rinkside table who clambers onto the ice midway through the show and insists on getting into the act turns out to be Esco La Rue, the only non-skater in the cast and a comic veteran whose antics bring roars.

Withal, "Ecstasy on Ice" is a fast-moving, exciting 55 minutes. Show is ending the first month of a three-month run. *Este.*

Sands, Las Vegas

Las Vegas, Oct. 19.

Diahann Carroll, Allan Sherman, Harry Nofal, Shirley Kirkes, Copa Girls (12), *Antonio Morelli Orch* (17); *produced and staged by Jack Entratter; choreography, Renne Stuart; orchestrations, Al Sendry; stage direction, Harold Dobrow;* $5 *minimum.*

Any impresario would be very happy to have either Diahann Carroll or Allan Sherman headline a showroom—and Jack Entratter has both. Probably a coin was tossed to determine which star would have the honor of closing the program, as each act is a tough one to follow, and Miss Carroll won.

Miss Carroll's act, produced and staged by Phil Moore, is exciting both in sight and sound. The sultry star, fresh from her success in Broadway's "No Strings," combines beauty and voice (in superbly arranged numbers) for strong impact. In her songbag are such tunes as "More Than You Know," "Show Me," "After You've Gone," "Stormy Weather," "Heat Wave," and the big one from her stage hit, "The Sweetest Sounds." Warren Meyers at the 88 guides the Antonio Morelli orch (17) for Miss Carroll.

This is Sherman's second trip here, and his abundance of new material proves he has a gimmick that can prosper indefinitely. His hilarious parodies on w.k. tunes set Sherman up as the comedy find of the decade.

He revives some of the freshly-born classics which got the most yocks on his debut appearance, and introduces many more, including an X-ray version of "C'est Si Bon" ("I See Bones") and of course, his newest disclick, "Hello Muddah, Hello Fadduh." Lou Busch, a fine piano man, is at the keel.

Vocalist Harry Nofal and dancer Shirley Kirkes are featured in a sparkling new Renne Stuart production number decorated by the dozen Copa Girls.

This bill in until Nov. 6 when Jerry Lewis returns. *Duke.*

Drake Hotel, Chi

Chicago, Oct. 16.

Patachou, Jimmy Blade Orch; 2-$2.50 *cover.*

In an era when the term chanteuses has been diluted to mean any girl singer who has spent a weekend at the George V, Patachou stands alone as the peerless interpreter of the sad and happy songs of the City of Light. She's back for her third seasonal engagement at the Camellia House and again brings that inimitable blend of nostalgia, euphoria and the bittersweetness of lost love.

Clad in blue chiffon instead of her traditional shirtwaist, she is chic but earthy, and her dramatic range is from the romantic despair of "La Complainte De La Butte" and "I Wish You Love" to the whimsical insouciance of her Gallic version of "My Fair Lady." She is also great with "The Children of Paris," "Autumn Leaves" and "Je Te Le Dois."

Songstress, at her top form, punches her numbers over with a dramatic intensity that hushes the room. Jimmy Blade's crackerjack house orch accompanies her with subtle care, and Blade's piano embroidery in "La Musique" is of the first order.

She's in for three weeks. *Mor.*

Purple Onion, L.A.

Los Angeles, Oct. 9.

Jazz Crusaders (5); *no cover, no minimum.*

Making a return engagement at this spot, where three months ago they initiated its new jazz policy, are the Jazz Crusaders, a cohesive and accomplished quintet. Originally from Houston, and an instrumental unit for 12 years, they offer listenable and occasionally flamboyant and exciting jazz in the modern vein. Most jazz buffs in the area figure to be paying a visit before the current two-week engagement expires.

Opening set featured an explosive, torrid-tempoed "Heat Wave" spotlighting the tympany skills of leader Sticks Hooper, a driving "On Broadway," medium-grooved "Love For Sale" with an expressive solo by bassist Bobby Haynes, an intricately-arranged "That's All" designed around tenor saxist Wilton Telder's sensitive so'o and "Unit 7," a Cannonball Adderly composition. *Tube.*

Shows on Broadway

Jennie

Cheryl Crawford & Richard Halliday presentation of musical comedy, with lyrics and music by Howard Dietz and Arthur Schwartz, book by Arnold Schulman, suggested by the biography, "Laurette," by Marguerite Courtney, by arrangement with Alan J. Pakula. Staged by Vincent J. Donehue; choreography, Matt Mattox; scenery, George Jenkins; costumes, Irene Sharaff; lighting, Jean Rosenthal; musical director, John Lesko; orchestrations, Philip J. Lang & Robert Russell Bennett; dance music and vocal arrangements, Trude Rittman. Stars Mary Martin; features George Wallace, Robin Bailey, Ethel Shutta, Jack de Lon, Imelda de Martin, Jeremiah Morris, Connie Scott. Opened Oct. 17, '63, at the Majestic Theatre, N.Y.; $9.60 top.

Jennie Malone ..... Mary Martin
James O'Conner ..... George Wallace
Bessie Mae Sue ..... Elaine Swann
Stella ..... Linda Donovan
Sydney Harris ..... Jeremiah Morris
Frank Granada ..... Rico Froehlich
Casey O'Harrison ..... Stephen Elmore
Gregory Hyman ..... Kirby Smith
Sheriff Pagsley ..... Jay Velie
Abe O'Shaughnessy ..... Jack de Lon
Kevin O'Conner ..... Brian Chapin
Lois Houser ..... Imelda de Martin
Wardrobe Mistress ..... Bernice Saunders
Deputies ..... Martin Ambrose, Oran Osburn
Linda O'Conner ..... Connie Scott
Nellie Malone ..... Ethel Shutta
Delivery Man ..... Stephen Elmore
Juiceman ..... Stan Watt
Flower Girl ..... Debbie Scott
Rita Bradley ..... Diane Coupe
Christopher Lawrence Cromwell ..... Robin Bailey
Shine Boy ..... Robert Murray
Teddy ..... Stan Peters
Gentleman ..... Jay Velie
Stage Manager ..... Stan Watt
Piano Player ..... Woody Kessler
Fire Chief ..... Jay Velie

Dancers: Sally Ackerman, Diane Coupe, Mollie Sterns, Blair Hammond, Robert Murray, Al Sambogna, Gerald Teijelo.

Singers: Lispet Nelson, Julia Sargant, Bernice Saunders, Sharon Vaughn, Martin Ambrose, Stephen Elmore, Rico Froehlich, Oran Osburn.

Musical numbers: "Waitin' for the Evening Train," "When You're Far Away from New York Town," "I Still Look at You That Way," "When You're Far Away from New York Town" (reprise), "For Better or Worse," "Born Again," "Over Here," "Before I Kiss the World Goodbye," "Sauce Diable," "Where You Are," "The Jig," "See Seattle," "High Is Better Than Low," "The Night May Be Dark," Dance Rehearsal, "I Believe in Takin' a Chance," "Welcome," "Lonely Nights," "The Sultan's 50th Bride," "Before I Kiss the World Goodbye" (reprise).

Sometimes, as the N.Y. Yankees could attest in the recent World Series, nothing works. It can happen to a musical show, too, when the basic idea turns out to be a clinker. That's when the most frantic revisions only seem to make the book worse, when the songs won't ignite, the dancing resembles mere gymnastics and the most magnetic stars appear helpless.

With "Jennie," which opened last Thursday night (17) at the Majestic Theatre, practically everyone involved has done exciting things on Broadway before and is presumably capable of coming through again. But on this show just about everything has gone wrong, or at least failed to jell. It's all a large, apparently expensive and distressing failure. Even the enchanted Mary Martin doesn't save it.

The production reportedly has a large advance sale, mostly comprising party bookings, and Miss Martin has a demonstrated boxoffice draw. Otherwise, "Jennie" is a dubious prospect for a run, and offers little for pictures or stock.

"Jennie" is a musical comedy based on the early career of the late Laurette Taylor. It was suggested by the biography, "Laurette," by the late actress's daughter, Marguerite Courtney. Perhaps not by coincidence, the same volume was also the basis for a previous stage adaptation, a straight play titled "Laurette," by Stanley Young. It was produced by Alan J. Pakula, starred Judy Holliday and folded three seasons ago during a tryout tour.

After the flop of the straight-play version of Miss Taylor's life, an attempt was made to do much the same story as a musical, basing the libretto on the biography, "Blood and Thunder," by Dwight Taylor, the late star's playwright-scenarist-son. The latter book covers some of the same ground as Miss Courtney's, but accents the personality of the father, Miss Taylor's first husband, the colorful early-1900s actor-author-producer Charles Taylor. The actress is merely one of the women in his life in "Blood and Thunder," and the original idea was to have Miss Martin portray a gallery of femme characters. Presumably that device didn't work out as a basis for a femme-starring show and the project was dropped.

In any case, for this production by Cheryl Crawford and Richard Halliday (the latter being Miss Martin's manager-husband), the general idea of the Courtney book was revived, and the focus is on the role of the late actress who graduated from hokum melodramas in the sticks to acclaim as a star on Broadway and in London. Like so many seemingly promising ideas, it hasn't worked out.

"Jennie," which the program says was "suggested" by the Courtney biog, has a book by Arnold Schulman, songs by the vet lyricist-composer team of Howard Dietz and Arthur Schwartz, staging by Vincent J. Donehue, scenery by George Jenkins, costumes by Irene Sharaff, lighting by Jean Rosenthal and choreography credited to Matt Mattox, although Carol Haney took over the assignment during the tryout tour. George Wallace succeeded Dennis O'Keefe as leading man during the pre-Broadway shakedown, too.

The show is a backstage yarn, in several instances in the form of a show-within-a-show. It opens brightly on the finale of one of the heroine's early vehicles, a blood-and-thunder meller written, staged, produced by and costarring her husband. There's a pseudo-magnificent mountain setting with a practical waterfall and the usual hairbreadth triumph of the good guys over the bad guys.

"Jennie" subsides thereafter, however, and steadily goes downhill to a tepid, depressing finale as the heroine abandons her likable but exasperatingly irresponsible husband after the disastrous failure of his latest show, taking her young daughter and son to New York, where she is to star in a play by the eminent English dramatist, in real life J. Hartley Manners, her second husband.

Perhaps Laurette Taylor's story isn't suitable for stage adaptation. At any rate, the "Jennie" book seems ponderous, predictable and frequently mawkish. In general, the Dietz-Schartz songs sound pleasant, but at least on the risky basis of a first hearing, seem to lack sock potential in the theatre. "Waitin' for the Evening Train" is passably nostalgic soft-shoe material, "I Still Look at You That Way" is an agreeable ballad as sung by Miss Martin, and "Before I Kiss the World Goodbye" is also acceptable for her.

"The Night May Be Dark" doesn't quite click as an inspirational duet for Miss Martin and Ethel Shutta, "Hight Is Better Than Low" is moderately rousing as done by Wallace, but perhaps misses a bet by not including Miss Shutta, a memorable rhythm singer of 30-odd years ago, for at least one chorus. "The Sultan's 50th Bride," obviously intended as comically corny, is ill-suited to Miss Martin and borders on the tasteless.

The dancing, whether attributable to the choreography of Mattox or Miss Haney, is lively and in some instances ingenious, notably in an early-1900s period ballroom number and a modified Irish jig by Miss Martin and second male lead Robin Bailey. Mostly, however, the dancing is inconsequential. The scenery and costumes are lavish and properly in period, but are incidental in a fundamentally weak show.

Miss Martin, stuck with an arduous role in a stubbornly lethargic show, gives it a genuine trouper's try. She never suggests apologizing subtly for the material, but is gay and sad, animated or subdued, forthrightly sensible or quixotically loyal—invariably with the inner glow of a stage personality. Once or twice she makes a scene come to life for an instant.

Wallace is plausibly masculine

(Continued on page 64)

Australian Shows

(Week Ending Oct. 19)

ADELAIDE

And Big Men Fly, Her Majesty's.

MELBOURNE

How to Succeed, Her Majesty's.
Last of the Rainbow, Emerald Hill.
Mary, Mary, Comedy.
Merry Widow, Tivoli.
Opera Season, Princess.
Private Ear, Public Eye, Union.
Touch of the Poet, St. Martin's.

SYDNEY

Annie Get Your Gun, Her Majesty's.
Do You Mind, Phillip.
Goodnight, Mrs. Puffin, Royal.
King and I, Tivoli.
Sweet Bird of Youth, Independent.
Typist & Tiger, Ensemble.
Waiting for Godot, Union.

Show Out of Town

The Time of the Barracudas

San Francisco, Oct. 22.

Frederick Brisson, Roger L. Stevens & Donald Albery presentation of a comedy in two acts (15 scenes), by Peter Barnes. Staged by Anthony Page; scenery, Oliver Smith; costumes, Theoni V. Aldredge; lighting, Peggy Clark; associate producers, Lyn Austin, Victor Samrock; music, Miles Davis and Gil Evans. Stars Laurence Harvey, Elaine Stritch; features Rex O'Malley, Eugene Roche, Christina Gillespie, Robert van Hooton, William Haddock. Opened Oct. 21, '63, at the Curran Theatre, San Francisco; $5.45 top.

Philip Wiere ..... Laurence Harvey
Jean ..... Christina Gillespie
Dr. Clayton ..... Rex O'Malley
Funeral Manager ..... Eugene Roche
Funeral Director ..... Robert van Hooton
Rev. Gosling ..... William Haddock
Insurance Agent ..... Eugene Roche
Insurance Manager ..... Robert van Hooton
Stella ..... Elaine Stritch
Police Sergeant ..... Eugene Roche
Police Inspector ..... Robert van Hooton

It's the season for poisonings in San Francisco. "The Tender Heel," which played an abortive tryout three weeks ago at the Curran, dealt with a Florida Greek fisherman who resorted to poison to rid the town of a usurer, and the fisherman's wife, who poisoned him to make him a hero.

Now, also at the Curran, comes "Time of the Barracudas," in which Laurence Harvey, who poisons his wives for insurance, marries a widow who has been killing her husbands for—you guessed it. The denouement takes place in a Scottish highland honeymoon lodge, and from the second-act curtain both principals make the most of the situation, creeping stealthily around the booby-trapped hideaway and croaking cliches of endearment that take on new ironic overtones.

"Barracudas" has several advantages. The lead characters are sharply etched by Peter Barnes' acid pen, and Anthony Page's direction keeps the production moving fairly fast, except for an occasional soliloquy about murder for profit (because who can a murderer confide in but himself?). Costars Laurence Harvey and Elaine Stritch mug outrageously, he swooping about stage like a fey Shakespearean and she languishing in love scenes like Tallulah at her corniest. But it's all in the spirit of the piece.

That's the key—the spirit of the piece is reminiscent of "Arsenic and O'd Lace" and as grimly endearing. If "Barracudas" doesn't make it on Broadway it'll eventually pay off fatly from little theatre royalties.

Oliver Smith's ingenious set representing the hunting lodge adds tremendously to the comic effect, and the tense driving background music by Miles Davis and Gil Evans heightens the effects of the dramatic passages.

The supporting players are good, with a top cameo by Rex O'Malley as a doctor who lectures on the folly of trying to understand women, and also a fine sardonic scene by Eugene Roche and Robert van Hooton as undertakers totting up profits. *Este.*

Louise Sorel has joined the cast of "Man and Boy."

The Shuberts' 'Facelift'

As the new shows unveil firstnighters have noticed the new look and facelift of the sundry Shubert houses.

This is part of Lawrence Shubert Lawrence Jr.'s program of refurbishing everyone of the 23½ theatres on Broadway, in Boston, Chicago, Philly and Cincinnati. (The 50% denotes the joint ownership with Irving Berlin in the Music Box, New York).

Lawrence and his g.m. Alvin Cooperman keyed the new public relations approach by the largest U.S. theatre chain to the 50th anni of Shubert Alley which, in itself, was a departure since the freres heretofore shunned institutional advertising.

Lawrence Jr. and his aides are still reticent on the total overall cost of facelifting the various theatres prefering to point up it can range from $25,000 for one house and over $100,000 for another theatre which needed complete new powder and men's restrooms, strengthening of girders, backstage renovation, new seat covering and the like.

Shows Abroad

Four and a Tanner

London, Oct. 10.

Teamwork, in association with Michael Codron, presentation of a revue without intermission (19 scenes) by Tony Tanner. Staged by Tanner; music and arrangements, Neville McGrah; additional material, Donald Webster; visual consultant, Patrick Libby; musical director, Ray Holder. Features Tony Tanner, Joyce Grant, Barbara Leigh, Sheila Falconer, Alan Edwards. Opened Oct. 9, '63, at the New Arts, London; $1.50 top.

Presuming there is a public willing to stay up late to catch a revue which starts at 10:45 and goes on, without intermission, until midnight, it deserves stronger diet than this mildly entertaining effort devised by Tony Tanner.

Several of the sketches had exposure in a nabe situation more than a year ago, and they are barely strong enough to stand up for a second viewing. The main weakness with the presentation is that the material hardly matches the talents of the cast. There are a couple of amusing sketches, but very little in the way of satirical bite. There is also an attempt at originality in subject matter, though it does not always come off.

Tanner has staged the 19 items at a terrific lick, thereby giving the production pace and verve. He also wrote many of the sketches and lyrics as well as playing a lead role effectively. Joyce Grant stands out as a promising comedienne, and sustains three solo items with a fair dose of humor. Barbara Leigh is a lively chirp and Sheila Falconer sings well and dances briskly. The cast is rounded off by Alan Edwards, who pulls his weight in a number of sketches.

The production is sponsored by an organization known as Teamwork, which is dedicated to encouraging young and lively talent.

The Princess Pocahontas

Glasgow, Oct. 9.

Stephen Mitchell (in association with Michael Manuel) presentation of musical comedy in two acts (20 scenes, 23 numbers), with book, music and lyrics by Kermit Goell, based on his own novel. Staged by Michael Manuel; choreography, Nelle Fisher; costumes, Pearl Binder; dance music arrangements, Ray Cook; lighting, Michael Northen; musical direction, Philip Martell; orchestrations, Peter Knight and Ken Thorne. Stars Anita Gillette, Terence Cooper; features Franklin Fox, Isabelle Lucas, Steve Perry, Michael Barrington, Peter Lawrence, Thomas Gallagher, Bernard Martin, George Hancock. Opened Oct. 8, '63, at the Alhambra Theatre, Glasgow; $2 top.

Tom Savage ..... Steve Perry
George Cassen ..... Stanley Fleet
Capt. Newport ..... Barnard Martin
Capt. Dale Wingfield ..... Michael Barrington
Archer ..... Edward Sage
Rev. Whittaker Hunt ..... Peter Lawrence
Radcliffe ..... John Harvey
George Percy ..... Michael Garson
Gosnold ..... Joe Sealy
Capt. John Smith ..... Terence Cooper
Winnuska ..... Isabelle Lucas
Rawhunt ..... Thomas Gallagher
Powhatan ..... George Hancock
Pocahontas ..... Anita Gillette
Sally Gates ..... Paula Levens
Julie Gates ..... Jill Donohue
John Rolfe ..... Franklin Fox
William Savage ..... Joe Sealy
Molly ..... Beth McDonald
Kate ..... Gillian Ashby
King James ..... George Hancock
Queen Anne ..... Christene Palmer
Major Domo ..... Bernard Martin
Court Painter ..... Peter Lawrence
Thugs ..... Michael Garson, John Harvey

Indian Girls, Braves, English Settlers, Colonists, Courtiers, Revellers: John Bohea, Colin Couch, Stanley Fleet, Michael Garson, John Harvey, Len Maley, Richard Morris, Donald McAlpine, Steve Patrick, Ken Robson, James Robertson, Edward Sage, Joe Sealy, John Walsh, Gillian Ashby, Natasha Ashton, Beryl Braham, Jill Donohue, Patricia De Dulin, Barbie Hills, Paula Levens, Carol Lucy, Beth McDonald, Christene Palmer, Elisabeth Troy, Betty Wheeler.

Musical numbers: "The First Landing," "Gold," "She Fancied Me," "Free As a Bird," "You Have to Want to Touch Him," "Too Many Miles from London Town," "London Bridge Is Falling Down," "I Love You, Johnny Smith," "Once He Kissed Me," "She Fancied Me" (reprise), "Things," "Virginia," "Deer Dance," "Oranges and Lemons," "I Have Lost My Way," "Give Me a Sign," "Like My True Love Grows," "Yes, I Love You," "Gotta Be Fit for a Princess," "You Can't Keep a Good Man Down," "Masque of Christmas," "I Have Lost My Way" (reprise), "Free As a Bird" (reprise).

"The Princess Pocahontas," breaking in here prior to London seems an interesting offbeat show with a dearth of good tunes, a worthwhile cast, and a standout performance by Anita Gillette in the name role of the American Indian tomboy princess who married an Englishman and found herself at the Royal Court of England as a curiosity.

The colorful story is by Kermit Goell, based on his own novel, and he has also supplied the music and lyrics. The show is in 20 scenes, not all of them lively, but with sufficient appeal to hold the customer interest. The amalgam of Virginian and London setting gives the producer scope for colorful scenes, ranging from American Indian villages and the riverside in Jamestown, Virginia, in the spring of 1607 to the Bell Inn in Ludgate, London.

The piece opens slowly, but quickly perks up with the arrival in the New World of a shipfull of men anxious to make quick fortunes and re-sail for England. An early dramatic moment is when the elfin-like Princess Pocahontas, played by Anita Gillette, throws herself across the body of the rebellious go-ahead Englishman, Capt. John Smith, and saves his life from her fellow-Indians.

The show owes much to the petite sprightliness of Miss Gillette, making her United Kingdom bow. Her acting has spirit and her singing is good. Terence Cooper, as the heroic Smith, the man she first loves but doesn't marry, brings a lusty power and virility to the swashbuckling role. His vocal powers are also heard to advantage in numbers like "Too Many Miles from London Town," "Virginia," the attractively English "Oranges and Lemons," and the catchy liile reprise, "She Fancied Me."

Isabelle Lucas, as the mother of Pocahontas, sings attractively with her stage daughter the song, "You Have to Want to Touch Him." Peter Lawrence, gabbing in Welsh accent as the cleric adds strength to the support cast. Steve Perry, Michael Barrington, Bernard Martin and Thomas Gallagher are also good.

Of the musical numbers, not all easily hummable or even worth remembering, the best are "Too Many Miles from London Town," "You Have to Want to Touch Him," and the catchy "She Fancied Me." Dance numbers owe much to the inventiveness of the choreographer, Nelle Fisher, and the bright costumes are designed by Pearl Binder. The whole is staged at a fairly brisk pace by Michael Manuel, who is also associated in the presentation with producer Stephen Mitchell.

"The Princess Pocahontas" though not by any means a world-beater, and, indeed, ponderous in parts, should nevertheless register via the novelty and international character of its story. It requires some pruning and tightening, but if for nothing else it rates welcome for bringing to the British scene the attractive and talented young Broadway singer-actress Anita Gillette. *Gord.*

The Last P. M.

Dublin, Oct. 1.

Elliman-Edwards-MacLiammoir presentation of two-act comedy by Conor Farrington. Staged by Hilton Edwards; costumes, Michael MacLiammoir; properties, Robert Heade. Opened Sept. 30, '63, at the Gaiety Theatre, Dublin; $2.94 top.

Intendant ..... George Green
Dr. Orthodox ..... Christopher Casson
Prime Minister ..... Robert Speaight
Mrs. Orthodox ..... Julie Hamilton
Stella ..... Meryl Gourley
Martha ..... Finula O'Shannon
Mr. Champ ..... Michael Mara
Adam ..... Patrick Bedford
Miner ..... Chris Curran
Clark Driver ..... Gerry Alexander
TV Announcer ..... James Murphy
Laura Glibe ..... Julie Hamilton
Patrick Root ..... Michael Mara
Gen. Figment ..... Chris Curran
Marshal Stanislaus Bodkin ..... George Green

Conor Farrington, an actor, has written a cautionary tale about the dangers of nuclear war, setting it in the mythical state of Cardoman balancing the ideologies of East and West in the 1990's. He has also decided that it should be presented in "the manner of the Classical Theatre of Cardoman," without scenery and with the Japanese Noh theatre convention of characters introducting themselves to the audience.

The effect is rather old-fashioned, a reminder of the avant garde productions of the 1930's. It must have seemed like old home week to Hilton Edwards, who was staging in this style in the early days of the Dublin Gate Theatre. "The Last P.M." allows the author to project through his characters, the conventional nuclear disarmament cliches, although his early idea of a moppet, presumably from outer space, anxious to get the whole world to Heaven before it sinned any more, has elements of comedy.

Robert Speaight is a standout as the Prime Minister of the mythical state, an opportunist politician who has been successful in maintaining peace and his personal comfort over a number of years. His per-

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Shumlin Urging Shortened Script Of Hochhuth's Drama Re Pius XII

Herman Shumlin who plans to produce Rolf Hochhuth's controversial play, "Der Stellvertreter," also known as "The Deputy" or "The Representative," left for Basle, Switzerland, over the weekend to huddle with the author. He wants Hochhuth to rewrite his play in German into a three-hour length, as against the original six hours, so as to circumvent the criticism voiced in London "that something must have been lost in the English translation."

By having Hochhuth do his own condensation and/or telescoping of scenes to bring it down to three hours, Shumlin feels that the American adaptation translation will thus not be subject to the same critical captiousness.

Shumlin is critical of the VARIETY story last week (see separate text of his piece).

Separately, Shumlin points to a N.Y. Times story last Thursday (17) from Rome captioned "Vatican Council Paper Decries Blaming of Jews in Jesus' Death" which includes these paragraphs in Milton Bracker's account:

"An explanation that has been advanced, without confirmation, for the possibility of open discussion of the document fairly soon is the Vatican's concern over the play 'The Deputy,' or 'The Representative,' both English versions of Rolf Hochhuth's play 'Der Stellvertreter.'

"The work assails the late Pope Pius XII for failure to denounce Hitler's destruction of 6,000,000 European Jews. It was recently produced in England, and the production led to the publication of a letter bythe present Pope Paul VI, written when he was Giovanni Battista Cardinal Montini, Archbishop of Milan.

"In the letter, Paul said that had Pius adopted an attitude of protest and condemnation, the result would have been futile and harmful, and would have led to reprisals and devastation.

"Eugene Cardinal Tisserant, dean of the College of Cardinals," continues Bracker's account in the N. Y. Times, "made a comment on 'The Deputy' yesterday to a rabbi from New York, the latter reported.

"The rabbi, Dr. William F. Rosenblum of Temple Israel, Manhattan, quoted the Cardinal as having said, 'I do not like (it) when the truth is not told, and you know that it (the play) is not the truth . . .'"

Vernon Duke Reclaims 'Lord Sewer Rat' Tuner As French Radio Piece

Hollywood, Oct. 22.

Vernon Duke has secured the rights to his 1951 score for "Lord Sewer Rat" from Edwin Lester, who had optioned the property several years ago, and is reactivating the show under his own auspices. Duke retained rights to the score, with lyrics by Francis Claude, when he fulfilled a commitment for Lester and the L.A. Civic Light Opera with "Zenda," now at the Philharmonic in a pre-Broadway production. Initially he had been commissioned to do the 1830 French romantic period musical by Paul Gilson, head of French radio. Composer is seeking French dramatist Jean Anouilh to do the book.

With "Zenda" opening at the Mark Hellinger Theatre on Broadway, Duke will have two shows playing in New York. Plans are now being finalized for an off-Broadway revival of "Cabin in the Sky," to star Nipsey Russell and Claudia O'Neill. Show has been slightly updated, with all of the "Uncle Tom" Negro talk eliminated and a new tune by Duke, "Livin' It Up," added to the score. Duke also did the lyrics on new tune, featured in second act. Arthur Whitelaw produces.

Capitol will record the original cast album of "Zenda," also will do some jazz albums and singles from the show. In its current run,

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$34,000 a Year in Aid From Ford to Santa Fe

Albuquerque, Oct. 22.

Santa Fe Opera has been awarded a $170,000 grant from the Ford Foundation. Some of the money will be used to provide a permanent administrative staff. John Crosby is managing director.

W. W. Hunker, president of the Opera Assn. of New Mexico, said the grant would not be used to lengthen the existing nine-week summer season or to add more productions.

Instead, it will be used to employ a few more artists and conductors each season, he said, to provide relief to the present heavy schedules of personnel in these departments.

Permanent administrative staff will be used to strengthen activities and technical work of the company.

The grant will be spread over a five-year period, providing $34,000 a year.

Living Theatre, Off-B'way Group, Closes in Hock

The Living Theatre, an avant-garde off-Broadway operation, has collapsed from financial malnutrition. Its 150-seat upstairs showcase on the outskirts of Greenwich village was shuttered last Thursday afternoon (17) by agents of the Internal Revenue Service on a claim against the legit venture for more than $23,000 in withholding and admission taxes.

Although the Living Theatre was granted non-profit status in 1961, its operators, Julian Beck and his actress-wife, Judith Malina, never followed up with the steps necessary for putting the project on a tax-exempt basis. Thus, with the spot in arrears on its payments, the IRS representatives took over by padlocking the boxoffice and placing identification tags on the theatre's physical equipment, which has been carted away for auction.

Beck, who acknowledged the tax claim, said that other monies are also owed by the operation, and he estimated the total indebtedness to be in excess of $50,000. Had the IRS agents not taken action, the Living Theatre would then have had to face eviction last night (Tues.) by Wyckoff-Bent Corp., the landlord of the premises in which the theatre is located. In order to retain residence, the off-Broadway enterprise would have had to pay $4,349 in back rent, plus an additional deposit of $3,500. There had been a previous threat of eviction last November, but it was averted.

It's asserted that in past years

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DICK WEAVER STARTS SEASON IN KINGSTON

Dick Weaver, who switched from pressagenting Broadway shows to promoting legit and concert bookings out-of-town, brought the first of four offerings this season in Kingston, N.Y., to the 1,559-seat Community Theatre, the Victor Borge show, Oct. 9.

Weaver also presented Borge last week at the 1,4227-seat high school auditorium in Poughkeepsie, N.Y., where he's also putting on an entertainment series. Besides Borge, the Weaver program includes the Jose Greco terp troupe and bus-and-truck companies of "A Man for All Seasons" and "A Funny Thing Happened on the Way to the Forum." He may add other motorized legit productions to his sked if details can be worked out.

The next city to be added to Weaver's growing area of operations is Red Bank, N.J., where he intends getting underway in the spring at the Walter Reade Carlton Theatre. Weaver started in the presentation field last year with a play and concert series at Smith College, Northampton, Mass.

Lili Darvas In An Apron

Former Hungarian legit actress Lili Darvas whose last Broadway play was "A Far Country" (which dealt with the life of Sigmund Freud) and who was married at one time to famed magyar playwright Ferenc Molnar, has gone into the home catering service. Assisting her is Mrs. Dorothy Callaway who has been with the Molnars for 21 years and learned European cooking from Miss Darvas' mother.

Luncheon and dinner parties will be serviced by the actress-turned-caterer, with accent on mittel-Europa cuisine which abounds in items such as paprika chicken, tarhonya, senf gurken, creme tortas, Pusztai casseroles and kindred items, all dominantly "a la Budapest."

Conn. Bard Fest Grossed $797,195, Best Season Yet

The American Shakespeare Festival's recently-concluded ninth season at Stratford, Conn., was the operation's best grosser thus far. Receipts of $167,690 for eight weeks of student performances before and after the regular 15-week season, on which there was a previously-reported gross of $629,505, brought the total take to $797,195, according to Herman Wolf, assistant to producer Joseph Verner Reed.

Paid admissions for the regular season topped 150,000 and student audiences from 10 states numbered more than 87,600. The repertory program for the semester comprised "King Lear," "The Comedy of Errors," "Henry V" and the festival's first non-Shakespearean entry, Bernard Shaw's "Caesar and Cleopatra."

UCLA Theatre Group Due With 'Brecht on Brecht'

"Brecht on Brecht," adapted and arranged by George Tabori, will be given its Coast preem by the Theatre Group in a production to be directed by William Allyn for Oct. 25-Dec. 1 presentation at the Humanities Building Auditorium of the Univ. of California Extension, Los Angeles. Appearing in presentation will be Dan Duryea, Nina Foch, Kim Hamilton, Kevin McCarthy and Dolores Sutton. Piano accompaniment will be provided by Don Abeny.

The show is to be presented by arrangement with the Greater N.Y. Chapter of the American National Theatre & Academy and Bertha Case, American representative for the Bertolt Brecht estate.

Acquires Hyde Park, N.Y., As Mate for Woodstock

M. Edgar Rosenblum, producer-owner of the Woodstock (N.Y.) Playhouse, has taken a longterm lease on the Hyde Park (N.Y.) Playhouse. He plans re-opening the theatre next summer and running it in conjunction with his Woodstock operation. Such a setup will enable Rosenblum to rehearse shows two weeks instead of six days, as in the past.

Besides regular legit offerings, there'll be a Monday night series of concerts, lectures and other special presentations at both locations.

Florence Legit Sked

Florence, Oct. 22.

Florence's Little Theatre will present this season John Osborne's "Martin Luther," though distasteful to Catholics, Lorca's "Don Perimplin," Brecht-Weill's "Seven Deadly Sins," Tucaret's "The Wise Man" and two Italian novelties, as yet unrevealed. The company will consist of 16 actors, with guest artists according to the necessities of each play. There will be a month of "Florentine Theatre" meaning local, vernacular plays in dialect, an exhibit of stage design and a drama school will be added to this season's activities.

For the past season the Piccolo Teatro gave 97 performances in town and 33 out of town. Intake has been $48,000 with a sale of 24,275 seats.

May Bowdlerize 'Virginia Woolf' To Lift South Africa Censor Ban; To Submit Cuts to Edward Albee

Johannesburg, Oct. 22.

In an effort to get a reversal of the recent banning of "Who's Afraid Of Virginia Woolf?" the Taubie Kushlick management, which is presenting the play in South Africa, wrote to the New York headquarters of the William Morris agency, representing the author, Edward Albee, to ask if the version of the drama, as presented in Boston, could be airmailed here for resubmission to the Board of Censors.

A reply received by Mrs. Kushlick's agent Ruth Hooper, written on behalf of Jack Hutto, who is handling the matter in New York, says, "I did not think there was a 'Boston Version,' and this was confirmed by Albee. I suggest you forward to me a list of changes or cuts required by the censors, and Albee will be glad to go over this list as soon as we receive it. If he approves the changes, he certainly would have no objection to you reopening the play."

A statement made last week by N. J. Le Roux, chairman of the Board of Censors in South Africa, mentions that a censorship precedent was established in the Republic two years ago when Brian Brooke's production of "The World of Suzie Wong," originally banned after intervention by Johannesburg's Chinese community was allowed to continue after certain cuts had been made. ("Suzie," incidentally, benefited

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D.C. Arena Stage Skeds Whiting's 'Devils' Preem

Washington, Oct. 22.

The Arena Stage's 1963-64 season of eight plays will include two premieres. The Washington theatre-in-the-round subscription campaign brought in 9,200 new ticket holders, boosting the total to 11,000.

Opening the theatre's 14th season Oct. 30 will be the American preem of John Whiting's "The Devils." It will be followed by "Battle Dream," by Herbert Boland, Nov. 27-Dec. 22.

Also on the schedule are: "Hotel Paradiso," Dec. 25-Jan. 19; "The Wall," Jan. 29-Feb. 23; "The Affair," Feb. 26-March 22; "Enrico IV," March 25-April 19; "Taming of the Shrew," April 22-May 17, and "Dark of the Moon," May 27-June 21.

Bob Preston Set For 1964 Season At Guthrie, Mpls.

Minneapolis, Oct. 22.

The Tyrone Guthrie Theatre has set Robert Preston for its acting company for second season starting May 4. Alan Schneider is already set to direct one play, "The Glass Menagerie." Guthrie and Douglas Campbell will stage other productions.

Although the management hasn't announced Preston's signing, the legit-film star himself revealed last week that he's committed to the local repertory theatre for its second season. George Grizzard, one of he leading players the first year, will also be on hand.

Preston, who has three completed pictures due for release in the next few months, is set to star on Broadway this fall in a comedy, "Nobody Loves an Albatross," presumably until the Guthrie season opens. Following the 22-week schedule here, he's committed for a Broadway musical, "Ben Franklin in Paris" for the fall in 1964.

The season will be 22 weeks, two more than this year, and the repertory, besides "Menagerie," will include "Henry V," "Saint Joan" and "Volpone." Campbell, for the first time with the company, will be acting as well as directing, and most of the first season's supporting company will be back. Non-returning leads the first year were Hume Cronyn, Jessica Tandy, Rita Gam and Zoe Caldwell.

KINGSLEY 'NIGHT LIFE' FOR VILLANOVA UNIV.

Sidney Kingsley will cooperate in the casting and directing of a presentation this semester at Villanova (Pa.) Univ. of a revised version of his play, "Night Life." The drama was an unsuccessful Broadway entry last season. The play will be one of 10—the others all new—to be offered in the university's unusually small Playbox Theatre over a period of 32 weekends during the academic year.

The venture, implemented by a group of advanced graduate students of drama, is termed a playwright's theatre and each performance is to be followed by an informal critique during which the audience will have an opportunity to question and criticize the playwright, director and actors. Richard A. Duprey, author of "Just Off the Aisle" and critic for the Philadelphia Catholic Standard & Times, as well as the Catholic World, is director of the program.

Other plays planned for production, besides the Kingsley work, include "The Switchboard," by Malcolm Marmorstein; "We Shall Have Larks," by Samuel Rulen; "The Gay and Burning Bridge," by David Rabe, and an undisclosed Shimon Wincelberg script.

Berlin Festival Charges Edward Albee Betrayal On Priority to 'Woolf'

Berlin, Oct. 22.

Another new concert hall, this one costing $4,250,000, has been added to the longhair world. Inaugural constituted the farewell event of the recent West Berlin annual (13th) art fair or festwochen. Performing was the Berlin Philharmonic conducted by Herbert von Karajan.

Fair itself ran 17 days, ranged from artistic hits to nosedives. Drama topped opera. Ballet was neglected but overall the impression was worthwhile.

John Osborne's "Luther" was offered at Erwin Piscator's Freie Volksbuehne. Friedrich Hebbel's classical tragedy "Judith" at Schiller Theater and "Who's Afraid of Virginia Woolf?," by Edward Albee at Schlosspark Theatre were other events.

Boleslav Barlog, head of the City-owned Schiller and Schlosspark Theatres, who staged "Woolf," displayed at a press conference a folder which, he said, contained the contract promising Berlin the European premiere of the Albee drama which actually went to stockholm. Said Barlog: "We have been betrayed. I want to make clear that it was Edward Albee himself who pledged us the world premiere out of gratitude after his local success of 'The Zoo Story.' We know, of course, that ingratitude is the way of the world. But we're somewhat disappointed."

If measured by the applause, Brendan Behan's "The Hostage" was the most successful presentation of a West German ensemble in Berlin. This play was performed by the Theater of Freie Hansestadt Bremen and staged by Peter Zadek.

In all, five W-German ensembles came to the city. The other four "Medea", tragedy by Euripides, presented by Schauspielhaus Duesseldorf—a fine success, especially for Maria Wimmer in the lead; Shakespeare's "Othello" presented by Kammerspiele Munich—a big success, especially for Fritz Kortner who staged this; Alfred de Musset's "Les Caprices de Marianne" presented by Theater der Stadt Baden-Baden, also a definite success, and "Christopher Columbus" by the late Paul Claudel, presented by Buehnen der Stadt Essen (which Jean-Louis Barrault staged three years ago there), also an above-average presentation. The guest performances of the W-German ensembles were one of the plus points about this year's Festwochen.

Producer of 'Deputy' Files Rebuttal

By HERMAN SHUMLIN

It was a matter of amazement to me to see on Page 56 of VARIETY's issue of Oct. 16, a two-column article about "The Deputy," the play which I am producing this season on Broadway which began with four paragraphs of italicized editorial comment attacking the play. Since I was a reporter on The Clipper many years ago, before VARIETY took it over, my admiration for the honesty, the clear advocacy of freedom of the stage, the dislike of phoniness and falsity of VARIETY has never once been changed. Now for the very first time I read in VARIETY an attack which can only be intended to work against the presentation of a play, but I am saddened to see, an attack which is based upon untrue statements. It is natural, and to be expected that such a play as "The Deputy" must meet with attacks, for the very simple reason that it attacks the late Pope Pius XII. I would think, however, that VARIETY would be interested in searching out the truth about the play before attacking it.

VARIETY said, in its editorial italics "Hochhuth (the author) *pretends* that his play is based on fact, but his facts have *repeatedly been refuted* by Catholic prelates, as several times quoted in detail by VARIETY." (The underlinings are mine.) I think you should know that no voice has yet been raised, Catholic or otherwise, which denied the truth of the statement that Hochhuth makes in his play, i.e., that Pope Pius XII *never once said anything against the killing of* 6,000,000 *Jews by the Nazis.*

I would like to bring Catholic voices in as evidence. On July 13th, on the Sunday morning NBC program "Inquiry" there was a Catholic program which bore the title "The Defamation of Pope Pius XII by the play 'Der Stellvertreter'." (That is the German title of "The Deputy.") On this program were the following, all Catholics: Father John Sheerin, Father James Lloyd, Barrett McGurn, Peter White.

All of these speakers clearly and simply agreed that Pope Pius had remained silent. I have a tape recording of the program and I quote the words of Mr. McGurn: "In 1946 when we covered the Consistory in which he named the 32 Cardinals he astonished me—I was a young reporter there at the time—he astonished me by saying to the Cardinals at the end of the Consistory, 'There's one thing I want to talk about now. I want to explain why I was silent during the war.' Obviously it was very much on his mind. I was amazed that he felt a very real need to explain why he was silent during the war. He did feel a problem."

The program largely concerned itself with trying to give reasons, *why* the Pope was silent, and also criticizing a certain aspect of the treatment by Hochhuth of the character of the Pope with regard to his interest in financial matters.

I would like now to quote from the N.Y. Times of Oct. 17th, from a dispatch from Rome which was on the front page of the paper. The headline of this story was "Vatican Council Paper Decries Blaming of Jews in Jesus' death." The story dealt with the historically important Ecumenical Council now taking place and reported that "an official document is ready for distribution to the Roman Catholic churchmen attending the Council." This document declares that "hatred of and persecution of the Jews is abhorrent to the Roman Catholic Church and that those guilty of either merit the strongest possible repudiation." Later on in this report from Rome this is said:

"An explanation that has been advanced, without confirmation, for the possibility of open discussion of the document fairly soon is the Vatican's concern over the play 'The Deputy' or 'The Representative,' both English versions of Rolf Hochhuth's play 'Der Stellvertreter'."

Now, I submit that this report brings great honor to "The Deputy." I submit that in this tremendously important Council now going on in Rome, the possibility (and I have reason to believe that it is a probability) that this play has had this effect is a matter that should be of pride to everyone in the theatre; that, perhaps since "Uncle Tom's Cabin," the stage has not manifested its importance in the social fabric of life to this extent, and that this is a matter of honor.

I now wish to quote another Catholic, Father Dr. Willehart Eckhert, of Cologne, Germany, as quoted in the Koelnische Rundschau of April 29, 1963:

"And yet, despite all these faults (and Father Eckhert found a number of them in the play) the reader, if he is unprejudiced, finds the book fascinating and himself interested. Rolf Hochhuth holds you by the honesty of his struggle, the absoluteness of his ethics. Questions which this representative of the younger generation puts to the older are not put by him alone. They are truly the questions of all those young people who are still reflecting on the history of our times. Are these questions irrelevant, or must they be put? . . . His thesis is that Pope Pius was a frigid diplomat whose silence was not due to cowardice but calculation because he regarded Hitler as a tool in the struggle against Communism . . . It has been repeatedly stated that the basic thesis of the author, that a Papal protest might have saved the Jews, is unprovable. If it is necessary to protect Pope Pius XII against the reproach of frigid partisanship, the author deserves protection against certain unjustified criticism. We have not denied either the literary weaknesses nor the faults of historical interpretation. Be it permitted to point out now where Rolf Hochhuth is right . . . He emphasized that Pope Pius XII was one of the most highly intelligent persons of our times. He does not denigrate the personal charm of the Pope. And he certainly does not deny the charity and distress of mind of many priests and members of holy orders. . . .

"It is more than a mere gesture if he dedicates his play to the memory of two priests, Father Maximilian Kolbe and Prelate Bernard Lichtenberg. . . . True, Rolf Hochhuth considers the silence of the Pope of disastrous significance. That's why he is so bitter."

There are others I can quote, Catholics, laymen and priests, great men like Albert Schweitzer, about this play, but surely this should be enough to suggest to you that VARIETY owes to its history, and to its reputation of honor, a more careful approach to this play, to any play.

It is plain to me that whoever wrote the story which I am answering does not know the play, has never seen it, has never read it. Just as on the NBC program of July 13th, only one man of the four had read it. It is also true, throughout our modern history, that the big attacks against books are made by people who have not read them, against plays by people who have not seen them. Does VARIETY really wish to stand now as one of these overwilling censors? I sincerely hope not.

Off-Broadway Shows

(Figures denote opening dates)

Ballad Blmshire, Mayfair (10-15-63).
Blacks, St Marks (3-4-61).
Boys Syracuse, Theatre 4 (4-15-63).
Cages, York (6-13-63).
Color of Darkness, Writers Stg. (9-30-63).
Corruption, Cherry Lane (10-8-63).
Cromwell Plays, East End (10-2-63).
Desire Under Elms, Circle (1-8-63).
Fantasticks, Sullivan St. (5-3-60).
Ionesco Plays, Gate (9-17-63).
Mr. Simian, Astor Pl. (10-21-63).
Pinter Plays, Pocket (11-26-62); moved last night (Tues.) from the Provincetown.
Premise, Premise (11-22-60).
Riverwind, Actors Playhouse (12-12-62).
Six Characters, Martinique (3-8-63).

CLOSED

Best Foot, Stage 73 (4-3-63); closed Oct. 13 after 224 performances.
Brig, Living Theatre (5-15-63); closed last Wednesday (16).

SCHEDULED OPENINGS

Penny Change, Players (10-24-63).
Walk in Darkness, Mews (10-28-63).
Streets of N. Y., Maidman (10-29-63).
God, Man, You Baby, Midway (10-29-63).
In White America, Sher. Sq. (10-31-63).
Theatre of Peretz, Gate (11-5-63).
Burn Me to Ashes, Jan Hus (11-5-63).
Journey to Day, de Lys (11-6-63).
Immoralist, Bouwerie Lane (11-7-63).
Telemachus Clay, Writers (11-13-63).
Thistle in Bed, Gramercy (11-19-63).
Chase Bank, Theatre East (11-26-63).
Imaginary Invalid, Phoenix (11-26-63).
Shakespeare, Carnegie Hall (12-4-63).
Mother Courage, de Lys (1-15-64).

Who's With National Rep

The staff for the National Repertory Theatre touring venture includes Boris Bernardi, company manager; Robert Calhoun, production supervisor; William Armitage, stage manager; Helen Page Camp, assistant stage manager, and Mary Ward, advance pressagent.

National publicity is being handled out of New York by Solters, O'Rourke & Sabinson. Recent additions to the 20-member company include Fred Ainsworth, Clinton Anderson, Osceola Archer, Richard Bowler, Susan Carr, Pamela Gruen and Mary Hara.

Censored 'Woolf'

Continued from page 63

from the ensuing publicity, and went on from Johnnesburg to a successful tour of South Africa and Rhodesia). Le Roux added that the Board of Censors is willing to consider an amended version of "Who's Afraid of Virginia Woolf?"

The Kushlick management is now busy considering cuts that would be acceptable both to the Board and Albee. Miss Hooper will take these to Cape Town, where the Board has its headquarters, as soon as the script is ready for resubmission.

Meanwhile, Jerome Kilty and Cavada Humphrey (Mrs. Kilty), after holidaying in the Kruger National Park for 10 days, returned to Johnnesburg and were briefed on the latest situation. Kilty, who denounced the censorship publicly as a reprisal against Albee for requiring that audiences at the play be unsegregated, has indicated that he will go to Cape Town to await developments. The Kiltys are well known in South Africa by reason of their tour on the country in "Dear Liar," their dramatization of the George Bernard Shaw-Mrs. Patrick Campbell correspondence.

Okay in Philly and Pitt

During its Boston engagement recently, the touring edition of "Who's Afraid of Virginia Woolf?" underwent a number of deletions at the "suggestion" of the local censor, an appointee of the Mayor with implicit power of enforcement. Albee consented to the cuts.

There have been no reports of censorship in the play's subsequent engagements in Philadelphia and Pittsburgh. However, a scheduled booking later this season for the Auditorium, St. Paul, was cancelled by the local management to avoid possible offense to a segment of the public.

Quentin Reynolds

Continued from page 2

against Pegler and the Hearst organization. (Since then Pegler has had a falling-out with the N. Y. Journal-American and affiliated Hearst papers, not because of his continued attacks on the Roosevelts but when he also took off after William Randolph Hearst Jr. it was too much even for Richard E. Berlin, president of the Hearst Newspapers. Latter had always contended that, of all Hearst columnists, Pegler was least vulnerable legalistically—until, of course, Nizer's dramatic win in Reynolds' behalf, including a $175,000 cash award).

The curious turn of events lies in Reynolds, after having been so bravely defended by Nizer, taking umbrage at the dramatic version, a Broadway hit.

Reynolds made no bones about his attitude against the play on Barry Gray's WMCA (N. Y.) midnighter, also mentioning that Nizer "offered to cut me on a piece of it." To VARIETY Reynolds stated he didn't want any of the "dirty" money; that it disgusts him, etc.

To the statement that the play presents him most favorably; that the war correspondent's wife (Miss Peine)—neither are called Mr. or Mrs. Reynolds—is incidental. Reynolds read the script, and hints at some changes having been made, but he hasn't seen the play "nor do I want to."

Nizer will make no comment but friends state he is saddened by his client's reactions; one whom he believed to be a longtime friend, considering that both fought a brave fight together, to ultimate victory.

Shubert Alley Shorts

The **Brooks Atkinsons** spent last weekend at Durham, N.Y., to close their country home, Prink Hill . . . "The Beauty Part," by **S. J. Perelman**, has been published in a paperback acting edition by **Samuel French**, at $1.25 . . . "Luther," the text of the current Broadway drama by **John Osborne**, and a volume of two one-act plays, "The Sandbox" and "The Death of Bessie Smith," by **Edward Albee**, were published in paperback editions yesterday (Tues.) by the New American Library, at 60c each.

Frank McHugh, who returned to Broadway this week as successor to **David Burns** in "A Funny Thing Happened on the Way to the Forum," reveals that his brother, former legit stage manager **Eddie McHugh**, is now living in retirement in Sioux Falls, S.D. He's probably the only actor in town . . . **Tommy Morris**, in from the Coast to get an acting job in legit, is a member of the Screen Actors Guild, American Federation of Television & Radio Artists and the American Guild of Variety Artists, all affiliates of Actors Equity. He'll be freely admitted to the legit union as soon as he lands a stage job, but he's been stymied by the fact that agents won't send him around for casting and managements won't consider him for parts unless he has an Equity card.

Pressagent **Bob Ullman**, who's been writing the copy for the comedy teaser display ads for the off-Broadway revival of "The Boys from Syracuse," came up with an amusingly presumptious one last week, addressed to **"Jackie" (Mrs. Jacqueline Kennedy)**, The blurb referred to the First Lady's then-current visit to Greece and advised her to take in ancient Greece, also, by attending the show at the Theatre Four, N.Y. Although other New York dailies accepted the copy without question, the Times turned it down unless Ullman could obtain a clearance from the White House.

Shows On Broadway

Continued from page 62

Jennie

and direct as the recklessly adventurous first husband and Bailey, imported from London for the assignment, is suitable suave as the charming author who is taking the actress away from all that and is to help her to stardom by writing hit plays for her. Miss Shutta is believable as the heroine's sharp-tongued, warm-hearted mother.

Probably it doesn't signify anything much, but in the Moss Hart-Kurt Weill musical, "Lady in the Dark," of 23 seasons ago, Gertrude Lawrence sang a number called "The Saga of Jennie" and popularly known as "Jennie." It was better than this whole new show.

Hobe.

Phedre

S. Hurok (by arrangement with the Government of the French Republic) presentation of the Compagnie Marie Bell in Revival of the drama by Jean Racine. Staged by Raymond Gerome; decor and costumes, Jacques Dupont; musique concrete, Reymond Scheaffer. Stars Marie Bell; features Henriette Barreau, Tristani, Danielle Volle, Alain Lionel, Florence Ennery, Claude Giraud, Alain Cuny. Opened Oct. 20, '63, at the Brooks Atkinson Theatre; $7.50 top.

Marie Bell is a French institution such as no longer exists in the U.S. She is here for a two-week stand at the Racine standards, "Phedre" and "Berenice," and opened with the former. It is about as classic Greek as it is possible to present, each of the four main characters being provided with a companion against whom those long, long speeches are bounced. The costumes set and lighting are excellent in the Gordon Craig manner, and the supporting players are admirable in the nobility of their delivery as well as the aptness of their casting.

Only the star seems lacking in that last ounce of inner fire or personality needed to blast the 1677 play off the pad. Not since Margaret Anglin with her Antigone, Electra and Medea have we supported a classic drama card here (and in Canada) of the Marie Bell type.

Henriette Barreau has commanding presence as the plotting nurse, while Danielle Volle is petite, blonde and has flashes of genuine fire as the princess. Florence Ennery, a looker with little to do, is her companion. Alain Cuny, familiar from French films, contributes stature as the king and Alain Lionel gives inobtrusive support as the servant.

Claude Giraud, young and handsome, is the stepson with whom Phedre falls in love to provide the play with its tragic motive. Like Mlle. Volle, he should be a picture bet. Tristani, as his tutor and companion, drew a burst of applause opening night for the 10-12 minute speech describing his ward's death.

Starting with old-fashioned sonority and musical verse, the presentation could only descend to a sibilant whisper, not quite successfully on Mlle. Bell's part, or lift to thunderous denunciation. This happened repeatedly and so much screaming has not been heard on Broadway since Orson Welles, having sprained his ankle playing "King Lear," caught his foot in his wheelchair. *Leve.*

Vernon Duke

Continued from page 63

Duke is changing some areas, has put in a new opening production number and a new crossover song tagged "Presents."

Composer on Oct. 18 published his newest book, "Listen Here—A Study in Music Depreciation," in which he discusses what he terms the "demusicalization of a musical." Duke points out there is, today, no such thing as a musical comedy, noting "producers now are eliminating ballads because they break the pace." He also asserts, however, record companies object to loss of ballads because they have nothing on which to tie a hit and sell records. Composer also stresses, "There used to be a bugaboo about reprises, with one or two songs done several times throughout the show," notes today "the plot is more important and songs are overly integrated." He charges there are no composers anymore, but a team of stage craftsmen, "an army of experts—the orchestrator, arranger, who harmonizes, vocal arranger, dance arranger." While a composer is listed, these are the people who do the score and then "the composer either takes the credit or the blame."

Upcoming for Duke is performance Friday (25) by the Minneapolis Symphony of his "Ode to the Milky Way" and a new ballet for Roland Petit tagged "Lady Blue," which will star Zizi Jeanmaire.

Pitt's Legiters

Continued from page 1

the total number of TG-ATS entries here this season to nine.

The local Friends group was organized under the chairmanship of Mrs. Richard R. Pivirotto, wife of the president of Horne's department store here. The store has urged support of the TG-ATS offerings by including order blanks in mailings to its charge customers. The five-play subscription campaign was inaugurated last week at a meeting in Horne's Tearoom with Warren Caro, TG-ATS executive director, as principle speaker. Caro, incidentally, informed the audience that he narrowly escaped being on the helicopter that crashed recently in New York.

Other speakers at the Horne's conclave included Nancy Kelly (Mrs. Caro) and Sheppard Strudwick, who costar in the touring company of "Woolf," which was at the Nixon Theatre here last week; Mrs. Edith S. Stewart, vice-chairman of The Friends; Ralph Lycett, campaign organizer, and Mrs. Noel Riggs, local TG-ATS subscription secretary. The Nixon is the city's key showcase for touring productions.

B'way: 'Jennie' $85,166, 'Luther' 53G; 'Verb' $33,733, 'Ear and Eye' $28,814; 'Libel' $32,362, 'Spoon River' $18,963

Business was up for most Broadway shows last week. "Jennie," in four regular performances and four previews, was the top-grosser with its take cut by first and second-night press. Holding at capacity from the previous session were "Here's Love," with the gross reduced by theatre party commissions, "How to Succeed in Business Without Really Trying" and "Never Too Late."

Registering the biggest climb last week was "Spoon River," which went $5,977 over the previous frame's take. In the straight play category, the powerhouse leader again last week was "Luther." There were two closings last Saturday (19), "Semi-Detached," which had a run of 16 performances, and "The Advocate," which collapsed after eight performances.

The continuation of healthy business for the longrunning "Mary, Mary" has the trade speculating on how the opening of the film version tomorrow (Thurs.) at the Radio City Music Hall will affect the Broadway comedy. The situation is unusual, if not unprecedented.

Business was up Monday night (21) and the outlook for the current session is bullish.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net; i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Beyond the Fringe, Golden (R) (52d wk); 413 p) ($7.50; 799; $34,874). Previous week, $22,067.

Last week, $25,050.

Case of Libel, Longacre (D) (2d wk; 12 p) ($6.90-$7.50; 1,101; $40,000) (Van Heflin, Sidney Blackmer, Larry Gates). Previous week, $26,915 for four performances and four previews.

Last week, $32,362 with parties.

Chips With Everything, Plymouth (D) (3d wk; 23 p) ($6.90-$7.50; 1,084; $43,865). Previous week, $22,074.

Last week, $23,525.

Enter Laughing, Miller's (C) (32d wk; 253 p) ($6.90-$7.50; 940; $30,200) (Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, $23,543.

Last week, $24,574.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (76th wk; 607 p) ($8.60-$9.40; 1,334; $65,096) (Zero Mostel). Previous week, $55,286.

Last week, $55,453. Jerry Lester is subbing for Mostel who began a two-week sabbatical following the evening performance last Saturday (19).

Here's Love, Shubert (MC) (3d wk); 20 p) ($9.60; 1,453; $71,205). Previous week, $68,819 with parties.

Last week, $67,630 with parties.

How to Succeed in Business Without Really Trying, 46th St. (MC) (106th wk; 841 p) ($9.60; 1,342; $66,615). Previous week, $67,474.

Last week, $67,514.

Irregular Verb to Love, Barrymore (C) (5th wk; 37 p) ($6.90-$7.50; 1,079; $44,124) (Claudette Colbert, Cyril Ritchard). Previous week, $33,033 with parties.

Last week, $33,733 with parties.

Jennie, Majestic (MC) (1st wk; 4 p) ($9.60; 1,655; $91,714) (Mary Martin).

Opened last Thursday night (17) to two favorable reviews (Chapman, News; McClain, Journal-American) and four unfavorable (Kerr, Herald Tribune; Nadel, World-Telegram; Taubman, Times; Watts, Post).

Last week, $85,166 for four performances and four previews.

Luther, St. James (D) (4th wk; 29 p) ($6.90-$7.50; 1,609; $61,095) (Albert Finney, Kenneth J. Warren, John Moffat, Peter Bull, Glyn Owen, Frank Shelley). Previous week, $50,711 with parties.

Last week, $53,087 with parties.

Mary, Mary, Hayes (C) (137th wk; 1,092 p) ($6.90-$7.50); 1,164; $43,380) (Patricia Bosworth, Murray Hamilton, Michael Evans). Previous week, $30,910.

Last week, $32,154. Tom Helmore is subbing this week for Evans.

Never Too Late, Playhouse (C) (47th wk; 375 p) ($6.90-$7.50; 944; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $37,453.

Last week, $37,443.

Oliver, Imperial (MD) (41st wk; 329 p) ($9.30; 1,450; $71,977) (Clive Revill, Georgia Brown). Previous week, $54,665.

Last week, $59,435. Robin Ramsay subbed last week for Revill who was out ill with an infected throat.

Private Ear and Public Eye, Morosco (D) (2d wk; 13 p) $6.90-$7.50; 999; $41,827) (Geraldine McEwan, Barry Foster, Brian Bedford, Moray Watson). Previous week, $18,011 for five performances.

Last week, $28,814 with parties.

Rehearsal, Royale (D) (4th wk; 32 p) ($6.90-$7.50; 1,050; $43,908) (Keith Michell, Coral Browne, Alan Badel, Adrienne Cori, Jennifer Hilary). Previous week, $35,415 with parties.

Last week, $31,939 with parties.

She Loves Me, O'Neill (MC) (26th wk); 207 p) ($8.60; 1,047; $53,700) (Barbara Cook, Daniel Massey, Barbara Baxley). Previous week, $40,957.

Last week, $42,685

Spoon River, Booth (DR) (3d wk; 24 p) ($6.90-$7.50; 766; $33,816) (Betty Garrett, Robert Elston, Joyce Van Patten, Charles Aidman. Previous week, $12,986.

Last week, $18,963.

Stop the World—I Want to Get Off, Ambassador (MC) (55th wk; 437 p) ($8.60; 1,121; $51,795) (Anthony Newley). Previous week, $34,616.

Last week, $33,899. Newley, Anna Quayle and the Baker Twins withdraw from the musical Nov. 2.

Tovarich, Winter Garden (MC) (30th wk; 240 p) ($9.20; 1,494; $71,795) (Jean Pierre Aumont). Previous week, $34,301.

Last week, $37,793. Eva Gabor joins the cast at the matinee today (Wed.) in the costarring assignment from which Vivien Leigh withdrew two weeks ago. The role has been handled the last fortnight by Joan Copeland.

Who's Afraid of Virginia Woolf? Rose (D) (54th wk; 426 p) ($6.90-$7.50; 1,162; $46,845) (Uta Hagen, Arthur Hill, Ben Piazza) (matinee company costars Haila Stoddard, Donald Davis). Previous week, $28,163.

Last week, $29,082.

CLOSED LAST WEEK

Advocate, ANTA (D) (1st wk; 8 p) ($6.90-$7.50; 1,214; $50,340) (James Daly).

Opened Oct. 14 to three qualified approvals (Chapman, News; Coleman, Mirror; Watts, Post) and four negative notices (Kerr, Herald Tribune; McClain, Journal-American; Nadel, World Telegram; Taubman, Times).

Last week, $5,834. Closed Saturday (19) at an estimated loss of its entire $100,000 investment.

Semi-Detached, Music Box (C) (2d wk; 16 p) ($6.90-$7.50; 1,010; $40,000). Previous week, $9,832.

Last week, $9,056. Closed Saturday (19) at an estimated loss of its entire $100,000 investment.

OPENING THIS WEEK

Marie Bell and Her Company, Atkinson (Rep) ($6.90; 1,088; $43,000). S. Hurok presentation, by arrangement with the Government of the French Republic, of French troupe in performances of two Jean Racine tragedies, "Phedre" and "Berenice"; opened two-week engagement Sunday night (20).

Rainy Day in Newark, Belasco (C) ($6.90-$7.50; 1,008; $40,000) (Eddie Mayehoff, Dody Goodman, Zachary Scott, Mary McCarty). Roger L. Stevens presentation of play by Howard Teichmann; opened last night (Tues.).

Barefoot in the Park, Biltmore (C) ($6.90-$7.50; 936; $40,000) Elizabeth Ashley, Robert Redford, Mildred Natwick, Kurt Kasznar). Saint Subber presentation of play by Neil Simon; opens tonight (Wed.).

110 in the Shade, Broadhurst (MC) ($8.80-$9.40; 1,186; $57,000) (Robert Horton, Inga Swenson, Stephen Douglass). David Merrick presentation of musical version of N. Richard Nash's play, "The Rainmaker," with book by Nash, music by Harvey Schmidt and lyrics by Tom Jones; opens tomorrow night (Thurs.).

OTHER THEATRES

Beck, Broadway, Cort., 54th St., Hellinger, Hudson, Little, Lunt-Fontanne, Lyceum, Ziegfeld.

Living Theatre

Continued from page 63

the Living Theatre has received about $100,000 from supporters, including small foundations. Beck also claims that the last production, "The Brig," had been making an operating profit or breaking even since mid-August. The potential weekly capacity at the house was $4,200, but the gross reported for four performances played prior to the theatre's closing last Thursday was only $485. The weekly payroll for 17 performers and staff of 10 is said to have been $1,000, an average $37 per person.

The group, which made two summer trips to Europe in recent years, was most successful with its production of "The Connection," a drama about dope addicts. Some of its reputation was probably based on its crude, if not obscene, language. This play and "The Brig" are among 23 major productions presented by the Living Theatre in New York. Following the shutdown of the theatre, Irving Maidman, who operates a string of off-Broadway houses, offered his Masque Theatre to the group on a rent-free basis.

Beck, who began a sit-in with his wife at the theatre following its seizure, succeeded in presenting a performance of "The Brig" at the house Saturday night (19). He managed to round up the cast and to sneak in a small number of patrons. Federal agents and city police, who were keeping prospective customers from entering by regular doors, made no attempt to halt the performance. However, they asked the cast and the audience to leave after the final curtain.

A number refused to leave and Miss Malina threatened to jump out of a second-floor window. A near-riot broke out and the police arrested 16 men and nine women. Of those, 21 were released on their own recognizance and four others on bail of $500 each. The bail applied to Beck, Carl Einhorn, the theatre's boxoffice attendant, William Shari, an actor, and Miriam R. Levene, who was identified as a narcotics addict whose appearance in court could not be guaranteed without bail.

A Federal Court hearing on charges against those arrested of "willfully" impeding Federal officials in the performance of their duties was adjourned from last Monday (21) to Nov. 4. Conviction carries a maximum penalty of $5,000 and three years imprisonment.

Beck, Einhorn and Shari have records of arrests for demonstrations on behalf of civil rights and pacifist causes. Beck and his wife, incidentally, are leaders of a movement called "General Strike for Peace" which they directed from their theatre.

Additions to the cast of "One Flew Over the Cuckoo's Nest," which will have costumes by **Noel Taylor,** include **Paul Huber, Arnold Soboloff, Astrid Wilsrud, Fiddle Viracola, Charles Tyner, Leonard Parker, Lincoln Kirkpatrick, Michi Kobi, K. C. Townsend, Wesley Gale, Milton J. Williams, Bill Gleason** and **Clifford Cothron.**

'Succeed' $110,124 for 11 in Dallas; 'Stop' 57½G, Cincy; 'Black' 18G, Bost.; 'Seasons' 37G, 'Fringe' $25,242, Chi

The road last week was generally in the meagre-to-moderate range. Notable boxoffice exceptions were "How to Succeed in Business Without Really Trying" in Dallas, "Zenda" in Los Angeles, "The Girl Who Came to Supper" in Toronto and "Stop the World—I Want to Get Off" in Cincinnati.

"Zenda," incidentally, has cancelled a Broadway booking for Nov. 26 at the Hellinger Theatre. The musical continues in L.A. through Nov. 9 and then moves to the Civic Theatre, Pasadena, for a final week of performances Nov. 11-16.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BOSTON

Black Nativity, Shubert (MD-RS) (1st wk) ($5-$5.50; 1,717; $59,000). Opened tour here Oct. 14 to unanimously enthusiastic notices (Adams, Globe; Guidry, Monitor; Harris, Herald; Maloney, Traveler; Norton, Record American).

Last week, $18,059.

CHICAGO

Beyond the Fringe, Studebaker (R-RS) (2d wk) ($5.50-$6; 1,200; $35,000). Previous week, $24,294 with Theatre Guild-American Theatre Society subscription.

Last week, $25,242 with TG-ATS subscription.

Man for All Seasons, Blackstone (D-RS) (4th wk) ($5.50-$5.95; 1,447; $42,500) (William Roderick, George Rose, Bruce Gordon). Previous week, $35,662 with TG-ATS subscription.

Last week, $37,163 with TG-ATS subscription.

CINCINNATI

Stop the World—I Want to Get Off, Shubert (MC-RS) ($6; 2,050; $74,542) (Kenneth Nelson, Leslie Stewart). Previous week, $43,734 with TG-ATS subscription, Ford's, Baltimore.

Last week, $57,578 with TG-ATS subscription.

CLEVELAND

Never Too Late, Hanna (C-RS) (2d wk) $5; 1,515; $38,000) (William Bendix, Nancy Carroll, Will Hutchins). Previous week, $27,776 with TG-ATS subscription.

Last week, $25,556.

DALLAS

How to Succeed in Business Without Really Trying, State Fair Music Hall (MC-RS) (3d wk). Previous week, $83,454 for 10 performances.

Last week, $110,124 for 11 performances.

DETROIT

Sound of Music, Fisher (MD-RS) (2d wk) ($5; 2,081; $61,000) (Barbara Meister, John Myhers). Previous week, $43,304 with Fisher Playgoer subscription.

Last week, $48,842.

LOS ANGELES

No Strings, Orpheum (MC-RS) (1st wk) ($6-$6.50; 2,213; $81,500) (Howard Keel, Barbara McNair). Previous week, $26,700, Music Hall, Kansas City.

Last week, $37,093 for seven performances with TG-ATS subscription.

Zenda, Philharmonic (MC-T) (4th wk) ($6.25-$7; 2,670; $85,000) (Alfred Drake, Anne Rogers, Chita Rivera). Previous week, about $76,500 with Civic Light Opera Assn. subscription.

Last week, about $77,100 with CLO subscription.

NORFOLK

How to Succeed in Business Without Really Trying, Center (MC-RS-3d Co.).

Last week, $41,155 for opening date of tour for this company.

PHILADELPHIA

110 in the Shade, Shubert (MC-T) (3d wk) ($6.60-$7.50; 1,878; $73,382) (Robert Horton, Inga Swenson, Stephen Douglass). Previous week, $49,340 with TG-ATS subscription.

Last week, $42,155.

Rainy Day In Newark, Walnut (C-T) (2d wk) ($4.80-$5.40; 1,349; $41,000) (Eddie Mayehoff, Dody Goodman, Zachary Scott, Mary McCarty). Previous week, $7,543.

Last week, $11,488.

Seidman and Son, Locust (C-RS) (2d wk) ($4.50-$5; 1,418; $41,641) (Sam Levene). Previous week, $26,628 with TG-ATS subscription.

Last week, $27,205 with TG-ATS subscription.

Thousand Clowns, Forrest (C-RS) (1st wk) ($5.40-$6; 1,766; $52,000) (Dane Clark, Margaret O'Brien). Previous week, $12,569, Shubert, New Haven.

Opened here Oct. 14 to three affirmative notices (Gaghan, News; Murdock, Inquirer; Schier, Bulletin).

Last week, $27,205 with TG-ATS subscription.

PITTSBURGH

Who's Afraid of Virginia Woolf? Nixon (D-RS) ($5-$5.50; 1,760; $50,000) (Nancy Kelly, Sheppard Strudwick) (matinee company costars Michaele Myers, Kendall Clark). Previous week, $47,006, Forrest, Philadelphia.

Opened here Oct. 14 to two raves (Fanning, Post-Gazette; Monahan, Press).

Last week, $31,025 with TG-ATS subscription.

ST. LOUIS

Camelot, American (MC-RS) (2d wk) ($7; 1,863; $73,697) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, $41,760.

Last week, $34,038. Understudy Jan Moody subbed for the ailing Miss Grayson.

TORONTO

Girl Who Came to Supper, O'Keefe (MC-T) (1st wk) ($6; 3,211; $86,835) (Jose Ferrer, Florence Henderson). Previous week, $68,773, Colonial, Boston.

Opened here Oct. 15 to one qualified approval (Whittaker, Globe and Mail), one so-so notice (Evans, Telegram) and one pan (Cohen, Star).

Last week, $68,743 for seven performances with TG-ATS and O'Keefe Centre subscription.

WASHINGTON

Barefoot in the Park, National (C-T) (3d wk) ($4.50-$5.75; 1,673; $48,625) (Elizabeth Ashley, Robert Redford, Mildred Natwick, Kurt Kasznar). Previous week, $34,720.

Last week, $37,899.

SPLIT-WEEK

My Fair Lady (MC-BT) (Leland Howard, Gaylea Byrne). Previous week, $38,507, Shubert, Detroit.

Last week, $20,687 for four performances Monday-Wednesday (14-16) Auditorium, Flint, Mich., and $16,683 for four performances Thursday-Saturday (17-19) Murat, Indianapolis.

UNREPORTED

(Included below are productions with guaranteed dates on which grosses cannot be accurately figured.)

Camelot (MC-BT), split-week.

Circle in the Square (D-BT), split-week.

Man for All Seasons (D-BT), split-week.

Mary, Mary (C-BT), split week.

National Repertory Theatre (Rep-RS), split week.

Thousand Clowns (C-BT), split-week.

Morton Gottlieb and **Helen Bonfils,** producers of the current Broadway presentation of "Chips With Everything," will team up again next season with **Arnold Wesker** and **John Dexter,** the play's author and director, respectively, for a Broadway presentation of "The Kitchen."

Dance Reviews

Martha Graham

B. de Rothschild Foundation presents Martha Graham and her dance company, Bertram Ross, Helen McGehee, Ethel Winter, Robert Cohan, Linda Hodes, Yuriko, David Wood, Mary Hinkson, Gene McDonald, Robert Powell, Richard Gain, Clive Thompson, Peter Randazzo, Dudley Williams, Takako Asakawa, Juliet Fisher, Carol Fried, Phyllis Gutelius, Noemi Lapzeson. Robert Irving, conductor; lighting by Jean Rosenthal, produced by Gertrude Macy. Lunt-Fontanne Theatre, Oct. 13 for 2 weeks. $5 top.

Martha Graham, the prophetess who has been without sufficient honor in her own country, came into her own at the Lunt-Fontanne before a posh standing-room, standing-ovation audience that knew at last—having been told so by similar audiences in England, Scotland and Europe—that here was the foremost contemporary (and probably all-time) creator of modern dance.

Graham dancers have always been good; now they seem to have caught fire from all that continental whoop-de-doo and are performing with dancing skills and interpretive communication which exceed anything seen in this field until now.

Joan of Arc "Seraphic Dialogue" was a happy opener with the blonde Ethel Winter a beautiful dancer dancing beautifully. As her other selves, Yuriko (Maid), Helen McGehee (Warrior) and Linda Hodes (Martyr), projected the three faces of the heroine, while Bertram Ross (St. Michael), was assisted by Juliet Fisher and Phyllis Gutelius as Sts. Catherine and Margaret. Noguchi's set pieces, constructed of brass rods, were an artistic high in room-dividers.

Remaining two dances were N.Y. debuts. "Secular Games," another astringent title, was a Greek fame of catch without story line, well played out by the ensemble. The "set" by Jean Rosenthal, who otherwise contributed her special, luminous brand of lighting, consisted of three thick ropes hanging from the flies. Marion Kinsella designed six large spools, used as platforms by the dancers.

Large canvas of the evening was "Legend of Judith," based on the Biblical story of the young widow who saves the town of Bethulia by dancing for, seducing and then beheading the enemy captain, Holofernes. Miss Graham made her sole appearance of the evening as "a kind of Judith," in whose mind the legend takes place. Only slightly less supple than in the past, she does her amazing high fan kicks and conveys all of the conflicting emotions of the tortured woman with great subtelty and dramatic force despite that mask-like face. The inobrusive music, commissioned by The Chamber Music Society, Tel Aviv, was composed by Mordecai Seter. Bertram Ross danced the difficult role of Holofernes, with its spectacular severed-head exit. He was also the young bridegroom, to Linda Hodes' young Judith, while Helen McGehee and Robert Powell were "The Teller of the Tale" and "The Listener." David Wood and Yuriko made an exotic pair as Nebuchadnezzar and his courtesan and a trio of male dancers, Robert Cohan, Gene McDonald and Richard Gain were effective as archangel-messengers with Loie Fuller-like long sleeves and portable stained-glass window frames.

Special orchestra was conducted by Robert Irving, an ideal man for this work, effecting optimum liaison between pit, stage and audience.

At the conclusion of the performance Miss Graham received an affectionate ovation which went on for 15 or 20 minutes. *Leve.*

Fantasy

(N.Y. Ballet)

New John Taras work, offered during final week of New York Ballet's fall season, starts as a romantic nocturne but switches to nightmare in which male dancer is set upon and destroyed by his partner and her assistant harpies. If "The Cage" is in the idiom of Paul Klee or Abner Dean cartoons, "Fantasy" is sheeer Charles Addams.

Throughout the 25-minute ballet, two other couples (Carol Sumner-Robert Rodham and Marlene Mesavage-Earle Sieveling) leap and love, unaware of the black widow spider affair between Edward Villella and Patricia McBride which is alternating onstage with them.

Villella has one of the hardest male dancing roles in recent memory and handles it most capably. His partner and 10 young witches not only beat him to death, but they tear his nice new shirt. Miss McBride conveys the needed ambivalence as the gal with both charm and cruelty although the choreographer never makes it quite clear whether the horror is really happening or if it is all in the mind of the man. Music, from Franz Shubert, fits well and was orchestrated by Felix Mottl. "Fantasy" has enough good dancing, mixed with sensation, to be a novel addition to the New York Ballet repertoire. *Leve.*

Collages

London, Sept. 27.

Linnit and Dunfee (by arrangement with Hugh Wontner) presentation of a two-act (16 scenes) dance revue. Director and choreographer, Gillian Lynne; lighting, Michael Northern; sets, Patrick Libby and Bernard Sarrow; musical director, Anthony Bowles. Opened Sept. 24, '63, at the Savoy Theatre, London; $3.50 top. With Gillian Lynne, Tony Tanner, Sheila Falconer, David Boswell, Nicholas Chagrin, Noel Hanlyn, Bill Harvey, Leon Pomeranetz, Patty Burgess, Ann Frost, Janeen Kells, Judith Paris, Louanne Richards, Regina Weston.

After a kindly reception at the Edinburgh Festival, this dance revue has arrived in London for a limited three-week engagement. Its novelty value may intrigue dance fans, but its achievement is too uncertain to draw large audiences.

Gillian Lynne, who once danced with the Royal Ballet, has devised an uneven and scrappy terpalog, in which the steppers are occasionally interrupted by mime from Tony Tanner. Tanner, small, neat, volatile, and electric in personality, is the undisputed success of the evening. His bits of mime may derive heavily from Marcel Marceau, but he scores as wistful wife-hunter at a marriage bureau and as a ludo-player in the most pointed dance interlude of the show.

Miss Lynne herself is sultry and energetic at the head of an agile dance team, which as yet lacks precision. Her choreography, however, which ranges through jazz-type gambols in the Jerome Robbins tradition and heavier mood pieces with titles like "Symbol" and "Dark Influence," lacks a certain style.

Sheila Falconer, a gamine type, is vivacious throughout, but the chief drawback of the whole conception is that balletic dancing has a limited capacity for wit and comment. On its own, it lacks sufficient variety for a revue.

The set—a structure of steel scaffolding—was okay, and the music, under Anthony Bowles, was spiky *Otta.*

Children's Play Contest

The Jewish Theatre for Children is offering a prize of $1,000 for the best full-length play for juves in English on a Jewish theme in its eighth annual Golden Pen Playwriting Contest. The deadline on the submission of manuscripts is next May 15.

Concert Reviews

Koutev Bulgarians

Columbia Artists Management presentation of Bulgarian National Ensemble (75). Philip Koutev, founder-director. Opened Oct. 6, '63, at Philharmonic Hall, N. Y.; $6 top.

Here's another in the run of ethnic singing-dancing groups, a standard booking on the U.S. concert platform in the past 10 years. Such shows draw people who never go to concerts and, judging by their behaviour in some instances, never go to theatres either. Hence the trick in bringing them, and their money, into the boxoffice fold is worthy of respect.

As an entertainment, these Bulgarians are subject to a criticism common to most folklore troupes, to wit, they are very repetitious. The routining is slow. The showmanship is almost without guile, and therefore lacks variety and force. True, there are a few highlights, such as the first act climactic wine festival bit and, in the second act, the Macedonian Suite dance, similar to interludes presented here previously by Yugoslavians and Greeks.

A main value is the lovely native costuming. Another consideration for audiences under the sway of nostalgia for the homeland are the numbers, some 36 girls, some 12 musicians, plus the dancers. It is nostalgia alone which can explain and justify in a sophisticated concert hall and at $6 top the singularly flat folk tunes played both by the orchestra and the Bulgarian-style bagpipes. They are not the least of the many stage-waits, awkward entrances and exits.

Above all, this ensemble cries for stars, individuals of standout talent or personality. Instead there is a certain village social club quality. Again, that may be fine for the Balkan-oriented folk who will buy tickets on the eight-week tour. It may perhaps also be true that Philip Koutev has an authentic folkloric company, with no theatrical gimmicking. Ordinary seekers of entertainment would willingly settle for successful tampering with native simplicity for greater performance vitality. *Land.*

American Symphony-Stokowski

(CARNEGIE HALL, N.Y.)

Leopold Stokowski, virtually a legend in his own time, still possesses the magic and the mystery that first brought him musical fame more than half-a-century ago. Directing the American Symphony Orchestra, an orchestra of comparative tyros with a sprinkling of veterans, at Carnegie Hall, his name packed the house, his personality infused the occasion with electricity, and his unique brand of orchestral conducting made it a memorable evening of music-making. The ensemble, brought together for the first time and with a bare minimum of rehearsals, seemingly responded to the maestro's every desire with perfection and gave forth with typically Stokowskian sounds.

The program included Bach chorales (in Stoky's own transcriptions), Beethoven's Seventh, a world premiere of a piece by Jose Serebrief, a Uruguayan still in his twenties, an excerpt from Villa-Lobos' Bachianas Brasileiras, ending with Stravinsky's Firebird Suite. Here was a difficult program, varied in content, yet Stokowski brought it off in a triumphant manner. All the old fire, the orchestral tonal palette, the excitement and vigor that are hallmarks of Stokowski were present, just as in the old days when he brought the Philadelphia Orchestra to its world-fame.

The sold-out house included numerous UN ambassadors and delegates, the stage was bedecked with flags of the United Nations, Mayor Wagner made a speech. In sum, it was a truly gala evening. Stokoswki made it that way. *Wien.*

Orchestra of America

(Carnegie Hall, N. Y.)

Richard Korn continues in the front ranks of New York's musical excavators who dig and dig in the mines of what he considers unjustly-neglected music. He emerges from the depths with very few nuggets of musical gold, but he bravely presses forward, conducting his Orchestra of America for his band of partisans.

Wednesday night (5) at Carnegie Hall, the evening was typical of this series. The downstairs appeared fairly well-filled, but obviously "dressed." Friends sat in the two tiers of boxes and the balconies were empty. The composers represented were Ives Powell, Morowetz and Tosar.

The orchestra Korn leads is first-rate, composed of some of New York's most gifted sidemen. The maestro is able, diligent and uninspired. Together, they slave to bring these unheard composers and works to life; seldom is the effort worthwhile. A wag complained of "a bad case of Ives" even so, the Ives piece may have been the best thing on the program. That's not saying much. *Wien.*

Opera Reviews

Gentlemen, Be Seated

N. Y. City Opera presentation of musical work in two acts, with score by Jerome Moross, lyrics by Edward Eager, book by both. Staged by Robert Turoff; conductor, Emerson Buckley; scenery, William Pitkin; costumes, G. Henry Heymann. Opened Oct. 10, '63, at the N.Y. City Center; $4.95 top.

Principals: Dick Shawn, Alice Ghostley, Paul Draper, Avon Long, Charles Atkins, Carol Brice, William McDonald, Richard Fredericks, June Card, Mary Burgess.

"Gentlemen, Be Seated" is not an opera, though presented in opera repertory. Nor a minstrel show, though reviving elements of minstrelsy better left unexhumed. Rather, this is a curious melange of tunes, slapstick, symbolic American history, period choral singing, downright tragedy and a delightful bit of military tap-dancing by Yankee soldiers led by Sgt. Paul Draper. More imaginative staging and longer rehearsals might have improved the result but, even granting the awkwardnesses, it is difficult to forsee future production.

A number of able professionals demonstrate their skills, despite the handicaps. Dick Shawn several times threatens to break out of the limiting libretto and tear the house down, notably when, as a Confederate officer, he performs a suave song and soft shoe dance about the bad manners creeping into the fighting. This is close to a gem and could stand independent use, if available. Performed with a vaudeville pro's sense of style, brilliantly timed and lightly spoofed the solo comes within a golden epaulette of being a tour de theatre.

Nor is this the comic's only impact. Shawn appears in a variety of costume changes, beginning with white satin hammerclaws as interlocutor. Mostly he seems to have staged himself, rather than been staged. But he has not been able to prevent several distinctly awkward entrances and exits.

Alice Ghostly also is employed in a variety of bits and costume changes. She seemed pretty much under her own guidance. Her daft Washington society matron who takes her horsey daughter and a Senator to picnic on the green and watch the fun of the Battle of Bull Run is expert hokum. Ditto the joshing of a Dixie spy, Belle Boyd, who, in real life, later went on the lecture platform. What the first-nighters saw was a canny, underrehearsed comedienne in the process of developing deliciously spoofed characterizations.

Another in the comedy department is that adroit master of pixie delivery, Avon Long, working in tandem with Charles Atkins as Tambo and Bones, the end men from the minstrel show. They pop in and out of the action, sometimes with sly digs at white supremecy but chiefly burdened with not-funny chatter believably, as program-noted, from the joke files of minstrelsy. The authors of the book, Jerome Moross and Edward Eager, took plains to minimize racial stereotype, but in the process of avoiding offense and building in sympathy, left the two Negro performers with stage waits.

The cast is about half-and-half in racial mixture, though mostly working separately. The libretto derives from actual figures and incidents of the Civil War. For example, Shawn at one point is Mathew Brady, the photographer, who never did snap Lincoln at Gettysburg. The authors invent an explanation: Brady was waylaid by a highpowered feminist, bucking to offset Clara Barton's publicity. It's another of Miss Ghostley's stunts.

Scene changes and the massing and handling of groups are ragged. This may reflect the always-short rehearsal periods of side-street repertory. However, responsibility must fall upon the newcomer director, Robert Turoff.

Against the weakness in stagecraft the opening night viewer could sense competence in the conductor, Emerson Buckley, though an outsider may only guess at the proper distribution of fault or credit. The basic flow lies in the idea of presenting a bloody Shiloh, and other military episodes, in the midst on tongue-in-cheek skits.

The costuming of Henry Heyman generally is attractive and the scenic plan of William Pitkin faithful to time and place.

The Moross score is agreeably melodic, occasionally rousing, especially when Carol Brice is leading the colored chorus. Though the music is fairly constant there is little chance for individuals to stand out. The two war wives, June Card and Hary Burgess, have sweetness of manner and voice and their respective soldier-spouses, William McDonald and Richard Fredericks, are plainly pro.

Only three performances of "Gentlemen, Be Seated" have been scheduled. There remains to be remarked two special circumstances. First, the opening night audience could not have been a tougher one for a hybird musical falsely presented as "opera."

Secondly, a work in the idiom of Moross' earlier "The Golden Apple" found its tryout and showcasing on a grant (reputedly $40,000) from the Ford Foundation. It provoked Leonard Levinson's lobby crack, "It's Model T opera." The engine was wheezy. *Land.*

Massenet's Manon

(New Production)

(MET OPERA, N.Y.)

Of the four new productions scheduled for this season at the Metropolitan, two came the first week, "Aida" as the opener and Massenet's "Manon" on Tuesday (17). The latter has new scenery and costumes courtesy of the Gramma Fisher Foundation of Marshalltown, Iowa, with execution by Ita Maximova. Gunther Rennert staged and the much-adored-bystandees American conductor, 33-year old Tom Schippers, was on the stick.

Results were never bad and never great. Anna Moffo totally failed to suggest a born trollop, but sang in a sweetly agreeable somewhat small soprano which seemed to require Nicholas Gedda to modulate his tenor. There were many clever touches, notably the aging roue of Alessio De Paolis. Alicia Markova, in her new post as choreographer at the Met, held her dancers to graceful routines suitable to the libretto and not drawing undue attention—a sometime fault of opera ballets.

A number of changes in emphases are inherent in the new scenery, some clearly beguiling. One absurdity is the "kidnapping" of Gedda, no small man, who is borne off by two smaller men tapping him on the shoulder. Even ballet should put more pow-in-the-kisser. *Land.*

London Shows

(Figures denote opening dates)

Alfie, Duchess (7-22-63).
Angels Fear Tread, St. Martins (6-6-63).
At Drop Hat, Haymarket (10-2-63).
Bed Sitting Room, Comedy (3-20-63).
Beyond Fringe, Fortune (5-10-61).
Boeing-Boeing, Apollo (2-20-63).
Cambridge Circus, Lyric (8-14-63).
Cider with Rosie, Garrick (10-17-63).
Cockade, New Arts (10-16-63).
Exit the King, Royal Court (9-12-63).
Four & a Tanner, New Arts (10-9-63).
Half a Sixpence, Cambridge (3-21-63).
House of Cards, Phoenix (10-2-63).
How to Succeed, Shaftesbury (3-28-63).
Kossoff, Prince Charles (10-15-63).
Lock Daughters, Her Majesty's (5-17-62).
Man and Boy, Queen's (4-9-63).
Mary, Mary, Queens (2-27-63).
Masters, Piccadilly (5-9-63).
Minstrels, Vic. Palace (5-25-62).
Mousetrap, Ambassador (11-25-52).
Never Too Late, Prince Wales (9-24-63).
Oh, What Lovely, Wyndham's (3-19-63).
Oliver, New (6-30-60).
One for the Pot, Whitehall (8-2-61).
Pickwick, Saville (7-4-63).
Possessed, Mermaid (10-23-63).
Private Lives, Duke York's (7-3-63).
Repertory, Aldwych (12-15-60).
Repertory, National Theatre (10-22-63).
Severed Head, Criterion (6-27-63).
Six Characters, May Fair (6-17-63).
Six of One, Adelphi (9-26-63).
So Much Remember, Vaude (9-17-63).
Sound of Music, Palace (3-18-61).
Swing Along, Palladium (5-17-63).
Through Wall, Westminster (3-20-63).
What Goes Up, Royal E. (9-17-63).

SCHEDULED OPENINGS

Portrait of Murder, Savoy (10-24-63).
Out of the Crocodile, Phoenix (10-29-63).
Milk Train, Royal Court (11-6-63).
Boys Syracuse, Drury Lane (11-7-63).
Albatross, Theatre Royal (11-7-63).
Poor Bites, New Arts (11-13-63).
Gentle Jack, Queen's (11-27-63).
D'Oyly Carte, Savoy (12-16-63).
No Strings, Her Majesty's (12-30-63).

CLOSED

My Fair Lady, Drury Lane (4-30-58); closed last Saturday (19) after 2,281 performances.
Brecht Season, Mermaid (7-18-63); closed last Saturday (19) after 103 performances.

SCHEDULED B'WAY PREEMS

Barefoot in Park, Biltmore (10-23-63).
110 in Shade, Broadhurst (10-24-63).
Ballad Sad Cafe, Beck (10-30-63).
Tambourines, Little Theatre (11-2-63).
Arturo Ui, Lunt-Fontanne (11-11-63).
Man and Boy, Atkinson (11-12-63).
Cuckoo's Nest, Cort (11-14-63).
Golden Age, Lyceum (11-18-63).
Once for Asking, Booth (11-20-63).
Got a Girl, Music Box (11-26-63).
Time of Barracudas, ANTA (12-2-63)
Girl Came to Supper, B'way (12-5-63).
Love & Kisses, Music Box (12-18-63).
Hello, Dolly, St. James (1-16-64).
Dylan, Plymouth (1-21-64).
After Fall, ANTA-Wash. Sq. (1-23-64).
Habimah, Little Theatre (2-1-64).
What Makes Sammy, 54th St. (2-4-64).
Foxy, Ziegfeld (2-15-64).
Marco, ANTA-Wash. Sq. (2-20-64).
Funny Girl, Winter Garden (2-27-63).
Charlie, ANTA-Wash. Sq. (3-12-64).
Girl to Remember, Hellinger (5-26-64).

Shows Abroad

Continued from page 62

The Last M.P.

formance is sound and amusing. Patrick Bedford is ok in the undemanding role of his son, unwilling to follow the political tradition.

The "space child" is played as an earnest teenager by Meryl Gourley, and Christopher Casson's schoolmaster has the right degree of sophistry. MacLiammoir's costumes suggest that fashions of the 1990's are not going to be interesting.

Farrington is an actor and playwright who wants to break out of the conventional pattern, but his concern with nuclear disarmament has outweighed his chances with this production. *Mac.*

Et L'Enfer, Isabelle?

(What the Hell, Isabelle?)

Paris, Oct. 1.

Claude Sainval presentation of comedy in four acts, by Jacques Deval. Staged by Claude Sainval; scenery, Pace. Features Francoise Christophe, Guy Trejan, Christian Lude, Rene Lefrevre. Opened Sept. 20, '63, at the Comedie des Champs-Elysees, Paris; $3.50 top.

Isabelle ..... Francoise Christophe
Maloine ..... Guy Trejan
Valax ..... Christian Lude
Cauchoy ..... Rene Lefrevre
Fage ..... Jean-Pierre Delage
Yvonne ..... Monique Melinand
Bichot ..... Andre Weber

Although the plot roughly parallels Marcel Achard's "L'Idiote" (retitled "A Shot in the Dark" in the Harry Kurnitz adaptation done on Broadway and in London), at least to the extent of having the action take place in a magistrate's office during a murder investigation, "Et L'Enfer, Isabelle?" ("What the Hell, Isabelle?") is a different breed of show. It's a sporadically effective combination of comedy, satire and melodrama by Jacques Deval, an old hand at stage hocus-pocus.

Francoise Christophe is coolly convincing as the enigmatic defendant accused of murdering her husband. She makes a monkey of the prosecutor by getting a nurse to confess the deed. The slick direction gets laughs in the early scenes, but the show presently bogs down with extraneous characters and prolix writing.

Die Geier

(The Vultures)

Zurich, Sept. 21.

Schauspielhaus presentation of comedy in 11 scenes by Urs Troller. Staged by Werner Dueggelin; sets and costumes, Joerg Zimmermann; incidental music, Rolf Langnese; technical direction, Ferdinand Lange, Albert Michel; lighting, Walter Gross. Opened Sept. 19, '63, at the Schauspielhaus, Zurich; $3 top.

Alcibiades ..... Peter Arens
Satyros ..... Wolfgang Reichmann
Theopompos ..... Fred Tanner
Eucalyptus ..... Robert Tessen
Pamphylos ..... Edwin Parker
Nikias ..... Otto Maechtlinger
Kronyon ..... Hermann Brand
Hangeri ..... Rene Scheibli
Rickli ..... Klaus Steiger
Agis ..... Wolfgang Stendar
Timaia ..... Lili-Ann Bork
Primus ..... Franz Matter
Amykla ..... Angelica Arndts
Euphrosine ..... Traute Carlson
Kritylla ..... Margrit Neuhaus
Girl ..... Bella Neri
Messenger ..... Juergen Bruegger

As a first effort by a 26-year-old Swiss dramatist, Urs Troller, "The Vultures" holds promise. But as a new play in its own right, it betrays the young author's lack of experience as well as his present incapacity to express his views in a dramatically valid form. It may also be a handicap that he has chosen a theme from antiquity which, its satirical allusions to present-day events notwithstanding, may prove to be too remote for popular acceptance.

The play's two spheres of action, Athens on the verge of decadence and Sparta ruled by military despotism, are easily identifiable as today's West and East. But there the similarity ends. Alcibiades, an atheistic, happy-go-lucky general, and the drunkard-poet Satyros are forced to flee from Athens, finding shelter in Sparta where they join the "system." But when the general profits from the men's absence in war to provide most of their women with offspring, he is sentenced to death, together with the poet. As a born opportunist, however, he finds a way to survive, but the idealistic poet goes to his doom.

Perhaps this basically bitter tale in comedy disguise may have emerged with more punch in more experienced hands. But as presented here, it has too many loose ends to be convincing. On the credit side, Troller reveals a flair for sometimes sharp and witty dialog.

The Schauspielhaus production steps in where the author has failed. The direction by another young Swiss, Werner Dueggelin, is imaginative, with amusing anachronistic touches, while the sets and costumes by Joerg Zimmermann are delightfully satirical. In the large cast, only the roles of the general and the poet offer possibilities, and Peter Arens and Wolfgang Reichmann respond with expert performances. *Mezo.*

A Little Winter Love

Dublin, Sept. 24.

Chepstow Ltd. presentation of three-act drama by Alun Owen. Staged by Godfrey Quigley; setting, Mary O'Keefe. Stars Peter Vaughan, T. P. McKenna, Edwin Richfield, Vivienne Drummond. Opened Sept. 23, '63, at the Gaiety Theatre, Dublin; $2.94 top.

Grantley Lewis ..... Peter Vaughan
Felix Draper ..... T. P. McKenna
Owen Davies ..... Edwin Richfield
Eric Maldwyn ..... Artro Morris
Gwen ..... Patricia Drake
Berenice ..... Vivienne Drummond

The corruptive quality of power of an American academic administrator serving as temporary head of a small college in Wales before his transfer to an American foundation established by the same Welsh-American millionaire and supported by the founder's neurotic daughter provides a workable theme for Welsh playwright Alun Owen. The piece opened at the Dublin Theatre Festival and is due for production in London. The unscrupulous, lecherous leading character is sufficiently unpleasant for the audience to condone an affair between his wife and an intellectual rebel.

Peter Vaughan plays the lead skillfully, emphasising the earnest qualities of the character as well as his venal courting of the heiress and his malice against a rival for a teenage secretary's affection. T. P. McKenna plays the rival as a conventional angry man, but Genevieve Lyons keeps the heiress from becoming a ridiculous figure.

Edwin Richfield is a standout as the poet, and Vivienne Drummond is excellent as his mistress the administrator's wife. Patricia Blake brings out the potential tramp quality of the teenager.

Mary O'Keefe has provided admirable settings, splitting the stage into the administrator's office and an exterior, and then an interior of the official's residence. Godfrey Quigley's direction is forceful, although the pace could be speeded in the opening scenes. *Mac.*

Inquiry at Lisieux

Dublin, Sept. 24.

Dublin Theatre Festival & York Promotions Ltd. presentation, by arrangement with Stanley Illsley & Leo McCabe of two-act drama by Marcelle Maurette; translated and adapted by Adrian Vale and Chloe Gibson. Staged by Chloe Gibson; setting, Alpho O'Reilly. Stars, Robert Speaight, Olga Lindo. Opened Sept. 23, '63, at the Olympia Theatre, Dublin; $1.73 top.

Promoter ..... Robert Speaight
President ..... Aiden Grennell
Vice-President ..... Alex McDonald
Apostolic Notary ..... Fred Johnson
Mother Agnes ..... Olga Linde
Sister Louis ..... Shelah Richards
Sister Jacob ..... Una Collins
Sister Anne ..... Ruby Head
Sister Joan ..... Marie Conmee
Sister Mary Gabriel ..... Blanaid Irvine
Sister Mechtilde ..... May Cluskey
Infirmary Sister ..... Rosemary Crowson
Workman ..... Tom Irwin
Novice ..... Bredan Dean
Nuns and novices: ..... Freda Murphy, Francine Walton, Suzanne Findlater, Marlene Francois, Deirdre Condell, Jacqueline Taylor, Marcella Grimes, Mairin Healy

The English-language career of "Inquiry at Lisieux" began as a television production by Chloe Gibson for Telefis Eireann (Irish tv) some months ago. Its stage presentation would be improved by concentrating the action more on the questioning of nuns who knew Sister Therese.

The action in centered on the final stages of the preliminary inquiry in 1911 in Lisieux, France, into the facts which established the nun as a candidate for sainthood, and the piece is therefore documentary in pattern. One member of the Inquiry, the Promoter of the Faith, requests the recall of several members of the community for re-questioning to resolve a doubt. There is little drama in the examination of most of the witnesses, only in the second act does any tension become apparent. Each Sister had her own picture of Therese, and only the infirm Sister Louis, played from a wheelchair by Shelah Richards, knows the secret which clears the Promoter's doubts.

There is some humour from the bluffness of Sister Joan, played in a broad country style by Marie Conmee, and an effective performance as the artistocrat called to a religious vocation by Una Collins. Olga Lindo's Mother Agnes, Superior of the Community, is a restrained and kindly portrayal of a woman with unspoken problems and great faith.

Robert Speaight's performance as the interrogating Promoter is a fine speaking role, but dramatically undemanding on a player of his stature. The roles of the other members of the Inquiry are adequately played in the proper minor key by Aiden Grennell, Alex McDonald and Fred Johnson.

The setting, by Alpho O'Reilly is an effective combination of the Inquiry room, the yard and cloister of the convent and an upper room where Therese lives as a Sister in the Community.

Apart from a stage-wide grouping of the Community at recreation to open the second act, which is pleasant to look at but does not advance the plot, Chloe Gibson's production is effective, but the saintly life of Therese as seen in this play is not the material of drama. *Mac.*

The Big Finish

Dublin, Sept. 24.

New Theatre Productions presentation of three-act drama by Gerry Simpson. Staged by Frank J. Bailey; setting, Paul Hogan; lighting, Michael Higgins. Opened Sept. 23, '63, at the Irish Life Theatre, Dublin; 90c top.

Billie ..... Jim Norton
Tim ..... Peter Mayock
McCarthy ..... Noel O'Brian
Charlie ..... Niall Toibin
Kate ..... Celia Salkeld
Feeley ..... Charles Roberts

The Dostoevsky theme of futility is expressed in this work by Gerry Simpson, a new Irish writer. The characters are Irish immigrants sharing a flat in London.

There is no hero, save perhaps an ex-monk who is going back to the monastery, and no villain except for the brief appearance of an additional potential tenant whose demonstration of instant hate for a man he had never seen before is one of the puzzles of the performance. Nothing is resolved except the implication that the future holds no improvement.

An outstanding performance is given by Niall Toibin as a bully boy who expects to possess women without emotional involvement and who fights just to prove his punching strength. Charles Roberts appearance as the spontaneous hater is so brief as to be something of a caricature.

There is a wooden portrayal by Celia Salkeld as the bully boy's listless amoral mistress. Peter Mayock is restricted by the dimness of an aimless role, and even the role of the monk lacks definition as played by Noel O'Briain. Jim Norton is believable but not sympathetic as a barman. Frank Bailey's staging is at a subdued tempo and Paul Hogan's setting is unimpressive. *Mac.*

Bits of London

London, Oct. 22.

"Rattle of a Simple Man" has started a post-London tour at Wimbledon, with **Jill Browne** and **John Colin.**

The New Arts Theatre Club, London gets the British preem Nov. 13 of **Jean Anouilh's** "Poor Bitos," with **Donald Pleasence.**

Frederick Read and **Robin Cook** are completing authorship of a musical about the late Dr. Stephen Ward. It's called "Thank You for Everything."

Spike Milligan will adapt and direct a translation of the French play, "Ubi Roi," by **Alfred Jarry,** which **Oscar Lewenstein** will present.

Julian Slade, author of the long-running "Salad Days," has written a new musical called "Nutmeg and Ginger."

Jerry Wayne will produce and star in **John Murphy's** play, "The Country Boy."

Legit Bits

Shelley Winters returned last week to the off-Broadway production of "Cages" in the role played during her absence by **Mercedes McCambridge. Morgan Sterne** is now appearing opposite Miss Winters.

Pat Carroll headlines in "The Unsinkable Molly Brown" currently at the Mineola (L.I.) Playhouse, and then five weeks at the Paper Mill Playhouse, Millburn, N.J., beginning Nov. 5.

Franklin Cover is staging "The Sounds of Ed Montgomery" opening tomorrow night (Thurs.) at Carnegie Hall, N.Y. The program is billed as a vocal-instrumental-drama-dance entertainment.

"God, Man and You, Baby," by **Philip S. Gelb,** is being produced by The Footnotes Co. and **Marilyn Thorson** for an Oct. 29 opening at the Midway Theatre, N.Y. Gelb will double as director and **Don MacGlashon** is scenic designer. **Linn Mason** and **Irma Hurley** are cast members.

"Rainy Day in Newark" staff includes **Victor Samrock,** general manager; **Samuel Lurie,** general press representative; **Mitchell Brower,** company manager; **Ruth Cage,** and **Judith S. Davidson,** pressagents; **James S. Gelb,** production stage manager; **Joseph Olney,** stage manager; **Daniel Walker,** assistant stage manager; **Stanley F. Kaminsky,** press assistant; **Roberta Robins,** production secretary and **Raymond A. League,** production assistant.

Hilda Simms will appear in the Broadway production of "Tambourines to Glory" with **Clara Ward, Micki Grant, Theresa Merritt, Joseph Attles, Brother John Sellers, Anna English, Robert Guillaume** and **Rosetta Lenoire.**

"Journey to the Day," opening Nov. 6 at the Theatre de Lys, N. Y., with **Shirley Knight** heading the cast, will be directed by **Milton Katselas. Robert Kamlot** is managing the production.

Emlyn Williams' "The Wind of Heaven," directed by **Paul Shyre,** is the third offering of the fall season at the Westport (Conn.) Country Playhouse this week. It'll be followed next week by **David Rogers'** "Moments of Love," a world preem with **Herbert Machiz** as director and **Ann Harding** as star, and then another new entry the week of Nov. 5, **Andrew Rosenthal's** "The Strangers," with **Cornelia Otis Skinner** and **Jane Wyatt** costarring under Carmen Capalbo's direction. The fall season will end with a two-week engagement starting Nov. 19 of "The Threepenny Opera," directed by Joe Lieberman.

Bruce and **Honey Becker,** producers at the Tappan Zee Playhouse, Nyack, N. Y., will open their new off-Broadway spot, the Bouwerie Lane Theatre, next Nov. 6 with "The Immoralist," under the direction of **George Keathley. James McKinney** has been set up as stage manager and **Peter Harvey** will design the sets and costumes.

Lucille Murovich will direct a production of "Champagne Complex" for a series of four weekend presentations starting Friday (25) at the Idlewild Hanger Theatre, Idlewild Airport, N. Y.

The London production of "Redhead," panned by **Richard York** and **Max Evans,** is to have a new title and a revised book.

Harold Clurman has been appointed executive consultant of the Repertory Theatre of Lincoln Center, N.Y. **Mildred Dunnock, David Wayne, Virginia Kaye** and **Hal Holbrook** are recent additions to the acting company.

The American National Theatre & Academy Matinee series, under the artistic direction of **Lucille Lortel,** will launch its eighth season with an Oct. 29 afternoon performance at the Theatre de Lys, N. Y., of "The Brontes," starring **Margaret Webster** in her own adaptation of the lives of the three Bronte sisters of literary fame, Charlotte, Emily and Ann. Also scheduled for the Matinee series this season are "Come to the Palace of Sin," two one-acters by **Michael Shurtleff,** to be directed by **Milton Katselas;** two untitled one-acters by **Ben Maddow,** with **Stanley Warren,** staging, and **Jacques Mauclair's** adaptation of Doestoevski's "The Eternal Husband," with **John Hancock** directing.

Bob Fosse is to direct and choreograph the untitled **Alan Jay Lerner-Burton Lane** musical, scheduled for Broadway production later this season by Lerner and the team of **Cy Feuer** and **Ernest H. Martin.**

Joseph Kipness will be partnered with **Richard W. Krakeur** in producing "Have I Got a Girl for You" for a Broadway outing this season with **Larry Storch** and **Nancy R. Pollock** headlining and **Don Richardson** directing. **Ben Boyar** is general manager.

Peter Coe will direct the musical version of "Golden Boy."

Lou Jacobi will appear in "A Girl to Remember."

The advertising copy for the off-Broadway production of "The Boys from Syracuse" is being written by **Bob Ullman,** the show's p.a.

Elizabeth Lawrence will appear at the Arena Stage, Washington, D.C., as the femme lead in "The Devils," opening Oct. 30, and a revised version of "The Wall."

Donald Buka will play the title role in "Hamlet" at Miliken Univ., Decatur, Ill. The presentation, which opens at the university Nov. 21, will be directed by **Dr. J. C. Mickel.**

Domingo A. Rodriguez will design the costumes for "The Passion of Josef D."

Jack Holmes will be musical director and **Neal Kenyon** choreographer for the off-Broadway production of "Streets of New York."

Teaching acting again this season at the Circle in the Square Theatre School, N.Y., are **Michael Kahn** and **Allan Miller. Mime classes** are being conducted by **Mark Epstein,** and director **William Ball** is supervising a workshop for actors and directors.

Mel Kopp has been admitted into the pressagent chapter of the Assn. of Theatrical Pressagents & Managers.

The staff for "Zenda" includes **Manning Gurian,** general manager; **Robert Merriman,** production stage manager; **Kenn Randall,** stage manager; **Sol Jacobson** and **Lewis Harmon,** pressagents, and **Clifford Strohl,** advertising representative.

Louise Troy has been set for a role in "High Spirits," scheduled to open March 31 at an undesignated Broadway theatre. Dances for the musical will be staged by **Danny Daniels.**

"The Plot to Assassinate the Chase Manhattan Bank," the revue originally announced to open Oct. 4 at the Theatre East N. Y., is now schdeuled for Nov. 25 at the off-Broadway house. The Eaton Associates production will have music and lyrics by **Roland Wolf** and **Frank Spiering Jr.,** and sketches by **Carl Larsen, Ernest Legrande** and **David Doner.**

A two-and-a-half-hour condensation by **Fanny Bradshaw** of Shakespeare's historical plays, "The War of the Roses," is planned for off-Broadway presentation next month under the title, "The White Rose and the Red." It's to be produced by Miss Bradshaw in association with **Edwin Sherin,** who'll direct, and **Noel Weiss,** who'll be company manager.

Douglas Campbell will direct and costar in "The Golden Age," which **Arthur Cantor** and **E. E. Fogelson** are producing for a four-week engagement at the Lyceum Theatre, N. Y., starting Nov. 13. He'll play more than 15 roles in the Elizabethan entertainment devised by **Richard Johnson** and tried out last year at Swarthmore College and the Kaufmann Auditorium of the YM-YWHA in New York. **Sydney Beck** arranged and will conduct the incidental music.

The staff for the bus-and-truck production of "A Man for All Seasons" includes **Victor Samrock,** general manager; **Herbert Cherin,** company manager; **Harry Davies,** pressagent; **Frank Hamilton,** production stage manager; **Leon Benedict,** stage manager; and **Judy White** and **Roger Serbagi,** assistant stage managers.

Inside Stuff—Legit

The price scale of Vienna opera tickets is a mystery to most of those who buy them. They are obviously not calculated according to the cost of the production. Nevertheless "Forza del Destino" with Antonietta Stella, Fiorenza Cossotto, Corelli, Ettore Bastianini, Cesare Siepi and Ferdinando Corena and "Ballo in Maschera" with approximately the same cast and Simionato had only "special prices" ($8 top) while for "Othello" with Gabriella Tucci, Giuseppe Taddei and Guichandut and "Aida" with Simionato, Stella and Bastianini the prices were "very special" ($11).

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Any Wednesday" (C). Producers, George W. George & Frank Granat (c/o Casting Consultants, 444 Madison Ave., N.Y.). Available parts: male lead, late 40s or early 50s, attractive, charming; male, mid or late 30s, attractive raffish charm, likeable, good sense of humor; femme, late 30s or early 40s, attractive, a lady, stylish, bright. Accepting photos and resumes c/o above address. Do not phone or visit.

"Dylan" (D). Producers, George W. George & Frank Granat (c/o Casting Consultants, 444 Madison Ave., N. Y.). Available part: male, 28-35, handsome, sexy, preferably Spanish or Italian looking. Accepting photos and resumes c/o above address and through agents.

"Funny Girl" (MC). Producers, Ray Stark & David Merrick (246 W. 44th St., N.Y.). Auditions today (Wed.) for Equity dancers: men at 10 a.m. and femmes at 2:30 p.m. Equity singers tomorrow (Thurs.): men at 10 a.m. and femmes at 2:30 p.m.—all at the Cort Theatre (138 W. 48th St., N.Y.).

"Good Good Friends" (C). Producers, Robert Fryer & Lawrence Carr, in association with John Herman (234 W. 44th St., N.Y.; LA 4-8347). Available parts: femme, Hollywood musical star, Alice Faye, Betty Grable type; femme, Hollywood dramatic star, clothes horse, Joan Crawford type; male, attractive, New York legit director; male, fat, adorable; femme, tall, well built; male, young, innocent, innovuous; femme, Hollywood columnist, worldly, tough; male, zany, a Mischa Auer-Danny Kaye combination; femme, Gypsy fortune-teller; femme, secretary; girl six years old, a mass of curls; male, agent, male, publicity man. Accepting photos and resumes also from agents c/o above address.

"What Makes Sammy Run" (MC) Producer, Joseph Cates (1,000 Park Ave., N.Y.). Available parts: male, attractive character lead, 30-40; femme, 25-30, chic, stunning, must sing; male, 25-35, shy, intelligent; male, 50ish, baritone; femme, 25-35, must dance well, latin type; male, young, smart, tough stooge; male, middle-aged shy, retiring, dignified; male, 50ish, head of bank; male, 22-28, ernest, respectable; male, leading man type must dance. Mail photos and resumes to George Thorn (119 W. 57th St., N.Y.).

"Side Show" (M). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). Available parts: Character femme, 30s-40s, strong personality, sings well; male lead 30s-40s, romantic, intelligent, must sing; femme, early 20s, sexy, sings well; male, W. C. Fields type; male, tall, gawky, chief of police, sings; male, funny little man, snoop; male, 60, bald, sings; girl, 7 or 8, sing or dance; femme, hysterical mother type. Mail photos and resumes c/o Casting Consultants (444 Madison Ave., N.Y.). Do not phone or visit.

OFF-BROADWAY

"Androcles and the Lion" (Kid Show). Producer, Stan Raiff and Explore Inc. (331 Madison Avenue, N.Y.). Available parts: male and femme romantic leads; braggin captain; miser; Androcles. Some classic acting training preferred. Mail photos and resumes to Explore, Inc., c/o above address. Do not phone or visit.

"Candida" (CD). Producer, Equity Library Theatre (226 W. 47th St., N.Y.). Available parts, Equity only: male, late 30s-early 40s, good-looking, vigorous, genial; femme, 20s-30s or 40s, pert, quick of speech; male, 20s-30s, enthusiastic, immature; male, 50s-60s, vulgar, ignorant; femme, late 20s-30s or 40s; male, late teens, 20s, strange, shy youth. Apply in person Oct. 21 through 31, on the ninth floor, c/o above address.

"Circle of Sparrows" (D). Producers, Parard Productions (24 W. 76th St., N.Y.) Available parts: Equity only. Boys, 12-16; femme, 15, attractive; male, early 30s, social worker, femme, late 20s, attractive; character male, 35-43; male, early 50s, Ed Begley type; male, early 50s, legit German accent; male, mid-20s, brotherly, energetic. Mail photos and resumes c/o above address. Do not phone or visit.

"Lady be Good" (MC). Producers, Keith Holzman, Robert Kreis, Richard Pohlers, (161 W. 54th St., N. Y.). Available parts: male, juvenile, Astaire type; male, leading man 20-30, singer; male, 30-40, comedian must sing; male, middle-aged; Adele Astaire type; femme, must sing and dance; femme, 20's, sing and dance; femme dancer-singer, chorus girls and boys, 20's. Mail resume and photos to Jack Levin c/o above address. Do not write or visit.

"Ride the Cockhorse" (C). Producer, Frank Roma Productions (105 W. 55th St., N.Y., c/o Singer Associates). Available parts: all characters are Irish-American, male, 60, short, stocky; male, 40s, huge, strong, aggressive; femme, 50s, small, wily, determined; male, mid-40s, thin, haggard, bright; male, early 20s, male, 40s, thin, must be Irish tenor; male, late 30s, outgoing, vital, "peacemaker" type; male, 40s, "sits on his brains"; male, 30s, ex-fighter, not-too-bright; male, 40s, beer belly, wheezy robust laugh; male, late 40s, small, comic; male, middle-aged, handsome; boy, nine years old, tough, rough kid. Mail photos and resumes c/o above address. Do not phone or visit.

"The Caretaker" (D). Producers, Weems, Buccolo, Mathews Productions (667 Madison Ave., N.Y.). All roles open. Janie Lee is accepting photos and resumes through agents only c/o above address. Script available at Drama Book Shop (150 W. 52d St., N.Y.).

"The Trojan Women" (D). Producer, Maxwell Production Co. (250 Riverside Drive, N. Y.). Available parts: femme. 25-35, good dramatic range, sexy; femme, 40-60, good vocal quality. thin; male. 40-60. good stature, good vocal quality; boy. 8-12, small. Mail photos and resumes to Hazel Hayman, c/o above address.

STOCK

Coconut Grove Playhouse (3500 Main Highway, Miami, Fla.). Accepting photos and resumes through agents only, for fall and winter season of star package productions. Mail to Kip Cohen (234 W. 44th St., N.Y.).

Television

Casting Consultants (444 Madison Ave., N. Y.; PL 3-1030). Available part: Femme, 18-30, Japanese, beautiful, with authentic New York-ese accent for top role in new TV series. Phone Jean Arley c/o above number for audition appointment.

Cabaret

The Happy Medium, Chicago, Ill. "Three Cheers For the Tired Businessman." (R). Producer, Arthur Cantor (234 W. 44th St., N.Y.). Audition today (Wed.) from 1-5 p.m. for young, attractive Equity male and femme comic performers, with legit voices, who also dance. Bring two up-tempo songs, accompanist will be provided. Open call audition this Fri. (25) from 1-5 p.m.,—all at Stage 73, 321 E. 73d St., N.Y.).

Robert Alda will costar with **Steve Lawrence** and **Sally Ann Howes** in the musical version of "What Makes Sammy Run?"

Minn. Univ. Theatre Gets New Lawrence-Lee Play

Minneapolis, Oct. 22.

Jerome Lawrence and Robert Lee are having the Univ. of Minnesota Theatre produce their new play, "The Laughmakers." It will be the second offering of the local theatre's current season, opening next week (31), The premiere engagement will extend through Nov. 10.

The "Laughmakers" is said to involve the comedy and tragedy in the lives of two 19th century French playwrights. The main characters are supposed to be composites of real authors of that period.

The campus playhouse opens its season tomorrow (Wed.) with "Lysistrata." The Lawrence-Lee play will be followed by another premiere, Elizabeth Doolittle Johnson's "The Jester in the Hall of Dying Kings," described as original tragi-comedy about an idealist in the harried world of today.

The Johnson play will be done Nov. 13-17. The theatre's final 1963 offering will be "Dr. Faustus," Nov. 23-Dec. 1.

Pitt Playhouse Offering Bus Transport and Grub

Pittsburgh, Oct. 22.

The Pittsburgh Playhouse is starting a service for its out-of-town patrons. It will enable playgoer groups to commute to the theatre by special bus, and have dinner en route. They'll be served Playhouse food by a Playhouse waiter. Cabinets will be kept warm and placed on the bus before it leaves for the city where the trip is to originate. Nothing but the driving will be left to the bus management.

Legit Incorporations

Albany, Oct. 22.

An application for reservation of corporate name, Grow Productions Inc., has been filed by Joan White, of New York, and Anna Russell, of New Hope, Pa.

Roger L. Stevens & Joel Schenker Productions Inc. has been formed to conduct a business, including television and radio programs, in New York. Authorized capital stock is 20,000 shares, no par value. Paul, Weiss, Rifkind, Wharton & Garrison were the filing attorneys.

Cottermark Productions, Inc. authorized to conduct a theatrical, amusement and entertainment business in New York. Capital stock consists of 200 shares, no par value. Weissberger & Frosce were filing attorneys.

Gregell Music Productions Corp. chartered to carry on a theatrical productions, music publishing and recordings business, with offices in Bayside, N.Y. David Endler Goldstein was filing attorney.

Touring Shows

(Figures cover Oct. 21-Nov. 2)

Beyond the Fringe (2d Co.)—Studebaker, Chi (Oct. 21-Nov. 2).
Black Nativity—Shubert, Boston (Oct. 21-26); Forrest, Philly (Oct. 28-Nov. 2).
Camelot—Taft, Cincy (Oct. 21-Nov. 2).
Camelot (bus-truck)—Split-week stands (Oct. 21-Nov. 2).
Circle in the Square—Split-week stands (Oct. 21-Nov. 2).
Girl Who Came to Supper (tryout)—O'Keefe, Toronto (Oct. 21-Nov. 2).
How to Succeed in Business Without Really Trying (2d Co.)—American, St. L. (Oct. 22-Nov. 2).
How to Succeed in Business Without Really Trying (3d Co.)—Playhouse, Wilmington (Oct. 21-26); Auditorium, Greensboro, N.C. (Oct. 28-31); Auditorium, Raleigh, N.C. (Nov. 1-2).
Man for All Seasons—Blackstone, Chi (Oct. 21-Nov. 2).
Man for All Seasons (bus-truck)—Split-week stands (Oct. 21-Nov. 2).
Mary, Mary (bus-truck) — Split-week stands (Oct. 21-26); Civic, N.O. (Oct. 28-Nov. 2).
My Fair Lady (bus-truck)—Assembly Hall, Champagne, Ill. (Oct. 21-23); Auditorium, Cedar Rapids (Oct. 24-26); Palace, Peoria (Oct. 28-30); Coliseum, Sioux Falls (Nov. 1-2).
National Repertory Theatre—Hanna, Cleve. (Oct. 21-26); Shubert, Det. (Oct. 28-Nov. 2).
Never Too Late (2d Co.)—Nixon, Pitt. (Oct. 21-Nov. 2).
No Strings—Orpheum, L.A. (Oct. 21-Nov. 2).
Once for the Asking (tryout)—Wilbur, Boston (Oct. 31-Nov. 2).
One Flew Over the Cukoo's Nest (tryout)—Shubert, New Haven (Oct. 24-26); Shubert, Boston (Oct. 28-Nov. 2).
Seidman and Son—Ford's, Balto (Oct. 21-26); Shubert, Cincy (Oct. 28-Nov. 2).
Sound of Music—Fisher, Det. (Oct. 21-Nov. 2).
Step the World—I Want to Get Off (2d Co.)—National, Wash. (Oct. 21-Nov. 2).
Thousand Clowns—Forrest, Philly (Oct. 21-26); Royal Alexandra, Toronto (Oct. 28-Nov. 2).
Thousand Clowns (bus-truck)—Split-week stands (Oct. 21-Nov. 2).
Time of the Barracudas (tryout)—Curran, S.F. (Oct. 21-Nov. 2).
Who's Afraid of Virginia Woolf? (2d Co.)—Century, Buffalo (Oct. 21-22); Auditorium, Rochester (Oct. 23-26); Hanna, Cleve. (Oct. 28-Nov. 2).
Zenda (tryout)—Philharmonic, Los Angeles (Oct. 21-Nov. 2).

Off-B'way League Starts Preem Scheduling Setup

The League of Off-Broadway Theatres & Producers has initiated a service for the registration of opening dates for off-Broadway productions. The move is designed to prevent premiere conflicts, which have made the juggling of debut dates a routine occurrence in the bandbox houses outside the Times Square area. The service, according to the off-Broadway organization, is being coordinated with the similar setup provided by the League of N.Y. Theatres for Broadway presentations.

Gerald Krone, secretary-treasurer of the off-Broadway league, is handling the service for that group.

Honey Sanders is playing Bloody Mary in "South Pacific," starring **Dorothy Collins,** at the Palace Hotel, San Francisco.

WELLS RICHARDSON

"He doesn't need any lines—it's all in his face . . ." An audience comment on RICHARDSON'S performance in that historic 9-line Broadway bit!

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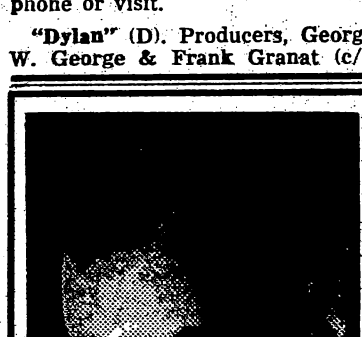

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Archer's Salute to a Genl.

Jules Archer, a soldier and war correspondent under General Douglas MacArthur in Australia, New Guinea and the Phillipines, was intrigued for almost 20 years why the hero of the Pacific campaign seemed so intensively disliked by most World War II veterans. Freelance mag writer Archer set out to separate myth from fact for an artcile.

Result was so complete that Archer found himself with enough material for a book which he calls "Front-Line General" and Messner is publishing.

Geo. Frazier & Alan Frazer

While the Boston Herald-Traveler, which has just named a new publisher and president from within the organization ending reports of a takeover by an outside group, has printed nothing regarding the cessation of George Frazier's column, information seekers are told that the columnist has resigned. In answer to letters, however, a form missive is being sent also stating that Frazier resigned.

In the latest chapter of the Frazier-Herald split, reliable sources report that Frazier resigned over salary hassle, and is considering several offers, some from a number of New England dailies in a syndicate setup. More than 1,000 phone calls and letters inquiring about the columnist, have been received by the Herald.

In the meantime, Hub is without a show biz columnist (Frazier touched on show biz matters, performers, night clubs, tv, as well as politics, sports and mundane matters) with the sudden death of Alan Frazer, Record American, "My Boston" columnist, of a heart attack (Tuesday (15). George Clarke, nitery columnist for the Record, resigned when the Hearst papers merged into one. Recently Frazer and Frazier had been the only two Boston columnists touching on show biz matters, a situation which had brought about mixups due to similarity of names.

Garfinkle's Hub Pitch

Robert B. Choate is new board chairman of Boston Herald-Traveler Corp, succeeding Sidney W. Winslow Jr. who died last July. Choate has been president and publisher of the Herald. George E. Akerson, assistant publisher, is now prez and pub. Choate also will continue as president of WHDH Inc., radio-tv station owned by the Herald, and will also continue actively with the paper.

Henry Garfinkle, president of American News Co. and Union News Co., and also dominant stockholder in Greater Boston Distributors Inc., reportedly was pitching for control of the Herald-Traveler Corp., but new publisher Akerson denies there is any change in control.

Understood that Greater Boston Distributors hold 58,003 shares of H-T, or 11.42%, making it the largest single shareholder in the company.

Strongin To N.Y. Times

Ted Strongin, for two years music-arts critic of Albany Knickerbocker News and reviewer of motion pictures, among other media, is moving to the New York Times as one of its music critics.

Albany League of Arts tendered Strongin a dinner in farewell. His successor, Dan Cusick, from Detroit, attended the affair.

Strongin, who was on Chattanooga Times before moving to Albany, probably covered the widest geographical sector of any critic in local history. His swings of the summer circuit encompassed the Catskills, Western Massachusetts, Vermont and New York's capital district.

Germany's Paperback Boom

Biggest sellers by far in the West German publishing industry are the cheap paperback novels, now going at the rate of 2,500,000 copies a week here.

Most of the cheapies sell for 70 pfennigs to a mark (20c to a quarter), and a new study by the EMNID testing organization reveals that 97% of the leisure-time readers are picking up copies of these novels instead of any other kind of literature.

Right now there are about 60 series of popular paperback novels, most of them distributed weekly or twice a month through the newsstands rather than through book stores. No. 1 seller is the Jerry Cotton series (hero is a New York policeman), a criminal tale coming out once a week. Jerry Cotton books also do big export biz to 40 lands, from Egypt to Venezuela, for the Germans living there, and have been translated into Flemish, Italian, Finnish and Portuguese.

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Fleisher's Poetry Anthology

Frederic Fleisher, one of VARIETY's two stringers in Stockholm, has translated and edited "Seven Swedish Poets" for publication Oct. 22 by Bo Cavefors Forlags of Malmo. It contains more poems of Nobel Prize-winning Par Legerkvist than have ever before appeared in English.

Other poems are by Gunnar Ekelof, Hjalmar Gullberg, Erik Lindegre, Bertilm Malmberg, Harry Martinson, Edith Sodergram. Volume sells at $3.60.

Knebel & Bailey's Encore

The "Seven Days in May" coauthors, Fletcher Knebel and Charles W. Bailey 2d, who have reportedly pocketed $150,000 each out of book and film rights payments so far on their sensational fiction thriller about political Washington and a power-mad general, have just sent their publisher (Harper & Row) a new book. This one, called "Convention," takes place during a Republican National Convention (duration: almost a week) while a U. S. Senator and a Secretary of the Treasury fight it out in the Washington bureau of Cowles Publications (Look Mag and Minneapolis and Des Moines dailies). Knebel, who also pens the syndicated assortment of witty briefs, "Potomac Fever," is resigning his press job for fulltime fiction writing next May. The month, Knebel explains, is a coincidence. He has commitments with Cowles preventing his departure from D.C. any sooner. He will build a house in Florida on Sanibel Island (where Allen Drury, another Washington newsman who struck it rich with a novel, "Advise and Consent," has a place, too). Knebel will continue to write a specified number of articles annually for Look, but will otherwise be free for novels and his favorite pastime, fishing.

Bailey, who is considerably younger, will retain his Cowles association indefinitely.

Buchwald & Lomax Parties

Perle Mesta, the w.k. D.C. hostess, is officiating at Hecht's department store in the capital, for an Oct. 28 publication day party for Art Buchwald's first made-in-America book, "I Chose Capitol Punishment." World reports this has the largest advance of all his books, and has gone into second printing before publication.

Another autographing party, also for a World Pub. Co. author, will be for Louis E. Lomax at the National Memorial African Bookstore in Harlem. Negro author's book is titled "When The Word Is Given: A Report on Elijah Muhammed, Malcolm X, and the Black Muslim World."

Fight Maine's 'Girlie' Tabu

The Empire News Co. of Lewiston, Me., has petitioned the Federal Court in Portland, Me., to enjoin Androscoggin County Attorney Laurier T. Raymond from threatening newsdealers if they sell "girlie" magazines.

Raymond had warned the dealers they face prosecution under Maine's obscenity law. The District Court has been asked to bar Raymond from instituting any prosecutions.

Empire News claims it lost more than $10,000 because of Raymond's warning to newsdealers. It maintains Raymond's action abridges freedom of the press, and is arbitrary, unreasonable and does not meet Federal constitutional due process requirements.

Cerf on Censorship

Bennett Cerf, publisher, television panelist and author, assailed "the rising wave of censorship" in a recent address before 1,000 educators attending the 15th annual conference of the New England Reading Assn. at Bretton Woods, N. H.

Pointing out that every state has "perfectly adequate laws that cover smut and pornography," the head of Random House denounced "voluntary boards of censorship that are being organized in practically every community."

"These people are causing untold trouble," he said. "What they are doing is publicizing the very books they are trying to suppress. Filth dies quickly; only when given headlines does it survive."

Publishing Stocks

(As of Oct. 22 closing)

Allyn & Bacon (OC)	25	— ½
American Book (AS)	41¼	— ½
Amer. Book Strat. AS	6¼	— ⅜
American Heritage (OC)	5⅝	— ⅛
Book of Month (N.Y.)	20½	+ ⅛
Conde Nast (N.Y.)	12	— ½
Cowles (OC)	14⅛	+ ⅛
Crowell Collier (N.Y.)	22	— ⅞
Curtis Pub. (N.Y.)	6	— ¼
Esquire Inc. (AS)	8	— ½
Ginn & Co. (N.Y.)	28	—1⅝
Grolier (OC)	57½	+2
Grosset & Dunlap (OC)	9	— ¼
Harcourt Brace (N.Y.)	34⅛	+ ⅛
Hayden Pub. (OC)	2¾	
Hearst (OC)	25	
Holt R & W (N.Y.)	29	— ½
La Times-Mirror (OC)	33¾	—1½
Macfadden Bartel (AS)	5¾	+ ¼
McCall (N.Y.)	31¼	— ½
McGraw-Hill (N.Y.)	28½	— ⅛
Meredith Pub. Co. (OC)	25½	+ ½
Nat'l Per. Pub. (OC)	9¾	+1
New Yorker (OC)	101	
Pocket Books (OC)	4	— ¼
Popular Library (OC)	2¼	
Prentice Hall (AS)	35¼	— ¾
Random House (N.Y.)	9¾	
Scott Foresman (OC)	27¾	
H. W. Sams (OC)	32½	+3¾
Time Inc. (OC)	88½	
Universal Pub. Co. (OC)	4¾	
Western Pub. Co. (OC)	20½	+ ⅜
World Pub.	16¾	+ ½

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

MacLennan's Sabbatical

One of Canada's internationally known novelists, Nova Scotia-born Hugh MacLennan, has dropped his 16-month-old daily-syndicated weekend "Writer's Diary" to pen another tome. He and his wife leave for Europe for seven months, with a Canada Council grant, to get the main work done. Crawley Films of Ottawa, Canada's largest commercial film producer, owns rights to MacLennan's "Barometer Raising," about the great Halifax explosion of 1917, and has been trying for some time get a workable screenplay.

His latest novel is "Watch that Ends the Night," published like most of his others in Toronto and New York.

Dietrich's Book In Germany

The German translation of Marlene Dietrich's English-language "ABC" book has been brought on the German market by Lothar Blanvalet, Berlin. It has found much acclimation, especially in Berlin papers. Berlin, of course, is her favorite and native ("I'm a Berliner, I'll remain a Berliner, and I'm grateful for being a Berliner") town.

It is said that the book is being boycotted by part of book dealers in W-Germany. Publisher Blanvalet told VARIETY: "We in Berlin are speechless in view of such backward, nationalist animosities. I find that everyone who helped—no matter in what uniform—putting an end to the Third Reich deserves honor. As for myself, I stand fully behind the human being, the writer and the artist Marlene Dietrich." His opinion is shared by many if not most German pressmen. Miss Dietrich, no doubt belongs to the category of Carl von Ossietzky, Thomas, and the men of the 20th of June (who tried to overthrow the Nazi chieftain).

New Book On Thomas More

Heightened interest in Sir Thomas More, because of the international success of the play, "Man For All Seasons," has resulted in a French priest, Abbe German Marc'hadour, making two trips to the U.S., one a session at Yale. He teaches Old English at the University d'Angiers in France.

An expert on More, priest has just published via Librarie J. Urin at the fantastically high price for France of 60 New Francs ($12) a 750-page book, "L'Univers de Thomas More."

CHATTER

Droke House, Indianapolis, publisher of Quote, weekly digest for public speakers, has been purchased by Mr. and Mrs. Joseph E. Hoskins, who are moving its headquarters to Richmond, Ind. The new owners will serve as copublishers, with Mrs. Hoskins as editor. Hoskins is a professor of government at Earlham College, while his wife is former public relations director for the college. Quote is circulated throughout the U.S. and 14 countries.

Bruce Elliott named editor of True Love, a Macfadden-Bartell publication, per Jack Podell, vice-president and editorial director. Elliott was formerly editor-in-chief of Regency Books. He has also freelanced for many years, has had four books published by Harper & Row and has had several stories made into pix and serialized for television. Elliott is also one of the foremost experts on magic and has written books on the subject. For many years he published a tradepaper for magicians.

Lin Tai-Yi's third novel for World, "Kampoon St.," is about a Hong Kong stripper. Author resides in HK and all the characters are Chinese. It has Hollywood film interest; publication due next spring.

Pulitzer Prizewinning correspondent Marguerite Higgins has exited the N.Y. Herald Tribune for a three-a-week column at Newsday (Long Island daily), deal made with publisher Harry F. Guggenheim. She'll be syndicated. Miss Higgins will be based in Washington.

Richard Tregaskis, who authored "Guadalcanal Diary," is due in New York from Honolulu in time for publication by Holt, Rinehart & Winston of his "Vietnam Diary" soon.

Jack Harrison Pollack's upcoming Doubleday biog of Holland's Gerard Croiset, the clairvoyant, has been delayed until early next year. Book reports how baffling murders and sex crimes, including several in U. S., have been solved by Croiset the Clairvoyant 3,000 miles away at the University of Utrecht Parapsychology Institute. This academic aura sharply differentiates Croiset from commercial telepathists on tv and elsewhere. Dr. J. B. Rhine has been trying to bring Croiset to Duke University.

Playwright-screenwriter-actor William Archibald has followed his first juvenile, "The Magic Blot," with "A Day in the Life of a Clown," self-illustrated, both via Stein & Day publication.

James T. Fransiosi, picture page editor of King Features, died in his sleep at his Bellerose (L.I.) home Oct. 17 of a heart attack, age 48.

George Mendoza's next novel (this third), which Bobbs-Merrill has slated for spring, is titled "The Hawk Is Humming," a psychological novel, his third.

Virginia Butts exits as public relations director for Time, Life and Fortune in Chicago Nov. 1 to take over the same position with the Field papers, the Chicago Daily News and Chicago Sun-Times. She was once a writer for television stations WBKB and WBBM-TV in Chicago and for Dave Garroway's NBC network radio show in 1954.

The Journal-American Is Now New York's Greatest Entertainment Medium!

- Walter Winchell
- Dorothy Kilgallen
- Suzy
- Louis Sobol
- Louella Parsons
- Cholly Knickerbocker
- Sheilah Graham
- John McClain
- Rose Pelswick
- Miles Kastendieck
- Nick Lapole
- Gene Knight
- Frances Merron
- Jack Thompson
- Harry Hershfield
- The Baron (Eddie Black)

With the addition of many popular New York Mirror entertainment columnists—plus its own galaxy of writers covering every field of diversion—the Journal-American now provides New York's best editorial showcase for every kind of amusement, hotel, restaurant, night club and entertainment advertising.

New York Journal-American

Broadway

Pete ("21") Kriendler's pitch for funds for the City Center.

Jack Leonard, New York business executive, shifting his base to Las Vegas' Sands Hotel where he'll operate in an exec capacity.

Hoyt Ammidon, new member of Lincoln Center board, is chairman of U. S. Trust Co. Will represent the Music Theatre, of which Richard Rodgers is front.

Concert fiddler Aaron Rosand with accompanist Eileen Flissler to Europe Oct. 26 for dates in Amsterdam, West Berlin, Paris, Antwerp and Geneva.

Part of the collection of 18th century French objets d'art of Fritz Kreisler on auction at Parke-Bernet; also rare books from the late William Faulkner's estate.

Stage manager A. Marc Leventhal compiling material for a biog of the late Jules J. Leventhal, Broadway and roadshow manager, who died in 1949. Looking for anedotes, correspondence, etc.

Ted Strongin, who resigned as "arts" editor of Albany Knickerbocker News, to join the New York Times in its music-critic department, will replace Ross Parmentier—slated to retire within a year.

Humphrey Doulens after siege in St. Luke's Hospital is on a strict bed routine at Hotel Windsor. Allowed out only two hours for luncheon. CAMI official will have a long recuperation from heart attack.

Vet songster-songsmith-vocal coach Eddie Miller in the Broadlawn Manor nursing home at Amityville, L.I., where he's recuping. OK physically excepting for the need of a walking cane. Can be written here.

Claudette Colbert, costarring in "The Irregular Verb to Love," g. of h. at the Sunday (27) tea at the Episcopal Actors' Guild of America, per prexy Vinton Freedley, at "The Little Church Around the Corner" hq of the Guild on East 29th St.

ANTA prez Peggy Wood, a Connecticut commuter for over 30 years and a regular customer at the Grand Central Terminal bookshop, doubled as cashier as an author's stunt last week, ringing up sales of her just published "Arts and Flowers" (Morrow) autobiog.

When stockbroker Earl T. Risser placed his East 81st St. townhouse on public auction at Park-Bernet he also wanted to dispose of a 1959 Rolls. Publicist Bill Blowitz bought it for $8,550; a more reticent patron of the auction gallery, who chose to remain anonymous, bought the townhouse.

Ingram Ash, account veepee for legit for Blaine Thompson, in traction for tests and treatment taking the "fifth"—the numerical slipped disk on his vertabrae. Recouping at Stamford Hospital, Stamford, Conn., within acreage-shot of his Pound Ridge environs from which realtor-wife Gerry makes her hq and can visit hubby quickly.

Farewell-to-the-old Times Tower being staged next Monday with cocktailery atop the Times Sq. landmark by Allied Chemical which bought the property and moves uptown shortly. The old (N.Y.) Times Tower facade will be retained but with modernized structural exterior. There's been no change in its 60 years as the traditional New Year's Eve "electric ball" signalized the witching hour.

Nick D'Amico, quondam Hotel Plaza bandleader, now laying off while the SS America is in drydock because of a labor hassle, made the headlines by appearing in Queens County Criminal Courthouse carrying his violin case while Joe "Cosa Nostra" Valachi was giving testimony against Queens and Brooklyn hoodlums. D'Amico had to give an impromptu concert in court to prove the legitimacy of his claim that he carries his fiddle everywhere so he'd be ready for a job directly after his jury duty.

Rome

By Robert F. Hawkins
(*Via Sardegna*, 43; *Tel.* 479316)

RAI-TV resuming Alfred Hitchcock series.

Sophia Loren to Milan for "Yesterday, Today and Tomorrow" windup.

Mario Ferreri directs three-episoder for RAI-TV on life of Giuseppe Verdi.

Albert Zugsmith here after winding "House of the Red Light" in Yugoslavia.

Toto, the Italo comedian, started his 100th feature pic, "The Commander" (PCM-INCEI).

Antonio Ciffariello to Warsaw for role in Joseph Fryd production, "An Italian in Warsaw" (I.C.D.-Kadr).

Alida Valli due back from Mexico soon, to work in Europe on "The Second Woman" and "Vigliaccheria."

Richard Harris waiting for go-ahead signal here for Michelangelo Antonioni's "Red Desert," slated to shoot near Ferrara.

Ornella Vanoni drew raves from Italo press at her Milan debut in "Rugantino." Garinei-Giovannini musical repeated Rome success on Northern unveiling.

Matilde Calnan started work in Galatea pic, "Rome Against Rome." RCA-Victor secured rights to soundtrack of "Dark Purpose," Steve Barclay production which U releases in U.S. and Canada.

In-and-out: Linda Christian, back from London; Akim Tamiroff at Bristol-Bernini; Fatem Hamama here for Egyptian Film Week; Walter Lippmann visiting; John Barrymore Jr. back from Copenhagen and "Keeler Affair" filming; Gina Lollobrigida back to London to wind "Woman of Straw"; Rosanna Schiaffino to London to dub "Long Ships"; and Horst Buchholz to Switzerland with family after winding "Empty Canvas."

Palm Springs

By A. P. Scully
(*Tel.* 324-1828)

Carroll Coates writing lyrics for Bob Laine.

Van Hall, former ski star, bought into the Ranch Club.

Name of Crosby-Petitto restaurant in Rancho Mirage will be the Capri.

Charlie Farrell back as manager of Racquet Club which he sold two years ago.

Alice Faye still among the femmes who lose nothing wearing white slacks.

"Grapes of Wrath" opened famous film series at City College, Riverside.

Bob Devine gold-medalled for having best voice for announcers serving 100,000 or under pops.

Jimmy Van Heusen moving to Yucca Valley on the high desert once Crosby and he unload their Palm Desert places.

Eddie Oliver between Racquet Club piano stints has come up with his wife Pat Phillips with 12 songs called the "San Jacinto suite."

Jesse Davis back at Howard Manor for season of singing. Hotel now owned wholly by Dave Margolies, who has quit Holiday Inn and radio interests.

Frank Sinatra, carrying the nut of a $60,000 golf tourney Nov. 7-11 at Canyon Country Club, nearly got another Nevada right cross when local social service group began squabbling whether net or gross would be used in percentage going to Boys Club. Dean Martin, James Garner and Robert Sterling are amateurs pencilled in among the pros.

Boston

By Guy Livingston
(508 *Little Bldg.*; 338-7560)

Stanley Baker in for "In French Style" press interviews. Film opened at Astor Oct. 18.

Moscow Circus, in for 10 days at Boston Garden, nabbed rave reviews from Hub newspapers.

Colonial Theatre went dark following exit of "Girl Who Came to Supper," and stays shuttered for eight weeks due to two cancellations.

Joseph Sadur named resident manager of the new film theatre being constructed in the Chelsea shopping center by New England Theatres, Inc.

Ed Sullivan awarded personalized O'Sullivan coat of arms by Hon. Gearoid F. O'Clerigh, consul general of Ireland, at 15th anni lunch of Broadcasting Executives Club, Oct. 16.

Fortune Gallo revives the San Carlo Opera Co. for a farewell tour opening with five operas at Donnelly Memorial Theatre starting with "La Traviata" Friday, Nov. 22; sponsored by Sons of Italy.

Michael R. Santangelo, coproducer and creater of "Black Nativity," berthed at the Shubert for two weeks, flying back and forth between N.Y. and Hub, taking care of biz and visiting fiancee Karen Sperling, who's a sophomore at Brandeis U.

London

(*HYde Park* 4561/2/3)

The Magic Circle's annual festival held last week at the Scala Theatre.

Yvonne Hearn leaving Metro to join United Artists at end of October as press officer.

Al Burnett hosted a party to celebrate the launching of his memoirs, "Knave of Clubs."

Audrey Jeans to U.S. next month for dates in New York, Boston, Philadelphia and Las Vegas.

Rev. Edwin Young, chaplain of London Palladium, named official chaplain for the Variety Artists' Benevolent Fund.

John Fairbairn leaving the Rank Organization to join 20th-Fox as adpub director. He starts his new job next Monday (28).

Metro tossed a reception at the May Fair Hotel to launch Martin Ransohoff's production of "The Americanization of Emily."

Lawrence P. Bachmann, head of Metro's British production, to N.Y. and then to the Coast for meetings on company's film program for 1964.

Show biz personalities currently around the town include Richard Condon, Eli Wallach, Jock Mahoney, Timi Yuro and Arthur Morse.

Carol Arthur, who is rehearsing for the Drury Lane production of "Boys from Syracuse," fractured an elbow when she fell in a London restaurant.

Ann Todd planed out to Katmandu to plan a film which she hopes to produce in the Himalayas next spring. Playwright Arden Winch will be joining her at a later date.

Arthur Dulay, resident pianist and musical director of the National Film Theatre, believed to be only man still making a living accompanying silent films, signed by Stanley Kubrick to arrange and play background music for key sequence in "Dr. Strangelove."

Chicago

(*DElaware* 7-4984)

Singer Toni Lee Scott currently at Ambassador Lounge in Cicero.

Promoter Les Lear now writing a show biz column for The Chicagoan, a visitors' guide mag.

Eddie Hall resigned from the Mutual Entertainment Agency to join General Artists Corp., in charge of cocktail lounge entertainment in the Midwest.

Publicist Don Young skied to London last Thursday (17) as a member of the Governor's (Illinois) Trade Mission to Europe. He's the only pubrel man in group.

Douglas Watson will star in Chekhov's "Three Sisters," with a student cast, at Goodman Theatre, Nov. 29-Dec. 18. Production will be staged by Eugenie Leontovich and Charles McCaw.

Folksinger Ed McCurdy currently toplining at It's Here, coffee house on Sheridan Road. Dean de Wolf, who just closed at same spot, has new album, "Folk Swinger," out on Argo label.

Chi dancer Jimmy Dybas tapped for juve lead in David Merrick's "Oh Dolly," which is skedded for the first of a series of pre-Broadway tryouts Nov. 16 at Fisher Theatre, Detroit. Dybas was lead dancer in the Melody Top tunetent production of "Music Man" last summer.

Midwest filmbizites turned out in force for Variety Club of Illinois "King for A Day" luncheon honoring Dick Graff last Thursday (17) at Pick-Congress Hotel. Graff, former Universal Pictures branch manager here, recently was appointed assistant to H. H. Martin, Universal veepee and general sales manager in New York.

Paris

By Gene Moskowitz
(80 *Ave. Neuilly-SAB* 07-12)

NBC shooting a vidfilm on the art in the Louvre Museum.

"Bridge On River Kwai" (Col) back at four firstruns in its first reissue run here.

Accordionist Andre Verchuren celebrating the sale of his sixth million record this week.

Rock stars Sheila and Richard Anthony head the Olympia Music Hall vaude show starting Nov. 7.

Marlene Dietrich due for a singing stint at big Palais Des Sports in Lyon for one night on Nov. 7.

Claudine Oger, Miss France 1959, into the state-subsidized legit house, Theatre National Populaire, as a rep actress.

Anthony Perkins to cut some disks in French during his film stint opposite Brigitte Bardot in "A Ravishing Idiot" here.

Rudolph Nureyev will dance with Margot Fonteyn in Royal Ballet's "Swan Lake," due at the Theatre Des Champs-Elysees, Nov. 4.

Polish director Roman Polanski to make a film here for producer Pierre Roustang, "Cherchez La Femme," a comedy about an American looking for a European wife.

Yank jazz shows going well here, with Count Basie Orch a sellout for one show at big Salle Pleyel and a Yank blues concert also drawing big, if not SRO, at the same hall.

Playwright Jean Anouilh still preferring to direct legiters rather than write them this season. He stages Steve Passeur's 1930 play, "L'Acheteuse" (The Buyer) at Comedie Des Champs-Elysees later this season.

Las Vegas

By Forrest Duke
(*DUdley* 4-4141)

Musical arranger Don Costa now has a home here, and is associated with the new United Recording studios.

Kay Brown returned to chirping and is now with the Charlie Teagarden group at Silver Slipper lounge.

Jack Prince, singer with Harry James crew at the Flamingo, back in action after a bout with pneumonia.

Mitzi Gaynor and Jack Bean yocking at one of Shecky Greene's Riviera lounge shows. Miss Gaynor here to huddle with Morris Lansburgh about her future Flamingo gigs.

Judge Bernard Frank, in from Miami Beach to visit wife, Marion Colby, Flamingo lounge songstress, had to pay overweight air charges for the many photos he brought along of their seven-months-old son.

Gloria DeMarco, only single sister of the singing quintet which was broken up by marriages, was spotted from the Stardust lounge stage by Don Cornell, who asked her up for some songs. Hotel execs liked her and want her to open there in January.

Madrid

By Hank Werba
(*Avda Habana*, 86; *Tel.* 2590497)

Pilar Lopez dancers appear next year at the N. Y. World's Fair.

Alfonso Paso's "Rights of Man" topped the 350-performance mark at the Teatro Club.

Vaude show, "Lights of Madrid," closed after a seven-month smash run at the circus hardtop, Price Hall.

Flamenco star Carmen Amaya is hanging up her staccato-beat ballet shoes permanently on doctor's orders.

Albert Camus' "Caligula" opened the season at the Teatro Bellas Artes under the direction of Jose Tamayo.

New nitespot club Imperator spotlighting French singer Robert Jeantal and Spain's popular Duo Dynamico.

Veteran flamenco singer and showman, Manolo Caracol, has a topflight bill at a brand new heel-stomping cabaret, Los Canasteros, headed by Gabriela Ortega, Manolo Mairena and Curro Velez.

Philadelphia

By Jerry Gaghan
(319 *N. 18th St.*; *Locust* 4-4848)

Bernard Peiffer featured in the Inferno Room of Dante's.

Olatunji, Nigerian drummer at Pep's has auditioned for Disney.

Sandy Walsh, who plays the ingenue in "Seidman & Son," formerly danced in the line at Chubby's and the Celebrity Room.

Jimmy Stewart making one of his infrequent visits here in the interest of his new pic, "Take Her She's Mine," opening Nov. 14.

Slappy White working with his writer, Eugene Perret, on new act he's taking to Europe for the State Department at the end of October.

Beverly Adland makes her local debut at Uncle Milty's, Pennsauken. Her manager is former Latin Casino operator Harry Steinman.

Marian Anderson to receive the First Eleanor Roosevelt Humanities Award from local women's division of State of Israel Bonds at a luncheon in Bellevue-Stratford Hotel, Nov. 12.

Hollywood

Roger C. Carmel in from Gotham.

Robert Selig trekking Fox Midwest circuit posts.

Gregory Peck home after five months in Europe.

Roy Drusky inked to exclusive Mercury Records pact.

Angie Dickinson did special trailer for the U.S. Treasury.

Nancy Kwan in from London for role in Metro's "His and His."

Douglas Heyes handed longterm Universal writer-director pact.

Hal Knutson new local sales manager of Metromedia's KLAC radio station.

Jerry Colonna set for Great Western Exposition and Livestock Show, Nov. 20-28.

Tommy Farrell joins his mere, Glenda, in Sam Katzman's "Kissin' Cousins" at Metro.

Constance Towers to entertain U.S. troops in Canal Zone during Thanksgiving Week.

Writers Guild of America removed Bischoff-Diamond Corp. from its "unfair" list.

Lena Horne offered deal to star in Seven Arts' "No Strings," for Diahann Carroll's role.

Betty Bronson makes her first film appearance in 18 years in Leon Fromkess' "Iron Kiss."

Dee Shaffer joined Pat Holmes Agency as associate, heading children and commercial departments.

Ronald Lubin hopped to Bogota for confabs with government officials on filming of "Simon Bolivar."

Jimmy McHugh speaks before Singing Teachers of America convention on Nov. 3 at Whittier College.

Roy Rogers, AGVA secretary and member of national board, recuping satisfactorily from emergency appendectomy.

Shelley Winters optioned Ralph Hart's original, "My Son Never Drew Those Dirty Pictures on the Wall," re American students in Italy.

Mpls.-St. Paul

By Bob Rees
(2208 *Kenwood Parkway*; 374-4015)

Pianist Robert Casadesus due in for St. Paul Auditorium concert.

Moscow Circus will play Minneapolis Auditorium week of Nov. 21.

"The Mousetrap" bowed out at St. Paul's Edyth Bush Theatre last round.

National Ballet of Canada set for appearance at St. Paul Auditorium Nov. 3.

Black Watch band and Highland pipers due at University of Minnesota, Monday (28), an entry in University Artists course series.

University of Minnesota Theatre will stage world preem Oct. 31 of "The Laughmaker" by Jerome Lawrence and Robert E. Lee, who co-authored "Inherit the Wind."

Minneapolis actress Jan Swanson, who played coed daughter in Broadway production and roadshow of "Take Her, She's Mine," repeated role this month in Old Log Theatre's offering of same stage hit.

Minneapolis Symphony, which opened its 61st season Friday (18), teaming with Theatre St. Paul in staging Kurt Weill's "Threepenny Opera" at Tyrone Guthrie Theatre this stanza. Production remains through Nov. 2.

Montreal

By Charles Lazarus
(*Victor* 2-2211)

Future of El Morocco indefinite because of license problem.

Former Miss Canada, Marilyn Reddick of Montreal, now singing at the Royal Alex in Winnipeg.

Colette Boky, top-ranking Montreal soprano, leaves for European tour after taping a tele appearance.

Bernard Kaplan, the Montreal Star Paris correspondent who covers the theatre scene in the French capital for his sheet, here for confabs with the editors.

Donald M. Mumford and his Mary-Ann, gm at the Queen Elizabeth, readying for a 'round-the-world trip during which he'll be staying mostly at Hilton hotels. QE is operated by Hilton, owned by Canadian National Railways.

Station CJAD getting plenty attention with its "80 Voices" campaign, featuring a contest to recognize the talent coming over the station, a CBS affiliate. Gimmick is particularly effective because of the "80 Voices" line, the station operating on 800 kilocycles.

OBITUARIES

FRANK B. WALKER

Frank B. Walker, 73, regarded as the dean of the American record industry, died of heart attack Oct. 16 in Little Neck, L.I.

Details in the music section.

ALAN FRAZER

Alan Frazer, 66, show biz columnist of the Boston Record American, died of a heart attack Oct. 15 in West Medford, Mass. He had completed his final column, "My Boston," the night before and had attended the opening of "Black Nativity" at the Shubert Theatre Monday (14).

A graduate of Harvard, Frazer joined the staff of the Boston American in 1925 as a reporter. He was subsequently a rewrite man and from 1930-1937 was city editor.

He worked for the Boston Herald from 1937-1942, and returned to the Herald in 1945 after World War II service as a Lieutenant Commander.

He also was assistant managing editor of Pathfinder magazine and from 1946 to 1947 was public information officer for the Veterans Administration in Boston. He returned to the American as a columnist in 1948.

Surviving are his wife and two daughters.

JACK CRYSTAL

Jack Crystal, 54, leading figure in the jazz field in New York, died of a heart attack in a bowling alley Oct. 15 in Long Beach, L.I. At his death he had been, for about 20 years, secretary of the Commodore Record Co., Yonkers, specializing in the production of jazz recordings.

He was the manager of the Commodore Music Shop, a center for jazz buffs including jazz musicians and collectors, for 15 years. It closed in 1958. The store was owned by Julius Gabler, his father-in-law, and Milton Gabler, his brother-in-law. Milton Gabler is veepee in charge of artists & repertoire at Decca Records.

Since 1949 he had been producing weekend jazz concerts at New York's Central Plaza, and had recently produced a series of jazz concerts for the benefit of the Musicians' Aid Society. He had formerly produced jazz concerts at Jimmy Ryan's nightclub when it was located on West 52d St. in N.Y.

Surviving are his wife, three sons, his mother and a sister.

NATT HALE

Natt Hale, 47, assistant to Sam Clark, president of ABC-Paramount Records, died in New York Oct. 15 following an illness of six weeks.

A veteran of 25 years in the record business, Hale had held positions with Columbia, Decca, MGM, and other labels. His show business career began when he operated a motion picture house in Chicago, and progressed through his participation as half of a nightclub comedy act, and eventually into the record business. At one time, he was promotional manager for Liberace.

Surviving are his father and a sister. Special memorial services will be held today (Wed.) at New York's Actors Temple.

SIR ALASTAIR YOUNG

Sir Alastair Young 45, Scot baronet who launched a $750,000 appeal to transform the Empress Playhouse, Glasgow, into an impressive theatre and arts centre, died Oct. 15 in Glasgow.

His scheme for the theatre to be named The Falcon, was called "too ambitious" by city councillors, and the Glasgow Corp. refused to give financial assistance.

GUSTAF GRUENDGENS

Gustaf Gruendgens, 63, noted German actor-director, died Oct. 7 in Manila, where he had made a stopover on a trip around the world. Death was attributed to internal hemorrhages.

Regarded as one of Germany's top stage personalities, he was especially famed for his portrayal of Hamlet and Mephisto in Goethe's "Faust." Not only was he a talented actor but he also was celebrated for his ability as a director. He staged a number of German operas and also directed several cabaret productions.

A native of Duesseldorf, Gruendgens started his career during World War I when he was a member of a German soldier theatre ensemble. After the war he studied at the Theatre Academy in Duesseldorf. He later worked with Hamburger Kammerspiele and joined Berlin's Deutsche Theatre in 1928.

He became stage director at Berlin's Staatliche Schauspielhaus in 1931 and six years later was named general superintendent. His theatres was looked upon as an asylum of mental freedom for many during the Nazi regime. He was captured by the Russians during the World War II but returned to the theatre in 1946.

From 1955 until 1963, Gruendgens headed the Deutsche Schauspielhaus in Hamburg which became one of Germany's finest postwar theatres. He also appeared in such films as "Pygmallon," "Dance on the Volcano" and "Capriolen."

An adopted son survives.

EILEEN DRAYCOTT

Eileen Draycott, 70, actress who came from a theatrical family and had been on the stage for nearly 40 years, died Sept. 25 in Birmingham, Eng. She appeared mainly in stock with the Birmingham Repertory Company and later the Alexandra Theatre Company.

Miss Draycott toured Italy with ENSA and trouped in South Africa. In Britain, she created the role of Mrs. Hardcastle in "Love on The Dole." She scored as the elderly maid in "Fool's Paradise," with Cicely Courtneidge. She also did many radio broadcasts.

JACK PRINTUP

John Printup, 66, manager of KRIB, Mason City, Ia., died there Oct. 11 of a heart attack. He sold time for WISN, Milwaukee, from 1937-1947, then was general manager of WEXT, same city.

His career also included police reporting for Chicago newspapers and prior to KRIB hitch he managed KBOK, Waterloo, Ia.; KCHA, Charles City, Ia.; WMIN, St. Paul; and KIHO, Sioux Falls.

His wife and six children survive.

JAMES P. O'LEARY

James Patrick O'Leary, 37, deejay for KMPC radio, Los Angeles, died of an apparent heart attack Oct. 16 in Garden Grove, Calif. He had appeared on his regular "Night Call" show from midnight to 6 a.m., only a few hours prior to seizure in his home, some 30 miles from L.A.

At various times he had been associated with radio stations KGEK, Gallup, N.M.; KFXM, San Bernardino, Cal.; KCBG, San Diego; and KBIG, L.A. He joined KMPC in March, 1962.

His wife, son and daughter survive.

GIUSEPPE MAROTTA

Giuseppe Marotta, 61, writer, scenarist, and film critic, died Oct. 10 in Naples. He was best known for his book, "Gold of Naples," which was made into a film by Vittorio DeSica.

Marotta had recently helped script "Mondo Nudo" (Naked World). He also wrote several plays, many songs, short stories, screenplays etc. as well as serving for several years as film critic for the Milan weekly, Europeo.

Survived by wife, and two children.

CRUYS VOORBERGH

Cruys Voorbergh, 64, Dutch actor who appeared in modern and classic repertory from Shakespeare to Pirandello, died recently of a heart attack in Amsterdam. Dutch playwright Hans Keuls wrote "Lady Barker" for him in which he portrayed several roles. The play was presented in England and a French production was being prepared at the time of his death.

His wife, son and a daughter survive.

NATHAN JOSEPH

Nathan Joseph, 83, pioneer Chicago exhibitor, died of bronchial pneumonia Oct. 14 in that city. He opened his first theatre, the States, in 1903 and remained active in exhibition until 1958, when he retired. The Owl and the Vendome were among other houses he operated.

Survived by wife and son, Irwin S. Joseph, general manager of Modern Film Distributors.

PAT MALONE

Pat Malone, longtime legit and film actor, died Oct. 5 in New York. Noted for his character roles, he appeared in a number of Hollywood films prior to World War II. In recent years, he was cast in various teleplays and also trouped in both Broadway and off-Broadway productions.

His wife survives.

RICHARD E. LEWIS

Richard E. Lewis, 55, a television engineer, died of a heart attack in Chicago Oct. 11 while covering a sit-in deminstration at the Board of Education. He worked for Telefeatures Inc., the company which takes news pictures for the American Broadcasting Co.

Wife, three sisters and two brothers survive.

SAMMY PRICE

Sammy Price, vaude and nitery comedian, died Oct. 18 at the Brooklyn Veterans Administration Hospital at 53. Brother and three sisters survive.

He toured with Ethel Merman in the road company of "Gypsy," played burlesque and niteries, and during World War II was an entertainer in Special Services.

HARVEY T. GILLETT

Harvey T. Gillett, 59, longtime art director, died of a stroke Oct. 12 in Hollywood. At the time of his death he was affiliated with Walt Disney's WED Enterprises, and previously worked for Metro, RKO, Warner Bros. and 20th-Fox as well as Disney Studios.

His wife and son survive.

JOHN ALEXANDER

John Alexander, 49, television writer-director, died of a heart attack Oct. 11 in Santa Monica, Cal. He most recently had been a writer and director for North American Aviation.

His wife survives.

HARRY WALLENS

Harry Wallens, 77, a Buffalo restaurant and nitery operator for 50 years, died Oct. 5 in that city. In addition to operating the Brass Rail, the Savarin, Glass Bar and Town Bar, he was longtime co-owner and operator of the Town Casino with Harry Altman.

He retired about five years ago.

DEAN DIETRICH

Dean Dietrich, 73, onetime set designer and technical director for Broadway musicomedy producers Florenz Ziegfeld and Earl Carroll, died Oct. 13 in Chicago. He also did sets for other musical revues of that era and painted murals for the St. Regis and San Moritz hotels in Gotham.

Wife survives.

FRANK HEMMING

Frank Hemming, 86, revue and pantomime comic, died recently in England. His biggest success was touring as principal comedian in "The Bing Boys" during the first World War.

He also partnered with his first wife in a vaude comedy act.

JOHN EGAN

John Egan, Irish provincial cinema owner, died Oct. 12 in Spain. He was director of Coliseum Cinema circuit in Irish Midlands and also of Northern Ireland circuit.

His wife, son and two daughters survive.

MARGARET BREMNER

Margaret Bremner, 23, assistant producer with Scottish Television, was killed in an auto accident Oct. 13 in Glasgow. She was on her way to the studio to record a new program.

Survived by husband, whom she married a few months ago.

PHIL JULIUS

Phil Julius, 68, onetime songplugger for Irving Berlin Music, died recently in Cleveland. He retired 15 years ago.

Survivors include his brother and a sister.

James Bell, 68, recently retired exploitation manager of United Artists, died Oct. 8 in England. Survived by his wife.

Henry Wendon, tenor, died recently in Newdigate, Eng. He was a professor at the Guildhall School of Music and Drama.

Johan Bendien, 72, director of the Municipal Theatre in Amsterdam from 1947 until 1957, died recently in that city. His wife survives.

Infant daughter of Art Katzen, publicity director for Interstate Theatres in Houston, died recently in that city.

Brother, 80, of actor Eduardo Ciannelli, died Oct. 8 in Ischia, Italy.

Don Oliver, 56, bandleader who worked in Iowa, Nebraska and South Dakota for years, died in Sioux City, Ia., Oct. 14 after a brief illness.

Father, 65, of Dorothy Jo Barker, writer-wife of tv emcee Bob Barker, died of a heart attack Oct. 14 in Springfield, Mo.

Father, 76, of actress Katherine Locke, died Oct. 12 in Hollywood. His wife, another daughter and son, writer Sam Locke, also survive.

Father, in late 60s, of Ell Henry, press information director for ABC-TV on the Coast, died Oct. 16 in Fort Atkinson, Wis., of lung cancer.

Widow, 59, of pianist-composer Beryl Rubinstein, died recently in Cleveland after a several years' illness.

Loyd Kelly Wayland, 68, dean of Tennessee boothmen who was projectionist at the Riviera Theatre, Knoxville, since 1920, died Oct. 7 in that city. His wife and daughter survive.

Father of Robert M. Joyce, program manager of WMTW-TV, Poland Spring, Me., died recently of a heart attack in that city.

Arthur Franks, 56, editor and author, died Sept. 28 in London. He was editor of Dancing Times and wrote many books on ballet.

James E. (Jimmie) Russell, 85, property man at the Rivoli Theatre, Toledo, O., for 40 years, died Sept. 21 in Toledo.

Frank Thomas Patrick Henry, 69, former vaudevillian and film extra for many years, died Oct. 3 in Hollywood.

Harry Hickson, 63, magician, died Sept. 25 in Thorpe-Le-Soken, England.

James MacPhee, 58, radio and concert singer, died recently in London, Eng.

MARRIAGES

Brenda Brotherton to Larry Caldwell Mooresville, N.C., Oct. Bride is with WBTV, Charlotte, N.C.

Carole Holmes to Wilson Faulkner, Kinston, N.C., Oct. 6. He is program director of WISP, Kinston.

Elizabeth Emerson to Richard Wyler, Epsom, Eng., Oct. 9. He's an actor.

Bobbi Carole to Danny Williams, London, recently. Both are pop singers.

Virginia Helms to Harold Mitchell, Charlotte, N.C., Sept. 27. Bride is with WBTV, Charlotte.

Joan Benny to Robert Blumofe, Hollywood, Oct. 10. Bride's daughter of Jack Benny; he's United Artists' Coast veepee.

Phyllis Fleming to Dr. Gerald Manning, Dublin, Oct. 19. Bride is house manager at the Abbey Theatre.

Stephanie Nadine Sochin to Ronald M. Greenwald, New York, Oct. 20. Bride is daughter of Irving Sochin, v.p. of Times Films.

Hope Lange to Alan J. Pakula Oct. 18, Bel Air, Calif. Bride is the actress-dancer; he's the film producer.

Naomi Lewis to Dick Mack, Hollywood, Oct. 17. Bride dubs tv commercials; he's a radio-tv comedy writer-producer.

Mary Travers to Barry Feinstein, Danbury, Conn., Oct. 15. Bride is with the Peter, Paul & Mary folksinging group; he's a photographer.

Joy Freese to Hrash Yacoubian, San Francisco, Oct. 18. Bride is an actress; he's head of the Yacoubian Co. (Near East entertainment, currently at Bimbo's 365).

Jennifer Jayne to Art Fairbank, London, Oct. 19. Bride is an actress; he's a singer.

Elaine McKenna to Tim Evans, El Paso, Tex., Oct. 11. Bride is a singer, he's a member of the folksinging Wanderers Three.

BIRTHS

Mr. and Mrs. Alan Ladd Jr., daughter, Santa Monica, Cal., Oct. 13. Father is Creative Management Associates tv division exec.

Mr. and Mrs. Jack Greening, son, Hollywood, Oct. 11. Father's an actor.

Mr. and Mrs. Tim Conway, son, Hollywood, Oct. 13. Father's costar of "McHale's Navy" teleseries.

Mr. and Mrs. Bob McGonagle, daughter, Kew Gardens, L.I., Oct. 8. Father is a WHN newsman.

Mr. and Mrs. James Sage, daughter, Santa Monica, Cal., Oct. 16. Father is producer of Sherman Grinberg Productions' "Battleline" teleseries.

Mr. and Mrs. Ira Levin, son, Oct. 20 in New York. Father is the author of "Critic's Choice," the dramatization of "No Time for Sergeants" and the librettist-lyricist of the scheduled Broadway musical, "Cat and Mouse."

Mr. and Mrs. James Lavenstein, daughter, New York, Oct. 18. Father is manager, program liaison, CBS-TV

Mr. and Mrs. Richard Know, son, New York, Oct. 11. Father is film researcher for CBS News with Walter Cronkite.

Make With Culture

Continued from page 5

atre" groups by giving them the stage once in a while and other measures. He feels that these things will boost the image of local exhibs and would, natch, result in some upbeat publicity for the theatres involved. This would eventually reflect itself at the boxoffice, the prez contends.

Berger, on the other hand, has been windy on the subject of NCA concentration on forcing film companies to eliminate percentage for the small exhibs, sell the latter on "ability to pay" terms and give them top boxoffice pix while these features are still "hot."

Vonderhaar's position is that, the way things have changed in recent years as far as film attendance is concerned, it is advisable for theatremen to tie in with modern trends. He feels that the nation is on a concert, art, book etc. kick. In his own area, he points out, the Tyrone Guthrie Theatre, a new repertory showcase using Broadway directors and actors, has been very successful. Part of this success is attributable to the gratis newspaper, radio and tv plugging it got from civic leaders. There's no reason why film operations can't cash in on some of this as well, he points out.

L. B. Wilson

October 28, 1954

IN LOVING MEMORY

Sam Liebert

Oct. 24, 1945

AUTHOR OF "SHYLOCK VERSUS SHAKESPEARE"

ANNA LIEBERT and FAMILY

In Memory of My Dear Husband

PAT BALLARD

October 26, 1960

"My Dearest — Rest In Peace"

Hilde

DESIGN/WORTH

ONE OF THE MOST UNUSUAL DOCUMENTARIES OF OUR TIME IS NOW NEARING COMPLETION AFTER 14 MONTHS OF PRODUCTION.

The Legend of

Marilyn Monroe

A major one hour special for television . . . A dramatic journey into the past . . . into the mind . . . revealing for the first time the full complex and colorful story of the most publicized motion picture personality of our time. Produced and directed by Terry Sanders; Associate Producer — Ezra Goodman; Written by Terry Sanders and Ezra Goodman.

A DAVID L. WOLPER PRODUCTION

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Variety

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NEW CASH-IN-ADVANCE FILMS?

Will Women Kill The Theatre?

Again, now that the legit season is in high, the Broadway clientele is airing gripes against those Eiffel-tower coiffs and/or flowing wigs which all but eclipse the view-of-the-stage from the one directly behind.

The growing carelessness of the theatre-smokers—the women, particularly, seem to have no regard for neighbors—has rightly brought N.Y. Fire Commr. Edward Thompson's wrath. Summones which call for fines and/or imprisonment will be issued by Fire Dept. attaches at theatres. The women have been noticed utilizing their cigarets almost in rapier fashion, either as a deliberate, accidental or downright rude technique to barge their way forward.

European Cinemas Set 'Protest Week' Next Month, Aimed at Admish Taxes

Milan, Oct. 29.

All international "protest week" during which all European film houses would either close down and/or vary their fare to protest unfair admission taxes has been announced for November. Decision stems from a meeting held at Milan's MIFED Film Trade Fair by members of the International Cinema Bureau (B.I.C.) which includes top officials in the fields of production, distrib and exhibition in a sort of film industry summit organization.

B.I.C. topper Eitel Monaco in a local speech blasted the "new competitive media" which enjoy preferential treatment in taxation and otherwise from individual governments.

Announcement of pending unprecedented international protest move also speaks of the need for all-out "denunciation of gravity of the current fiscal situation, which is one of principal perils attacking the very roots of industry survival, obviously in contrast with its social and cultural funnctions."

Edict also notes that the move meets with solidarity of those countries already partially or fully de-taxed (with regard to film admissions). It was voted by a B.I.C. quorum consisting of French, German, Italian, British, Moroccan, Dutch, Portuguese and Spanish reps. The U.S. was present as an observer.

Logic

Overheard in the New York Hilton lobby.

"I can't equate this book on 'New York at $5 a Day' with the fact my room cost 28 bucks!"

4-Hr. Week, Not Reds, Threatens U.S. Future: Nizer

Film Attorney-Louis Nizer, addressing the opening luncheon of Theatre Owners of America's 16th annual convention at the Americana Hotel, N.Y., charged the film industry and other entertainment leaders to observe more closely the trend toward increased leisure time in the U.S. and their responsibility concerning the public's "enlightenment."

Nizer said that the real threat to this country in the next 25 years will be neither Communism nor nuclear warfare—it will be leisure. He pointed to breakthroughs made by automation and other factors as contributing to a future in which people will eventually be working a four or five hour week. What the American people will do with increased free time is something that worries even psychiatrists, he noted.

The attorney said that people even now are becoming bored with their entertainments. "We must

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To Solve Coin Problem, Let a Writer Bat Out A Broadway Hit, Sez Simon

Why should a competent writer go to Hollywood and receive perhaps $100,000 for a scenario when, to be financially set up for life, he need only write a hit play? The question was asked by a legit impresario last week, who cited Neil Simon as the writer and "Barefoot in the Park" as the play.

A smash comedy such as "Barefoot" is like a once in a lifetime klondike for many authors and it's obvious that the majority never come up with anything like it. But the fiscal facts concerning this comedy, as they pertain to Simon, are absorbing, even if they don't

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JETS AT LA GUARDIA AS WORLD FAIR CURSE

The inauguration of jets from LaGuardia Airport looms as a new, unanticipated hazard to the 1964 N. Y. World's Fair, especially when sound and dialog are involved. This most likely would effect the Amphitheatre spec which Leon Leonidoff - Meyer Davis, Thomas Rudel are producing.

The sight values, of course, will not be interfered with by any jet noise.

'LADY' & 'ROMAN' DOING A 'CLEO'?

Warner Bros. distribution head Morey (Razz) Goldstein this week will disclose the releasing plans for "My Fair Lady" with the expectation being the elaborate musical, in the marketing, will be patterned after a legit-type presentation.

This will obtain particularly in the key city runs. WB anticipates spirited exhib bidding for the production to the extent that cash guarantees also will be forthcoming, similarly as 20th-Fox collected in advance for its "Cleopatra" roadshows. Goldstein promises to give chapter and verse to a press meeting at New York's 21 Club today (Wed.)

Of particular concern to the trade is the matter of theatremen ante-ing up for a picture ahead of the run. The general pattern for this kind of operation was established with "Cleo" and more of the same is looked for in the future with unusually expensive product.

There already have been hints that Paramount will ask for such money-in-advance deals with its release of Samuel Bronston's "Fall of the Roman Empire."

It's a new approach which certain independent producers, particularly, would like to see adopted in far more than just a limited way.

Bronston, for one, would like it fine if the revenue could be gotten in the till pronto. This would pave the way toward quick payoff on

(Continued on page 71)

Liz-Dick In New 'Chatterley' Film?

Hollywood, Oct. 29.

Metro is projecting its own version of D. H. Lawrence's censor-baiting novel, "Lady Chatterley's Lover," under the production helming of Lawrence G. Bachmann, head of its British studios outside London. Guess who they want?—Elizabeth Taylor and Richard Burton.

Property, which encountered considerable censor trouble in the east, was originally made in 1956 by Regie-Orsay Productions in France for Columbia Pictures release. It's understood Metro purchased screen rights from producers of the French version, which costarred Danielle Darrieux and Erno Crisa in two title roles, and Leo Genn as the husband.

Bachmann's production is being scripted by husband-and-wife team of Irving Ravetch and Harriet Frank Jr., who last collabed on Paramount's "Hud." New edition will be a "free adaptation" though will adhere to the "spirit" of the book, according to Ravetch, who reports that approach will be along the lines of a "love story" rather than a "sex story."

Barbara McNair's Daily Nightmare: Cites 'Strings' Walkouts, Insults

Los Angeles, Oct. 29.

"Every night I begin the performance in trepidation, never knowing whether the audience will stay or walk out." That's Barbara McNair's position as femme lead of the touring musical, "No Strings," currently at the Orpheum Theatre here. She costars with Howard Keel in the Richard Rodgers-Samuel Taylor show involving a bi-racial romance in Paris.

It's been a rugged tour for Miss McNair. The Negro singer says she's been greeted by walkouts, gasps, sneers and threats in various cities during the tour. The most extreme hostility was evident in southern-oriented areas, although there have also been unpleasant incidents in such cities as Pittsburgh.

She has received a number of insulting or abusive letters and postcards, Miss McNair reveals, in some instances including statements that the writers would never again see her in legit or any other form of entertainment. There were about 30 protest phonecalls a day in Kansas City and about the same number in St. Louis, she ads, and notes that business there was below the average for the rest of the cities the show has played.

Miss McNair is committed to "Strings" until next May. Then she plans to pick up various cabaret dates she postponed in order to do the legit show. While in Los Angeles, she has been discussing record deals. She also expects to make an appearance on the Jerry Lewis television show.

Sentimental Fanny Hill

John Cleland's 18th century novel, "Memoirs of a Woman of Pleasure," better known as "Fanny Hill," published by Putnam's and also available in two different paperback editions, is now being made into a musical, "The Ballad of Fanny Hill." It's first been recorded as a two-platter album by Fox Records, a Hollywood outfit.

The LP is primed as a trailer for a proposed tabloid musical presentation for Las Vegas.

Florida Again Luring 'Em With Top Headliners

The Florida nitery season is starting to show some life. Indications are that the bulk of the hotels will be back at the old stand, and at the old prices, filling up their entertainment rooms with some of the more expensive names around.

Major question marks at the moment continue to be whether the Fontainebleau will run shows in its La Ronde Room, and the starting date of the Eden Roc. Thus far, it looks like Harry Mufson will open his big room at the Roc on Jan. 31 when he has Milton Berle set. Only other names he has are Dinah Shore, who goes in Feb. 7, to be followed by Joe E. Lewis Feb. 18 with Diahann Carroll on the same bill. The agencies still do not know whether this will be it for the season, but are still hopeful.

But the picture looks bright in other sectors. The free entertainment being offered by the Morris Lansburgh group of hotels will continue in full swing. Lansburgh has signed George Jessel, Sophie Tucker, Leslie Uggams, Carmen

(Continued on page 70)

ASKS WHY NOT PUT BETTING INTO THEATRES

Saratoga, Oct. 29.

Rather than legalize off-track betting, the N.Y. legislature might well consider a plan to authorize the use of neighborhood theatres, during the afternoon, for extension of on-track betting via closed circuit tv.

Suggestion was made here by Charles H. Stark, of Baltimore, prez of Automatic Remote Systems Inc., before a meeting of the

(Continued on page 71)

Banned by WCBS-Radio, Lena Horne's Civil Rights Disk Gets Big Pressing

Although Lena Horne's civil rights disk pitch, "Now," doesn't fit into WCBS-Radio's programming policy, 20th Century-Fox Records ran into market with it Monday (28) with an initial pressing of 65,000 copies.

The record was not "recommended for programming" by WCBS' program director Joseph Cook who said his decision had nothing to do with the song's civil rights statement. According to Cook, the record is a "wailer" and like rock 'n' roll does not fit into the station's music policy.

Cook did say, however, that the record could be played if the station decided to do a special program on civil rights songs or one devoted to Miss Horne's etchings.

The number, an adaptation of the Israeli folk song, "Hava Nagila," was written by Jule Styne, Betty Comden and Adolph Green. The record was produced for 20th Century-Fox by Budd Granoff and Ray Ellis.

Ex-Red and Ex-Nazi Juror Ousted At Mannheim Though West & East Germanys Participate 'Neutrally'

By HANS HOEHN

Mannheim, Oct. 29.

The 12th Mannheim International Film Week (Oct. 14-19) saw the participation of 24 nations. Nearly all Red Bloc countries were present. Even Cuba submitted a short 20-minute documentary on Ernest Hemingway.

Here's the lineup of the 24 participating countries: Belgium, Bulgaria, Canada, Columbia, Cuba, Czechoslovakia, Denmark, France, Great Britain, India, Israel, Italy, Hungary, Mexico, New Zealand, Netherland, Pakistan, Poland, South Korea, Switzerland, Soviet Union, United States of America, Yugoslavia and finally Germany. (The German program included two pix from East Germany. In order to avoid complications, both West and East German pix were shown as just "German pix.")

Entered in the contest were 54 shorts and six full-length (first efforts of former short film makers) pix. Fifteen shorts and two long films were shown in the information section. The retrospective show, "The Off Hollywood Film," featured 16 entries. American Gordon Hitchens, also member of the jury, took care of this frame program. Special thanks was paid to Thomas J. Brandon who placed

(Continued on page 70)

Hayden's 'Wanderer' OK Memoir and Also One Of The Best H'wood Sagas

Hollywood, Oct. 29.

Sterling Hayden, mariner at heart, movie actor reluctantly and strictly for money, rebel by his own explicit description, seems to have found, at the typewriter, his rightful place in life. His first book, "Wanderer" (Knopf; $6.95), contains the best job of bookwriting about Hollywood in easy recall, and that's barely half of the autobiography that covers his career from infancy to now. As good or better, is the writing of the other half, detailing the drab boyhood, the seagoing adolescence, the runaway voyage to Tahiti with his four children in 1950, and the showdowns with the Committee on un-American Activities and the Federal courts.

It's a big book, written in the free-flowing billingsgate of the forecastle with candor, complete clarity, and without prejudice. Grownups in the picture business (and in the world of the sea) will find it rewarding, and there's a picture in it for a producer with guts.

The Hollywood half of the Hayden book is a straightaway account

(Continued on page 70)

Steven Boyd Quite Vexed; Mags Anti-Hollywood

Hollywood, Oct. 29.

After a year away from Hollywood during which he essayed leads in Samuel Bronston's "Fall of the Roman Empire" and 20th-Fox's "Third Secret," Steven Boyd last week came back to town and launched an attack on snobbish film critics.

"I'm beginning to agree with Sinatra—maybe somebody ought to punch a couple of guys in the nose to get them to write something honest about Hollywood movies."

Boyd thought there are publications which insist that their critics assume an anti-Hollywood attitude.

"As many times as they've changed critics on Time and Newsweek they always wind up with somebody who consistently sneers at Hollywood," declared actor. "They must be adhering to a format — somebody is telling them what approach to take."

On a more general plane, actor muses that, ideally, critics would be assigned to review the type of pix they prefer. He noted the inherent injustice of an anti-epic critic catching "Roman Empire" and, conversely, an avid buff of the spectacle who disdains the intimate comedy reviewing "Mary, Mary."

Zeroing in on the art house crowd, Boyd chided that "if they can read all the subtitles it gets their nod; if they miss a few then they give it thumbs down."

"Maybe if they were given a synopsis of the film they were to see they wouldn't like it so much," he observed.

A.C. Nielsen Signs FTC Consent Decree; 4 Yr. License Arrangement

Washington, Oct. 29.

A. C. Nielsen rating service signed a Federal Trade Commission consent order "removing monopolistic barriers to competition," it was disclosed today.

FTC charged in a complaint that Nielsen "has been engaged in a program to restrain trade in the production and sales of reports and ratings . . . and has achieved a monopoly of this market through its unlawful conduct."

Under the order agreed to by Nielsen, the company will make available all its patents to any applicants on a non-exclusive license sans royalities for four years. The consent order does not constitute an admission by Nielsen that it has violated the law, FTC said.

LOUIS SOBOL

New York Journal - American nationally syndicated columnist, says:

"I've covered showbusiness for many years and PAUL ANKA must be regarded as one of the phenomenal success stories. His magnetic attraction is to all ages. PAUL is proof of the American showbiz truism: 'talent will out.' Count me among those who 'hanker for ANKA.'"

Tenn. 'Obscenity' Issues Compared To 'Monkey Trial'

Knoxville, Oct. 29.

Self-imposed censorship, such as used by theatres in East Tennessee, will not work as far as dealing in obscene literature is concerned. A Criminal Court jury fined Robert A. Werner $1,000 and sentenced him to 30 days for selling "girlie" books and magazines.

The jury found Werner, owner of a main-street newsstand, guilty of selling 17 nationally distributed magazines in violation of Tennessee's 105-year-old "anti-obscenity law."

A major contention of the defense was that Werner kept such publications in a manner to sell only to adults. (This technique is used by local film exhibitors when an adult picture is shown.)

Asst. Atty. Gen. Thomas W. Thompson compared the trial with the famous "monkey trial" at Dayton, Tenn., 38 years ago. "The Werner case in Knox Criminal Court will go down in history," Thompson added.

Full enforcement of the 105-year-old law could cause grief for picture exhibitors, it was reported. It seems apparent that the state

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'Festivalitis' Now In Church Idiom

Troy, N.Y., Oct. 29.

Father Malcolm Boyd, Episcopal priest, of Wayne U. at Detroit and former Hollywood and tv producer, is among scheduled participants in Rensselaer Polytechnic Institute's Festival of Religion and the Arts, from Nov. 6-11.

Sponsored by the Catholic, Jewish and Protestant chaplains and students, "Religion's Place in the Contemporary Arts" is the Festival's theme.

Music composed by Rodney Blumenau, a student, will be played during a Sunday morning service (Nov. 10) for Protestant collegians, in St. John's Lutheran Church. Drums, bass, trombone, tenor saxophone and piano will be used in the service.

Joseph Di Stefano, former student, has composed four hymns which will be sung by the congregation at a Mass for Catholic students on the same morning in the Chapel of the Good Shepherd.

Prior to the Mass, a brief drama, written for the Festival by Dr. Frank Kelly, a former faculty member at RPI, will be presented.

Rabbi Herman Horowitz will have Jewish students attend service on Saturday, Nov. 9.

Among those slated to participate along with Father Boyd in the Festival are: Rev. Norman O'Connor, CSP, a Catholic priest, who has emceed ceremonies at the New-

(Continued on page 71)

Gotham's Posh April in Paris Ball Nets Record 250G for Franco-U.S. Charity

The 12th annual April In Paris ball last Friday (25), sandwiched in between the Allied and TOA exhibitors conventions, made the New York Americana Hotel a real swinging spot the past and current week. The class ball for Franco-American charities, again under uniquely able direction of Claude C. Philippe, exec veep of the Loew's-Tisch flagship hostelry, will yield a new high of $250,000 for Franco-American charities (New York's French Hospital, French mariners etc.). Previous high was $200,000 net. A $20,000 fee from Clairol for this past Sunday's vid-taped NBC telecast helped swell the take.

As happened once before at the Americana's Royal Box when the proceedings were keyed to a WNEW broadcast (with result the in-room auditors were handicapped because of "feedback" worries), the presence of the telecameras bothered some of the $150-a-head patrons. None, however, could dispute the ultra attendance, the gastronomic groceries (always remarkable, considering the peak 1,300 turnout, and done on a mass basis in a hotel), the elegance of it all, and the boites de cadeaux—gift boxes both to femmes and men, each worth about $100 at retail.

Fact that the astute Philippe promoted the "loot" — scarves, "grape," books, disks, perfumes etc. — is beside the point. As a matter of fact his hosting-showmanship and the array of "credits"—more than many of your friends at Chase Manhattan—gives his annual venture a built-in quorum. However, he has cast the sundry committees, both French and American, with top-drawer names right out of the Elsa Maxwell-Suzy-Cleveland Amory files.

Not forgetting the national NBC telecast, Philippe rounded up Maurice Chevalier on tape from

(Continued on page 70)

Nearly-Silent Feature Shoots at ASA, Denmark

Copenhagen, Oct. 29.

At the ASA studios in Lyngby outside Copenhagen the British Passo Verde Films Ltd. has started shooting a new crime thriller. Stepped in after John Nasht Productions wrapped up its work on "The Keeler Affair" here. Producer of the film is John Pennington and his director is Tom McGowan, known in the U.S. for work with Walt Disney Co.

Title of the feature is "The Case of the 44 Inches." The inches referred to are the chest measurement of a nude girl whose photo with the head torn off is found in the studio of a murdered photographer. The story then goes on to tell about a detective's work on the case which offers no other clues than the torn photo. The detective is played by Britain's Ian Carmichael.

All other actors in the film are Danish. The language question will not cause trouble, however, since almost the entire film is without spoken dialogue. There will, of course, be a soundtrack, with music and various sound effects. The film will be finished by the middle of December and ready for international release by February, 1964.

Bo Belinsky Warming Up For Spring Training in Vegas, Honolulu Ballpens

Las Vegas, Oct. 29.

Bo Belinsky, playboy pitching ace for the Los Angeles Angels, has been signed by producer Eddie Fox to appear in the Hank Henry show at the Silver Slipper Nov. 25 through Jan. 1.

"I haven't the slightest idea what Bo will do in the show," says Fox. "I don't even know if he can sing, dance, or tell jokes."

Belinsky will be appearing on the Strip at the same time six of the Los Angeles Dodgers (Don Drysdale, Frank Howard, Willie Davis, Tommy Davis, Ron Perranoski, Moose Skowron) will be with the Joey Bishop show at the Sands.

Host at Hutch's?

Honolulu, Oct. 29.

Bo Belinsky is due back here, presumably in mid-December, to take over as host at Hutch's Supper Club, according to Wilson Hutcheson, club op.

Belinsky, who is expected to rejoin the Los Angeles Angels in time for spring training, was farmed out to the Hawaii Islanders this past season, drawing crowds each time he started.

Jessel Toasted & Roasted At Circus Saints & Sinners' SRO Waldorf-Astoria Lunch

George Jessel drew some 1,200 into the Waldorf-Astoria's grand ballroom last week as "fall guy" of the Circus Saints & Sinners and made for one of the brighter luncheons. Walter Kiernan, now in the late Tex O'Rourke's summing-up spot on the guest of honor, was brilliant in his closeup of the "Jewish Valentino, the cover boy of the Kinsey report" and kindred cracks, most of them having to do with the comedian's penchant for pretty girls.

Groucho Marx hopped onstage from the audience to lend his postscript of affection for the undisputed "king of the comedians"

(Continued on page 70)

10/30

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ABEL GREEN, Editor

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POE MAPS WORLD EXPERTISE

Schneider, O'Brien, Zanuck Meeting In N. Y. On Malibu Super-Studio Plan

Columbia Pictures president Abe Schneider, Metro ditto Robert O'Brien and 20th-Fox prez Darryl F. Zanuck are meeting tomorrow (Thurs.) in New York on the Malibu combined studio undertaking. Surveys have been proceeding since the idea of a new, modernized and central production facility for the three majors was first proposed about a year ago.

This is not a forerunner to any merger if the proposed ultra-modernized studio facilities become fait accompli it would permit availabilities of much larger space. As has already happened, some studios of late have been compelled to go off-lot to rent facilities.

More than incidentally, of course, the present facilities of Metro in Culver City, Col in Hollywood, and 20th in Beverly Hills, could command fancy revenues from their now highly developed realty values.

As originally envisioned the new and much more expansive studio facilities would dramatize anew the revitalization of Hollywood as a production centre; a deterrent to any "runaway" filmmaking other than when overseas backgrounds are absolutely essential; perhaps lure foreign filmmakers to have that "made in Hollywood" trademark on their pictures; and presumably, of course, enlist other U.S. producers to use the Santa Monica (Malibu) super-studios.

MCA-Revue-Universal's beef-up of the U lot paved the way for the potential of new and improved facilities.

Any suggestion that 20th-Fox would become the dominant landlord, and rent to Metro or Col, is "not according to our understanding," said the president of one of the other two companies. Idea still is a triparte coownership of the new plant although 20th-Fox owns the Santa Monica land.

Late Author-Comedian
FRED ALLEN
wrote a classic on a fabled and no longer existent
Life and Death of Vaudeville
(reprinted by permission of Portland Hoffa (Mrs. Allen) from Fred Allen's memoir,
MUCH ADO ABOUT ME,
published by Little Brown & Co.)
* * *
another interesting Feature in the upcoming
58th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles

Rutledge Exiting 20th In New Zealand, 31-Yr. Vet; Lampros Takes on Cairo

The resignations of several top 20th-Fox reps in New Zealand and of another in Egypt have just about completed 20th's major personnel arrangement abroad, it was learned in New York this week.

Eric Rutledge, managing director of 20th of New Zealand and who has been with the company 31 years, is retiring as of Friday (1). He's being succeeded by M. A. Toomey, presently manager of the Aukland branch office.

Additionally, Mike Moodabe, governing director of 20th's Amalgamated Theatres in N. Z., retired as of Sept. 1 and was succeeded by his son, Royce Moodabe. Mike Moodabe's brother Joe also has retired.

Meanwhile, in Cairo, Fathi Ibrahim, longtime head of the 20th operation in Egypt, has resigned and is being replaced by William Lampros. Latter, who takes over responsibility for 20th's United Arab Republic interests, has heretofore been in charge of 20th's tv sales in the Middle East, basing in Paris. He'll continue to base in Paris in his new post. Exec has served the company in a variety of overseas posts, including India, Egypt and Greece.

Effective in July was the resignation of vet Australian showman Ernest Turnbull as managing director of 20th's Hoyts Theatres. He was succeeded by son Dale Turnbull.

MCA Artists Presses Note Vs. Baker-Garfein Duo

Los Angeles, Oct. 29.

MCA Artists Ltd. demands payment of $32,858 as amount claimed due on a promissory note in Superior Court suit against Carroll Baker and her husband, Jack Garfein.

Agency alleges that couple signed note April 23, 1963;

'Spoon River' Part of Hartford Toll Expansion

Hartford, Oct. 29.

RKO General is beefing up its feevee film format here with proposed legit and sports offerings. The U Channel 18 operation has scheduled the first videotaping of a Broadway show for subscription tv during the production's regular run. Legiter is "Spoon River," readings of poet Edgar Lee Masters as rewritten and staged by Charles Aidman.

Toll test is in second year of a three year tryout last summer experimented with the videotaping and presentation of "Wake Up Darling" which was videotaped at nearby strawhatter. Several summer tent theatre concerts have been videotaped and presented.

After some 16 months of operation, local subscription outlet has an approximate 3,400 patrons. Parlor patron attendances has been much lower than expected. Original anticipation was to have 5,000 patrons by start of 1964. Beefing up of programs is attempt to get a wider audience.

With the Broadway showcasing in the offing, reports from the West Coast indicate that RKO General is lining up a series of legit attractions from there. This refers to the Zef Bufman and Stan Seiden Cocoanut Grove Playhouse in L.A. "Tchin Tchin," currently on the boards there is to be first of 12 to go out on toll here.

In addition to legit, RKO General is going strong for sports spectaculars. Two Yale football games are on schedule as are pro basketball and hockey games from Madison Square Garden and Boston Garden. Featured will be home games of New York Rangers and Boston Bruins, pro hockey teams, and New York Knickerbockers and Boston Celtics (pro hoop teams).

NEW ITALO-AUSTRIAN FILM PACT INITIALED

Milan, Oct. 29.

A new Italian-Austrian film pact was initiated here, pending approval of respective governments.

Meetings held at Milan's MIFED center during the bi-annual trade event resulted in agreement to extend and modify the pact first signed in 1957 for "interchange and collaboration" between the two industries. Announcement by joint committee speaks of an "intensified exchange" of films as well as "promotion of coproduction ventures."

Hans Lueggemayer headed the Austrian delegation while Italy was repped at local talks by the Inspector General of the Entertainment Ministry, Annibale Scicluna-Borge.

SALES HIERARCHY NOW BUILDING

By VINCENT CANBY

Twentieth-Fox's overseas sales organization is due to get its own "21st Century" look shortly after the first of the year. At that time, what appears now to shape as a new concept in a major company's administration of its foreign operations will go into effect. The salient points:

The division of the world into three principal marketing territories, continental Europe and the Middle East, the Far East, and Latin America, each to be supervised by a division manager in Paris, Tokyo and Mexico City, respectively, plus (and this is the new angle), a homeoffice counterpart to each of these supervisors who will hold down the "European desk," the "Far Eastern desk," etc. Comparable to State Dept. or wire service organization.

Additionally, 20th's exec vice-president Seymour Poe is due to appoint—around the first of the year—a foreign manager, also to be homeofficed based and who will oversee the entire offshore sales operation as veep Joseph Sugar does the domestic sales force at home.

It's stressed that neither the homeoffice "desk" man nor the division manager in the field will necessarily have precedence, one over the other. Idea is that the division manager's communications with the h.o. will be funnelled through the desk man whose principal responsibility will be "interpreting" company policy. Desk men will be responsible to the foreign manager who, in turn will be responsible to Poe, thus relieving the latter of the burden of daily supervisory work of foreign branches which has been his lot since taking over his post 14 months ago.

Peripheral Lands

In addition to the major marketing territories mentioned above, Poe describes as "peripheral territories" the three principal English-speaking markets—the British Isles, Australia and New Zealand, and the Union of South Africa, in all of which 20th has theatre holdings. Partly as a result of the latter fact, Poe feels that these territories can be effectively overseen from New York. Thus, no field super-

(Continued on page 70)

Vet Publicist
EDWARD L. BERNAYS
in an excerpt from his upcoming memoirs, recalls a memorable show biz
Breakfast With Coolidge
* * *
another interesting Feature in the upcoming
58th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles

Swedes & Danes Sound Very Like TOA and Allied

Goteborg, Oct. 29.

Drastic measures are required to combat adverse economics of film theatres in the Norskland countries, per the Guild of Scandanavian Picture Theatre Owners which met here recently. Denmark seems worst threatened owing to the extremely high ticket tax burden there and the kingdom's own coddling of state-operated television.

A Goteborg exhibitor stirred more than a little emotion with his suggestion that small houses introduce a service of sausages and other edibles, install slot machines and augment features with striptease short subjects. Anything to draw the young trade. In brief, cater to hunger, thirst, comfort and romance in the auditorium and don't rely upon merely announcing and unspooling the main attraction on the screen.

Actually, the police regulations of the Kingdom of Sweden do not permit such "American" touches.

Sports Packages Believed Wrapping For Par's Telemeter In Toronto

Telemeter, Paramount's tollvision experiment that has been clicking this season via the presentation of National Hockey League games in Toronto theatres, is on the verge of another major deal. Details aren't available but it is believed there have been dickers by Telemeter for hefty package. What is holding things up at present is the development last week of a snag in the talks, a problem which may or may not queer the deal.

Speculation about Telemeter's future plans centres mainly on National Football League commissioner Pete Rozelle's statement last week to the effect that the way may soon be open for theatre televising of NFL games. With football on the steady rise toward being the nation's number one sports attraction, Rozelle's comments came as a welcome note to theatre tv advocates whose main problem to date has been the availability of programming sufficient to induce theatre owners to sign on.

Telemeter's success with hockey in Toronto is indicative of what football could mean in the U.S., only on a much larger scale. In cities like Toronto and Montreal, hockey tickets are handed down through family trees like the most precious of items. A causal buyer can't get tickets to a game because there are none available. In recent years, it has been getting that way with football, particularly in NFL hometeam towns. It is felt by many that the big draw of the game will always be to the ballpark first and the theatre second so field operators needn't sweat the competition.

By the same token, it is pointed out that teams would be gaining a hefty potential extra gate via theatre tv sales. The eagerness of fans to see a game no matter what and on considerably smaller than theatre-size screens is evidenced in New York where buffs travel several miles to Connecticut and elsewhere and pay big motel room rates just to catch Giant games blacked out in their area and to which they can't get Yankee Stadium tickets of the SRO situation with most home games.

It's not being projected whether the NFL is Telemeter's goal in current talks but this is running ahead of most thoughts. Neither Telemeter nor Paramount is talking, either, until present snags are unsnarled. There is something in the wind, however, it's acknowledged.

Also with a stake in Rozelle's remarks is Nate Halpern's Theatre Network Television company. At the time of the commissioner's comments last week, Halpern issued a statement commending Rozelle on his thinking. He noted that the commissioner and other NFL execs have seen TNT's Eidophor projector, which is now developed in color as well as black-and-white, and that he has held several meetings with the NFL and its member club owners about it.

Foreman's 'Victors' a Frisco Fest Fillip But Lose Critics To 'Mad World' In L. A.

By JIM ESTES

San Francisco, Oct. 29.

With customary panoply and social fanfare, the Seventh San Francisco International Film Festival opens at the Metro Theatre here Wed. (30) night. This time there is special prestige for the opener is Carl Foreman's "The Victors" (Columbia) entered out of competition. Foreman and two of his male stars, George Peppard and George Hamilton, are expected. Possibly German star, Romy Schneider, if she can make it back up from Hollywood, where she is newly arrived as a Columbia contractee.

Foreman's entry is a bonus for Festival director Irving M. Levin. It's the first major Hollywood attraction entered since Jerry Wald's "Beloved Infidel" in 1959.

This year's festival deficit, the result of a cut in municipality subsidy, has been made up by Columbia Pictures' gift of $10,000.

Russian entry has now been named as "Optimistic Tragedy." It will be shown Nov. 9, and its stars, Vyatcheslav Tikhonov and Margarita Volodina, will be present.

Sergei Mikhalkov, a Festival juror, and film critic Philip Yermash, will also be part of the Soviet delegation.

Jurors for the fete include novelist Eugene Burdick who is a U. of California professor; Mexican actor-director Emilio Fernandez, and Flores Ammannati, Italian cinema authority.

Film expected to stir up the most excitement (it's already arousing much interest) is Denmark's "Weekend," which plays Friday (1). "Weekend," produced by Bent Christensen, was awarded a Danish Bodil (Oscar), then banned by French and Finnish censors, and later withdrawn from the Berlin and Cannes Festivals.

Festival will have to do without the four top Bay Area film critics for most of the weekend that follows the opening. They're all for Hollywood to see the first Cinerama comedy, "Mad World." Second-stringers will be filling in on local Festival assignments, but the first-stringers already have seen some of the entries in advance screenings.

Delegates or delegations from Denmark, Finland, India, Japan, Korea, Mexico, the Philippines, the Soviet Union and Yugoslavia are expected, and considerable entertaining for and by them is on the calendar.

A civic reception is to follow the opening-night feature presentation, and Levin plans two sit-down dinner parties for all hands—one Nov. 1 and Nov. 9.

Other parties include a picnic and winery barbecue Saturday and World Trade Assn., dinner Nov. 6 and a cocktail party Nov. 7 hosted by the Indian Consul General, P. N. Menon.

Awards will be disclosed on Nov. 12, the closing night of the Festival. (Japan's entry, "Being Two Isn't Easy," showing that night, will be advance-screened for the jurors.)

DAVE RAPHEL'S LAURELS RATE HIM A N. Y. TRIP

David Raphel, 20th-Fox sales supervisor for continental Europe and the Middle East who headquarters in Paris, is coming into the New York homeoffice for a four-to-six-week stay at the end of November.

For Raphael, who is credited by exec veep Seymour Poe for much of the success in selling "Longest Day" and "Cleopatra" in Europe, this will be the first extended h.o. visit since prez Darryl F. Zanuck's team took control of the company 15 months ago. Exec will spend the time learning new h.o. procedures, sales plans, previewing new product and upcoming production plans.

Hemisphere of Manila Lines Up Pair

Jock Mahoney Action Films Go Via Lippert And 20th-Fox

Hemisphere Films, Philippines-based indie production company headed by Kane Lynn and producer-director Eddie Romero, has firmed a deal with Lippert Pictures to make Hemisphere's upcoming "Amok," Jock Mahoney actioner, for Lippert an 20th-Fox worldwide release. Pic rolls in the Philippines Nov. 15 and is due to wind Dec. 15.

Additionally, Hemisphere has signed Mahoney to star in a second pic, "Walls of Hell," due to be shot back-to-back with "Amok" starting in December. No distrib outlet is yet set for the second. "Amok" deals with the tracking down of a Moslem fanatic in Mindanao, where the term "to go amok" was coined to describe the bloody religious frenzies occasionally indulged in by sect of Moslems on the southern Philippine island.

"Walls of Hell" is a World War II actioner about the freeing of a small group of Allied soldiers held prisoner by the Japanese in Manila's labyrinthian walled city (Intramurras), during the U. S. liberation campaign. It will be filmed on the actual location.

Deal with Lippert and 20th marks the first time that the burgeoning Hemisphere has made a preproduction agreement with a stateside distrib. Hemisphere currently is releasing on its own in the States the company's most recent actioner, "Raiders of Leyte Gulf," which is getting nice second feature play by the circuits. Lynn functions as exec producer with Romero supplying the writing, and directing. Former, who divides his time between the New York and Manila offices, returns to the Philippines in the next week or so.

700 Prints of 'The Prize'

Metro has ordered 700 prints for "The Prize," largest such order the company has had in years.

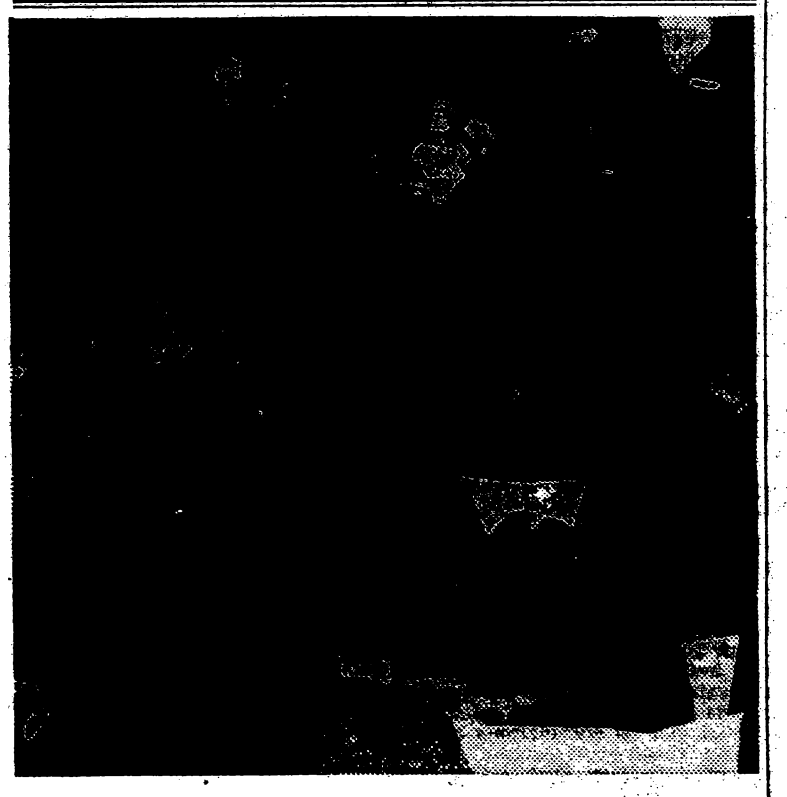
Company is angling for mass exposure across the country Christmas and New Year's, already has set 800 bookings. Produced by Pandro S. Berman, "Prize" has Paul Newman and Edward G. Robinson in the leads.

Filmways Mulls Own Distribution

Now it's Filmways which is contemplating entering stateside distribution on its own. The indie feature film and television production company is reportedly considering such a move with the completion of its film version of Evelyn Waugh's crematory comedy, "The Loved One," which Tony ("Tom Jones") Richardson will direct for Filmways next summer.

Heretofore, Filmways has distributed exclusively through the majors — principally Metro. As Filmways production chief (and board chairman) Martin Ransohoff envisions it, Filmways would handle the domestic sales and Metro the overseas sales.

Earlier this summer, Seven Arts, perhaps the most active of the indie producer-packagers, entered stateside distribution with its British-made "The Small World of Sammy Lee." Seven Arts' big pix, however, continue to go through the major companies, with most going via Metro with which 7A has a 20-pic deal.



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ALDRICH READYING 8, AND ONE FOR TV

Hollywood, Oct. 29.

A program of eight features and one tv series, costing a total of about $14,000,000 for the next two years, was outlined here Monday (28) by producer-director Robert Aldrich of The Associates and Aldrich Co.

According to Aldrich, cost of purchase and preparation of the projects will be carried by his indie firm from fees and profits on its previous pictures, the most recent to go into release being "What Ever Happened to Baby Jane?" He is currently headquartering at Warners, but will not be tied exclusively to one studio.

Because there is a shortage of financing for off-beat pix, Aldrich says that it's up to producers themselves "to gamble by cross-collateralizing with their successful pictures, as well as reinvesting profits and fees, which we are doing." He thinks government subsidies and pay-tv pay may be two answers to current financing problems.

First pic to go into production under his new program will be either "Cross of Iron," based on a BBC teleplay by Lukas Heller, or "What Ever Happened to Cousin Charlotte," an original by Henry Farrell who did "Baby Jane."

N.Y. to L.A.

Robert S. Benjamin
Vincent Canby
Roland Gammon
Ralph Edwards
Fred Goldberg
Bernard M. Kamber
Arthur Krim
Mori Krushen
George Jessel
Robert Lantz
Lloyd Leipzig
Groucho Marx
Arnold Picker
Dave Picker
Eugene Picker
Sol A. Schwartz
Gabe Sumner
Monique van Vooren
James Velde
Bobby Vinton

L.A. to N.Y.

Morey Amsterdam
Bill Asher
Charles Boasberg
Bill Belasco
Hugh Benson
Herschel Bernardi
Ben Brady
Geraldine Brooks
Frank Cooper
Arlene Dahl
Delmer Daves
Bullets Durgom
L. Wolfe Gilbert
Derek Glynne
Deke Hayward
Herbert Jellinek
Candy Johnson
Eugene V. Klein
Joshua Logan
Hal March
Jack Martin
Jimmy McHugh
Pat McDermott
Cliff Robertson

Europe to U. S.

Julie Andrews
Enid Bagnold
Charles Berman
Ernest Betts
Samuel Bronston
Bryan Buckingham
Douglas Campbell
J. P. Donleavy
Patricia Gilbert
Penelope Gilliatt
Hans Hoehn
Larry Joachim
Robin Joachim
David Lewin
Paul Maslansky
Morty Morton
Robert Rossen
Walter Seltzer
Tony Walton
Darryl F. Zanuck
Donald Zec

U.S. to Europe

Ralph Andrews
Samuel Z. Arkoff
Alexander H. Cohen
Donald LaBadie
Sidney Michaels
James H. Nicholson
Albert Parisot
Ernest Pintoff
Col. A. Podhajsky
Richard Rodgers
Mike Stern
Lee Tracy
Fritz Weaver
Bill Yagemann

Press Guests on Whopper Flight

[To See 'Mad World']

United Artists, which has been associated in the past with a number of mass airlifts in connection with premieres, notably the big hop to Germany for "Judgment at Nuremberg," may be setting a new statistic with this week's Hollywood junket for Stanley Kramer's "Mad, Mad etc. World." The press delegation, along with the special invitations to video and radio figures (see separate story) calls for a formidable logistics. A great many people must be flown from and to a variety of departure points. They must be housed, fed, escorted, watched over and (probably) doctored during the four days of custodial responsibility.

The junket itself is a final grand gesture and oratorio for Cinerama's first comedy. It comes in the wake of an intensive United Artists field exploitation campaign all over the United States. In addition to the names listed by VARIETY, to convey the scope of the dramatis personnae of such a super-junket, add various newspapermen and UA officials due in from Argentina, Belgium, Brazil, Great Britain, Chile, Colombia, Denmark, France, Germany, Holland, Hong Kong, Italy, Japan, Mexico, Peru, Spaing Sweden, Switzerland, Uruguay.

The list below has a certain historic import in that it is a kind of who's who invited to such a transcontinental press junket in late 1963. Some individuals will proceed directly, on passage supplied by UA. Majority will board charter flights from New York or Chicago, whichever is handier.

Guests preponderantly are film critics and amusement editors, but managing editors, city editors, feature writers, syndicated columnists will be recognized. Here is the passenger list, in part, to Hollywood:

Edgar Van Olinda, Albany Times Union.
Sam Lucchese, Atlanta Journal.
Mrs. Marjory Rutherford, Atlanta Constitution.
John Bustin, Austin American Statesman.
Emmett Weaver, Birmingham Post Herald.
Miss Lily Mae Caldwell, Birmingham News.
Peggy Doyle, Boston Record American.
Alta Maloney, Boston Traveler.
Marjory Adams, Boston Globe.
Sam Bornstein, Boston Sunday Advertiser.
Bill Barney, Buffalo Courier Express.
Barbara Ashford, Buffalo Evening News.
Emery Wister, Charlotte News.
Sam Lesner, Chicago Daily News.
Elinor Keen, Chicago Sun-Times.
Ann Marsters, Chicago American.
Richard Hainey, Chicago American.
Dale Stevens, Post Times Star.
E. B. Radcliffe, Cincy Enquirer.
Ward Marsh, Cleveland Plain Dealer.
Tony Mastroianni, Cleveland Press.
Samuel Wilson, Columbus Dispatch.
Ron Pataky, Columbus Citizen Journal.
Don Safran, Columbus Times Herald.
Larry Tajiri, Denver Post.
Frances Melrose, Denver Rocky Mt. News.
Louis Cook, Detroit Free Press.
Al Weitschat, Detroit News.
Bob Freund, Ft. Lauderdale News.
Elston Brooks, Ft. Worth Star Telegram.
Jack Gordon, Ft. Worth Press.
Allen Widem, Hartford Times.
Viggo Anderson, Hartford Courant.
Paul Hochuli, Houston Press.
George Christian, Houston Post.
Mildred Stockard, Houston Chronicle.
Walter Spencer, Indianapolis Times.
Connie Richards, Memphis Commercial Appeal.
Bill Waters, Miami News.
George Bourke, Miami Herald.
Sydney Johnson, Montreal Star.
Gilles Marcotte, Montreal La Presse.
Jean Thomas, Montreal Le Petit Journal.
Bob Battle, Nashville Banner.
Harry Haun, Nashville Tennesseean.
Leo Mishkin, N.Y. Morning Telegraph.
Herbert Beyea, Pres. Hearst Advt. Ser.
Earl Wilson, N.Y. Post.
Margaret McManus, McNaught Synd.
Herb Kamm, N.Y. World Telegram & Sun.
Alton Cook, N.Y. World Telegram & Sun.
Louis Sobol, N.Y. Journal American.
Bill Slocum, Hearst Synd.
Leonard Lyons, N.Y. Post.
Nick Lapole, N.Y. Journal American.
Hy Gardner, N.Y. Herald Tribune.
Sheilah Graham, Hearst Synd.
Irving Lester, Hearst Advt. Ser.
Don Mersereau, Boxoffice.
Jess Stern, Newhouse Synd.
Bert Bacharach, King Features Synd.
William A. Raidy, Long Island Press.
Frank Farrell, N.Y. World Telegram & Sun.
Mel Heimer, King Features Synd.
Radie Harris, Newsday.
Jesse Zunser, Cue.
Hollis Alpert, Saturday Review.
Evelyn Merrin, Time.
Karl Galda, United Airlines.
Jim Kennedy, United Airlines.
Mel Konecoff, Motion Pict. Exhib.
Buddy Young, United Artists.
Mike Beck, Stanley Kramer Office.
Warner Twyford, Norfolk Virginian Pilot.
Herb Michelson, Norfolk Tribune.
Denny Keuntze Jr., Omaha World Herald.
Gordon Stoneham, Ottawa Citizen.
Al Rubin, Philly News.
Jerry Gaghan, Philly News
Barbara Wilson, Philly Inquirer.
Miss Bobbie Johnston, Phoenix Ariz. Journal.
Larry Rummel, Phoenix Gazette.
Lee McInerney, Pittsburgh Post-Gazette.
Harold V. Cohen, Pittsburgh Post-Gazette.
Kay Menahan, Pittsburgh Press.
Bill Trosene, Pittsburgh Press.
Arnold Marks, Portland Oregon Journal.
Bob Walters, Portland Oregonian.
Alton Williams, Richmond News Leader.
Hamilton B. Allen, Rochester Times Union.
Miss Jean Walrath, Rochester Democrat & Chron.
Paul Tredway, St. Louis Globe Democrat.
Bob Hannon, St. Louis Post Dispatch.
Myles Standish, St. Louis Post Dispatch.
Frank Hunter, St. Louis Globe Democrat.
Howard Pearson, Salt Lake Desert News.
Robert Halliday, Salt Lake Tribune.
Gerald Ashford, San Antonio News & Express.
James Meade, San Diego Union.
David McIntyre, San Diego Tribune.
Paine Knickerbocker, Frisco Chronicle.
Stanley Eichelbaum, Frisco Examiner.
Paul Speegle, Frisco News-Call-Bulletin.
John Voorhees, Seattle Post Intelligencer.
Louis Guzzo, Seattle Times.
John Gordon, Springfield Republican.
Sam Hoffman, Springfield Daily News.
Miss Nevart Apikian, Syracuse Post Standard.
Joan Vadeboncoeur, Syracuse Herald Journal.
Ray Oviatt, Toledo Blade.
Gerald Pratley, CBC.
Peter Kelly, CBC.
Russ Heis, CBC.
Graham Woods, (Cameraman), CBC.
Morris Duff, Toronto Daily Star.
Clyde Gilmour, Toronto Telegram.
Frank Johnson, Tucson Ariz. Daily Star.
Mike Tytherleigh, Vancouver Province.
Les Wedman, Vancouver Sun.
James O'Neill, Washington Daily News.
Ken Winters, Winnipeg Free Press.
Buck Buchwach, Honolulu Advertiser.
Ed Sherman, Honolulu Advertiser.

Air Personalities On 'Mad' Junket

United Artists assembled one of the largest junkets ever for the Hollywood premiere of the Cinerama comedy, "It's A Mad, Mad, Mad, Mad World." The New York party alone numbered 272, inclusive of UA executive echelon led by Arthur B. Krim, Robert S. Benjamin, Arnold Picker, Eugene Picker, David Picker, James R. Velde, Fred Goldberg, Mori Krushen, Gabe Sumner, Eric R. Pleskow, Buddy Young, John Leo, Mike Hunter, Dave Chasman, Al Fisher, Joe Ende, Al Katz.

Junketeers will be in the film colony from Oct. 31 to Nov. 4. In addition to the screening, the parties, the whole rigamarole of exploitation, including the Jerry Lewis television program presenting a stageful of comics from the picture, there are the unique aspects of (a) the new Cinerama Theatre to house the picture; (b) a new one-camera refinement of the system itself.

One offbeat aspect of the junket is the mustering of some 22 television and radio program personages, most of them masters or mistresses of their own broadcasts. These are:

Roger Marx, WSB-TV, Atlanta.
David Klenk, WKRC-TV, Cincy.
Mrs. Bobbie Wygant, WBAP-TV, Dallas.
Max Goldberg, KLZ-TV, Denver.
Miss Carol Duvall, WWJ-TV, Detroit.
Bob McLean, CHCH-TV, Hamilton.
Miss Waldo Norris, WFGA-TV, Jacksonville.
John Bilyew, KMBC-TV, Kansas City.
Molly Turner, WBBW-TV, Miami.
Susanne Gilbert, CFTM-TV, Montreal.
Mrs. Jan Carr, WDSU-TV, New Orleans.
Rex Morgan, WFIL-TV, Philly.
Miss Jean Connelly, WTAE-TV, Pittsburgh.
Marty Pasetta, KGO-TV, Frisco.
Bill Corcoran, KING-TV, Seattle.
Mark Evans, WTTG-TV, Wash. D. C.
Barry Gray, WMCA-Radio, N. Y.
Fred Robbins, WNEW-Radio, N. Y.
Charlotte Peters, KSD-TV, St. Louis.
Peter Kelly, CBC, Toronto.
Russ Heis, CBC, Toronto.
Graham Woods, CBC, Toronto.

An Armenian Ballet To Tour Soviet; Inspired By 'West Side Story'

Leningrad, Oct. 29.

According to an Armenian newspaper the United Artists feature "West Side Story" has inspired a ballet given in the State Theatre of Yerevan, the capital of the Soviet Republic of Armenia. It's described as a "very big success."

"West Side Story" was shown during the Moscow Film Festival in April and Soviet audiences reacted with enthusiasm. Ballet is soon going to be performed all over the Soviet Union. There is no information as to whether the choreography of Jerome Robbins has been "borrowed."

KEY TO SEMENENKO 'MYSTERY'

'Charities Still Got It'—Baird

David Baird, according to a spokesman, has donated over $36,000,000 over the years to various charities via his foundations, some of these being by way of revolving funds and others as straight donations.

The spokesman said that all of his loans and all of his transactions were for the benefit of the foundations and no loan ever was in default.

The son of a lawyer, Baird started out as an insurance broker and later segued into stock brokerage. He founded the first of the foundations in 1936.

Audit of Baird Foundations; 'Just Begun to Scratch Surface'

Washington, Oct. 29.

Congressional investigators said they have "just begun to scratch the surface" with their disclosures of multi-million dollar film and television deals by three tax-exempt "charitable" foundations.

The next step in the probe into the labyrinth show business dealings is an audit of the books of the three foundations run by New York stock broker David Baird.

Sources said the basis of their first voluminous report on the foundations was from information supplied to them by Baird.

Now the investigators, headed by Rep. Wright Patman (D-Tex.) plan to have the General Accounting Office audit the pile of records and financial statements of the foundation.

Committee aides said the figures already released may be deceptive in that they show only the debt and credit holdings at the end of particular years. The normal practice for businesses, they said, is to clear as many debts as possible by year's end.

An audit, showing month by month holdings and transactions, might reveal a substantially different picture of the foundations' involvement in film and television financing they said.

Besides the audit of the Baird records, Patman's probers are off on another investigation of the role of all foundations in the stock markets.

The investigation will center largely on the foundations' stock market dealings in the six months prior to the 1962 crash.

This report is expected to be released by the end of this year.

JAMES L. LIMBACHER
who knows fully about the subject dwells on why they are the most
Forever Faithful Film Fans
* * *
another interesting Feature in the upcoming
58th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles

Baird Involvement With Late Louis B. Mayer And Spyros Skouras

Washington, Oct. 29.

Louis B. Mayer and Spyros Skouras were two major film executives spotlighted by Rep. Wright Patman (D-Tex.) in their dealings with the Baird foundations.

New York stock broker and owner of three foundations told Patman he had business dealings with Mayer. Cited as an example was Baird's investment in Cinerama Productions Corp. when Mayer was chairman of the company.

Over a three year span Mayer contributed $200,000 to the Lansing Foundation. In 1957, Cinerama donated $67,000 to the Winfield Baird Foundation, Patman said.

According to Patman, Skouras was in debt to the Winfield Baird Foundation by $54,000 at the end of 1962.

Patman said the foundations' records "indicate the foundations have engaged in securities transactions for the account of Mr. Skouras."

He didn't elaborate.

And Nolan Makes Six

L. Douglas Nolan, veep and secretary-treasurer of Filmways, has been elected to the company's board. His election brings the number of Filmways directors to six.

Nolan joined the company in 1957 as controller.

TV License Price For Paramout 200: Around $60-Mil

In perhaps one of the most significant analyses of a theatrical feature library for television licensing, Paramount has come up with an evaluation of its own post-1948 backlog.

There have been no public statements about the matter. But it's known that Par figures its 200 back-number theatrical productions, at the going market rate, ought to gross $60,000,000. That's at the rate of $300,000 per copy.

Par, of course, is striking an average. Some of this corporation's product of the fifties was short of impressive. Other pictures Par feels, are strictly prime-time merchandise.

The important thing is that Par figures on that aforementioned $60,000,000 gross and wants its share as based upon such a figure, following the distribution cost deductions.

Meanwhile Par is still weighing the various angle, such as tax if the company decides to handle the pictures on its own, and the capital gains if an outsider is brought in.

PLOQUIN SUES IFD

Charge Pact Breach Over 1958 French Pic

Les Films Raoul Ploquin of Paris has filed suit in New York Supreme Court against Interworld Film Distributors charging a breach of 1961 contract under which the defendant was licensed to distribute Ploquin's "Maxime," a 1958 pic co-starring Charles Boyer and Michele Morgan. Ploquin seeks to terminate the contract and asks that Interworld be enjoined from distributing the pic after April, 1963.

Plaintiff seeks an accounting of all monies due as well as a judgment for such monies. Suit says Interworld, without Ploquin's approval, leased the pic in conjunction with other films, failed to provide monthly statements and failed to recognize plaintiff's termination-of-agreement letter sent to Interworld by registered mail in April of this year.

SAYS PATMAN: LOOK TO BAIRD

Washington, Oct. 29.

In his recent massive report on film and television financing by three tax-exempt charitable foundations, Rep. Wright Patman (D-Tex.) pointed one of his brightest spotlights on Serge Semenenko, described as the "mystery man of the banking world."

Semenenko, with the title of vice-chairman and director of First National Bank in Boston, was at one point the second largest stockholder in Warner Bros. Pictures Inc.

Among the directorships he held in 12 varied corporations, Semenenko was from 1956-62 a director and member of the Warner Bros. executive committee. But his role with the Baird foundations in garnering a large chunk of Warners' stock was only one of several excursions, financed by the foundations, into show business.

With the help of the foundations, Semenenko also dealt in holdings of the Stanley Warner Corp., Loew's Inc., Universal Pictures and Chesapeake Industries (Pathe).

This is how Patman described the dealings: The Baird-Semenenko transaction in Warner Bros. pictures began in May, 1956.

First David Baird agreed to buy 800,000 shares of Warner common stock from Harry, Albert and Jack Warner. The purchase price to be paid in three installments, was $22,000,000.

This agreement of May 8, 1956 "was not implemented" and replaced by another arrangement between Baird and Jack Warner on June 29. Jack Warner was to buy 500,000 shares from Harry and Albert Warner and sell 600,000 shares to Baird at $25 per share.

Patman said that while this transaction was signed by Baird as an individual, the foundations were the actual buyers of 252,500 shares representing 10% of War-

(Continued on page 70)

7 Arts Execs' Loan Positions With Foundations

Washington, Oct. 29.

Seven Arts Productions Ltd. was one of the film companies drawing attention in the Baird foundations' disclosures of Rep. Wright Patman (D-Tex.). Seven Arts prex David Stillman was personally in debt to the Winfield Baird Foundation by $7,000. Stillman, according to Patman was an exec of three other companies in debt to the tax-exempt foundations.

Moulin Productions was in debt to the foundations by $560,000 and Associated Producers Inc. tallied a $250,000 debt. Stillten Productions had a $12,500 debt to the foundations.

Louis Chesler, director of Seven Arts and two other corporations, was in debt to the Winfield Baird foundation by $600,000 at the end of 1961. In 1962, Chesler assumed debts totalling $415,000 with $1,350,000 or Seven Arts debentures serving as part of the loan collateral.

Eliot Hyman of Seven Arts ran up debts from 1956-61 totalling $410,793.

The Lansing Foundation was a debtor to Hyman for its purchases in three enterprises of Matthew Fox. From 1951-53 the foundation was in debt to Hyman by $2,165,443 for the balance of purchase price due on Telinvest Inc.

In 1953 the foundation took another debt to Hyman of $966,750 for the balance of purchase price due on acquisition of Northern TV Inc.

A year later the same type debt for Telinvest Inc. of $309,815 was assumed by the foundation to Hyman.

Matty Fox Dealings With Baird Bloc: Also Detail Reisini Relationship

Chicago Sun-Times'
JACK McPHAUL
recalls
When Chicago Was a Crossroad and Glamour Converged On Dearborn Station
* * *
another Editorial Feature in the upcoming
58th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles

Par Stock Rises As TV Station Gets $12,000,000

Paramount sold its Los Angeles television station, KTLA, to Golden West Broadcasters for $12,000,000 this week. Latter is headed by Gene Autry. Sale must be ratified by Federal Communications Commission.

Paramount Pictures stock has been about the most active in the industry in the past couple of weeks, by last weekend nearly reaching its high for the year of 53⅛. It is supposed that the reaction is to bettered prospects for the company product. There is, more immediately, speculation that Par will have a good third quarter Sept. 30). Pictures like "Hud," "Come Blow Your Horn," "Duel of the Titans" and "Donovan's Reef" are included in the take for that period. These pix registered well.

Another factor is the upcoming product for the next eight months or so. Some due for release are possibly bullish influences, one is Elvis Presley's "Fun In Acapulco," a Thanksgiving release. Another Jerry Lewis' "Who's Minding the Store," set for Christmas release.

Also due within the next eight months are John Frankenheimer's "Seven Days in May," Joe Levine's "Carpetbaggers," "Becket" which costars Peter O'Toole and Richard Burton, Pakula-Mulligan's "Love With the Proper Stranger," "Paris When It Sizzles" which costars William Holden and Audrey Hepburn, tv comedienne Carol Burnette's film debut "Who's Been Sleeping in My Bed?" costarring with Dean Martin and others like Samuel Bronston's "Circus World."

Par's investment in Neil Simon's legit comedy "Barefoot in the Park," is also vindicated via a boff Broadway hit. The company has a minimum of $160,000 invested in the production but this can be extended to a maximum of $460,000, according to pact provisos. Par will make the film adaptation of "Barefoot" in 1965.

PHIL FRIED'S BROKEN SPINE

Family Smashup—Wife Improves —Baby Killed Outright

Indie film publicist Phil Fried and his wife Vicki reportedly are resting comfortably now at the United Hospital, Port Chester, N.Y., following an automobile accident Oct. 18 in which their four-month-old daughter, Karen, was killed. Their 16-month-old son Eric escaped serious injury in the smashup on the Hutchinson River Parkway.

Fried suffered a broken spine while his wife received multiple fractures of the skull. On the critical list for the first several days, Mrs. Fried is now out of danger.

Washington, Oct. 29.

Wide ranging transactions with Matthew Fox and his enterprises were disclosed by Rep. Wright Patman (D-Tex.) in his report on the film-television activities of three tax-exempt Baird foundations.

Fox's corporate debts to the foundations were listed at $5,417,164. These were assumed through corporations he headed as president.

The enterprises listed as carrying the debts were C & C International Films, C & C Pan Atlantic Films, Flamingo Films (Central and Western Divisions) Northern Television Corp. and Reynard International.

Fox's corporate credits to the foundations totalled $306,550.

His personal debts to the foundations were $5,000 from 1952-56; another $5,000 from 1957-61 and $19,100 in 1959.

Patman also revealed Fox's role in paying off a $150,000 debt of Nicholas Reisini to the foundations.

Reisini incurred the debt to the Winfield Baird Foundation at the end of 1955. In November, 1956, Fox sent the foundation a personal check of Reisini for $200,000 to the foundation with a covering letter.

Fox wrote the foundation that Boston banker Serge Semenenko originally agreed to initial a note of Reisini's for the $200,000. Semenenko, however, couldn't acquire the note and it was suggested the $200,000 be paid by personal check.

In addition to Reisini's check and Semenenko's guarantee, Fox wrote the foundation he would add his own guarantee by assigning the foundation "all of the proceeds" of "365 Minutes of Prayer," from all countries other than the U. S.

Additionally, Fox wrote, the MPTV Corp. would compensate the foundation for advancing the $200,000 pending the cashing of Reisini's check. This would be done by MPTV giving a perpetual interest of ¼ of 1% of the "gross proceeds" if the check was made good on the date due, Dec. 7, 1956.

Each Day's Delay

For each day beyond the date due, that the check couldn't be cashed, MPTV would increase the

(Continued on page 70)

Atlas Largely Handled Baird's Transactions In Walt Disney Shares

Washington, Oct. 29.

Walt Disney Productions was one of the film companies involved in the financial dealings of three tax-exempt foundations, Rep. Wright Patman (D-Tex.) reported.

According to Patman, the dealings of the foundation in Disney stock were transacted largely through the Atlas Corp. Stock broker David Baird, who owned and operated the three foundations, was a director of the Atlas Corp. from 1956 through 1957.

Patman gave this description of the Disney dealings by the foundations:

Winfield Baird Foundation on Dec. 20, 1956 bought 384,053 Disney shares for $8,449,166 from the Atlas Corp. This represented about 25% of Disney's shares outstanding.

Atlas was then asked to transfer the Disney stock to the name of J. & W. Seligman & Co., as collateral on a loan.

On May 14, 1957 the Baird foundations agreed to transfer to Atlas certain assets including the Disney stock. Atlas paid $8,929,232 for the Disney holdings.

A day later Atlas delivered to the foundations several financial notes and the 384,053 Disney shares which were in the name of Seligman. The stock was held by Atlas as collateral on another note.

The Disney stock was immediatelv redelivered to Atlas as part of the May 14 agreement.

The Victors

Carl Foreman's three-hour job on World War II. Expert all the way. Major boxoffice.

Columbia Pictures presentation of Highroad production, produced, directed and adapted by Carl Foreman from Alexander Baron's book, "The Human Kind." Stars Romy Schneider, Melina Mercouri, Jeanne Moreau, Rosanna Schiaffino, Elke Sommer, Eli Wallach, George Hamilton, George Peppard, Albert Finney, Maurice Ronet, Vincent Edwards. Camera, Christopher Challis; editor, Alan Osbiston. Reviewed Oct. 24, 1963 at Columbia projection room, N.Y. Running time, 175 MINS.

Trower ..... George Hamilton
Chase ..... George Peppard
Craig ..... Eli Wallach
Baker ..... Vincent Edwards
Maria ..... Rosanna Schiaffino
Grogan ..... James Mitchum
Sikh Soldier ..... Tutte Lemkow
French Lieutenant ..... Maurice Ronet
Jean-Pierre ..... Joel Flateau
French Woman ..... Jeanne Moreau
Regine ..... Romy Schneider
Eldridge ..... Michael Callan
Weaver ..... Peter Fonda
Magda ..... Melina Mercouri
Dennis ..... Mervyn Johns
Herr Metzger ..... Albert Lieven
Frau Metzger ..... Marianne Deeming
Trudi ..... Senta Berger
Helga ..... Elke Sommer
Russian Soldier ..... Albert Finney

First of all, and best of all, Carl Foreman has provided a lot of show. This is a crowded picture. Crowded with characters, incidents, change of scenery, details. Framed with a flair for panorama, a sense of our times, it has pace, shock value, point of view. The point of view is that you can hardly tell the difference in moral deterioration between victors and vanquished. Skeptical but not cynical, the film is informed by thought and redeemed by compassion. It will make a lot of money.

Having mentioned shock values these call for immediate description. There are the Dixie G.I.'s off on a "coon hunt" (their phrase) who gratuitously beat up two Negro compatriots in the war against Hitler's race hatred. The shock lies in the unsaid cowardice of a saloon full of whites who never lift a finger to protect the Negroes. Then there is the "Puppy Shoot," a contest between two battle-hardened Yanks with James Mitchum the winner. The shock lies in the gangling replacement G.I. played by Peter Fonda, a fool of a boy who tries to sleep with the squealing puppy in his overcoat amidst nerve-ragged toughs. This speaks both of the juvenility of conscripts and the brutalization of combat.

The original squad sergeant (Eli Wallach) disappears from the action about three-quarters through without explanation in the story. When his also-invalid buddy (George Peppard) hunts him out at a hospital in England he stumbles upon the ghastly truth. There is a glimpse of the sarge with his nose blown off and his face a caricature of a man. This one touch is equivalent to a thousand feet of special effects photography of bodies impaled on barbed wire and similiar stock-in-trade of war films.

Finally, and likely to create plenty of conversation, there is the shocker of a 11-year old French boy camp-follower, who wanders over to the Yanks from the Germans, a confirmed homosexual by trade. Women viewers may at first think what a darling boy, and end up shuddering at his profession. He's Joel Flateau.

Foreman tells his tale of war in terms of vignettes, concentrating on homesickness, woman-hunger, civilian starvation, the "nice" girls who shack up with the G.I. smoothies for food, cigarettes and kicks. One of these, a pretty, no-talent fiddler in a dive, is played by Romy Schneider. Her indifference to the decent soldier (George Hamilton) and ultimate bumming around with the slicker is underplayed, but it's part of the mosaic of the decent G.I.'s own ultimate hardening. He is seen at the very end of the film after sleeping half the night with his German girl, while her gift-bribed parents look the other way. Wandering out into the Berlin rubble Hamilton accidentally encounters a tipsy Russian soldier played by Albert Finney. It is the supreme comment on the pointless slaughter incident to war's acute angles that the two men, total strangers, knife each other to death. The camera ends with a semi-longshot of their bodies in the midst of total destruction.

Geoffrey Drake's art direction rates high praise. The story is properly told in black and white photography. Color would have been too pretty for the underlying implications of monotony and mud. Foreman has incorporated a lot of newsreel footage. He has designed his narrative with great filmmaking skill and considerable daring, recalling the early 1940s both for nostalgia and irony. He and editor Alan Osbiston have not hesitated to jump from human tragedy to human idiocy, in order to point the connection. There is one of those U.S. theatre "Merry Christmas" lantern slides at one point and the let's-all-sing-to-the-bouncing-ball bit.

In general Foreman has had the wisdom to underplay his scenes, leave many an incident without the sequel which seems, but is not, mandatory. There may be divided opinion on some bits. The execution of the G.I. deserter in a snowy perspective is pictorially compelling (shot in Sweden) but it seems a dubious moment to feature one of Sol Kaplan's special songs. Admitting the artistic try for monumental irony, the lyrics have the unfortunate effect of drawing attention to themselves and away from the youth about to lose his life. Still, that could probably he argued either way. The Tin Pan Alley words are sufficiently dehumanizing. Which is the message of that scene.

While "The Victors" selection of varying emphases it notably original there are some trite scenes familiar from earlier war films. Melina Mercouri is the queen of the Belgian black market, proprietor of off-limit establishments, cynic and sensualist. Her affair with the G.I. Joe (Peppard) may be the one "contrived" bit of hokum in an otherwise admirably realistic accomplishment.

Foreman in his alter ego as adaptor has taken his story from an English writer, Alexander Baron, to whom all proper honor. There will be a plausible temptation to call this a director's picture, which it is, but all is made possible in the end by a good script. Which is not to deny the fine job of editing already mentioned. In such a kaleidoscopic film there is perhaps an obligation to nod to the party in charge of continuity, Joan Davis. Finally, there are the photography (Christopher Challis, Austin Dempster) the sound (Buster Ambler) and the music (Kaplan) credits. All thoroughly pro.

The large cast needs carefull sifting in a film just short of three hours in running time. Vincent Edwards of the tv "Ben Casey" series comes early in the story, during the Sicilian episode. He's a good-hearted soldier who very much loves his wife back home and very much wants Rosanno Schiaffino who loves her absent husband and wants the American, too. It's a scene of considerable tenderness. But afterward the viewer sees naught of Edwards.

This Sicilian vignette, flesh crying out to flesh, is illuminated by a Sikh soldier (Tutte Lemkow) from whom the superstitious villagers flee in terror of his supposed "evil eye." The Sikh is a fine fellow, a little drunk, also homesick. He wants nothing but to hold the Italian girl's baby for a moment. Foreman may be the first director ever to cast a soldier from India in a western war film, but he missed a bet in overlooking the Brazilian division in Italy at the time. However, he has been at pains to credit and include the British, the Canadians, the French and the Russians. If the story is told from the American G.I. focus, it seems probable that our late Allies cannot object.

Nor are these G.I.'s knightly. They are dog-tired, irritable, prone to loot, sometimes undisciplined, quick to raid wine cellars. Eli Wallach is later replaced as sergeant by George Hamilton. These two men have the maximum exposure in the film. Wallach is long established as an actor, Hamilton rather newer to the screen and this seems his top performance to date. To Wallach falls one of the most human interludes. He is scouting a French villa for future company headquarters when, during the night, the bombardment renews. The widow, played with convincing delineation by Jeanne Moreau, is clearly upper class, an esthete and lover of poetry, everything the tough American is not. He is sleeping during the gunfire and awakens to find her cowering in a corner. Her sheer need for human comfort and warmth leads her into his bed, a scene which never suggests lust for a second. It is another of Foreman's shining episodes.

A number of players will enhance their careers through "The Victors". Hamilton for one. George Peppard for another. Michael Callan, as the corrupt, swaggering, smooth G.I., also makes an impression. So do two German actresses, Senta Berger (with a Russian sweetie) and Elke Sommer (with a Yank), a couple of sisters both peddling sex for food and gifts, but the one consorting with the Russians is looked down upon.

Peter Fonda is standout as the exasperatingly juvenile newcomer to the squad, a lover of dogs because he cannot relate well to humans. The bit will tug lots of good old dog-loving American hearts. Maurice Ronet has an arresting vignette as a scar-face, one-eyed French lieutenant who takes over from the G.I. squad and exterminates a pillbox full of Germans. The Yanks would have accepted their white flag surrender. The Frenchman lusts only for death of Germans.

"The Victors" is being cannily introduced by Columbia. It shows tonight (Wed.) at the San Francisco Film Festival. Later it will open on grind at the Criterion with a companion date on N.Y.'s east side. It is hard to imagine it doing other than smash business.

Land.

Trauma

Low budget indie for lower berth. Ineptly made psychological murder mystery.

Hollywood, Oct. 22.

Parade release of Joseph Cranston production. Stars John Conte, Lynn Bari, David Garner; introduces Lorrie Richards. Directed and screenplay by Robert Malcolm Young; camera, Jacques Marquette; editor, Hal Dennis; music, Buddy Collette; asst. director, Willis Oborn. Reviewed at Joe Shore's screening room, Oct. 22, '63. Running time, 93 MINS.

Clyner ..... John Conte
Helen ..... Lynn Bari
Craig ..... David Garner
Luther ..... Warren Kemmerling
Emilyne ..... Lorrie Richards
Robert ..... Bond Blackman
Hall ..... William Bissell
Carla ..... Renee Mason
FBI Man ..... LeRoy Lennert
Gas Station Attendant ..... Robert Totten
Policeman ..... Alfred Chafe
Maid ..... Ruby Borner

The maiden effort of Artists XVI Productions, a small indie outfit, "Trauma" is said to have been brought in for $69,000. No one who views it is apt to dispute that claim. Parade release, produced by Joseph Cranston will suffice, though overlong, as a running mate with attractions aimed at audiences less inclined to grumble over mediocrity. It will get by, for example, as the supporting half of a multiple-run exploitation doubleheader.

The psychological melodrama was written and directed by Robert Malcolm Young. It is concerned with the problem of a young lady who witnesses a murder, loses her memory as a result of the traumatic incident, and comes out of her six-year spell of amnesia just as she is on the verge of becoming another victim of the murderer.

Young has written the kind of psychologically involved, introspective yarn that is more than he could handle directorially at the $69,000 plateau. Filming at that level can, indeed, be a traumatic experience. The story is fuzzy, motivations are dubious, dialog is stilted, and direction is choppy and not always sufficiently resourceful. Complicating matters is Jacques Marquette's photography which, at least on the print witnessed, is far too dark for proper visual definition. Other technical credits are generally adequate.

The acting is not too impressive, although pretty Lorrie Richards, who makes her screen bow as the amnesiac, shows promise. John Conte is rather stiff in a confusing role. Lynn Bari overemotes a bit in her brief assignment as the murderer's victim. Others of prominence are David Garner and Warren Kemmerling.

Tube.

L'Assassin Connait La Musique

(The Murderer Knows the Score)
(FRENCH)

Paris, Oct. 29.

Gaumont release of Hoche, General production. Stars Maria Schell, Paul Meurisse; features Sylvie Breal, Claude Mann, Christa Lang. Directed by Pierre Chenal. Screenplay, Fred Kassak, Chenal from book by Kassak; camera, Marc Fossard; editor, Madeleine Bibollet. At Ermitage, Paris. Running time, 80 MINS.

Agnes ..... Maria Schell
Lionel ..... Paul Meurisse
Marie-Josee ..... Sylvie Breal
Francis ..... Claude Mann
Christian ..... Christa Lang

Laborious would-be comedy of murder lacks the right sprightly playing, taste, wit and timing to bring it off. What remains is a fairly plodding, telegraphed affair that could have some dualer use on the Maria Schell name abroad, but which may find it hardgoing in arty spots.

Miss Schell, never noted for underplaying, here trouts out too many giggles and mannerisms that finally destroy her portrayal of a muddled divercee. She is used by a frantic composer who needs her house in the country to finish a symphony.

Paul Meurisse also overdoes the composer role with its dandyish, sometimes sinister aspects detracting from his first accidental murder.

Director Pierre Chenal has permitted a fairly good idea to go astray. Its cynicism is too blatant, its characters too stereotyped and its pace somewhat too laggard to make its satire or parody pay off. Film appears a slim bet on its own home grounds, too. It is unfortunate because the makings of a comedy in the "Kind Hearts and Coronet" manner were there, but botched.

Mosk.

Mannheim Film Fest Reviews

Legacy

Mannheim, Oct. 22.

A Counterpoint (Richard Snodgrass) production. With Jessica Thomas, Dorie Zabriskie, Rick Yearry, Michael Pflueger, Mike Snodgrass. Directed and written by Richard Snodgrass. Camera and editor, Ralph Luce; music, David Campbell. At Mannheim Film Fest. Running time, 92 MINS.

"Legacy" is the first full-length feature pic of 35-year old Richard Snodgrass, former university professor in Arizona, who reportedly has several short films to his credit. "Legacy" was shown as an official U.S. entry at this festival. Pic cost just $50,000. It took Snodgrass two and a half years to collect the money and 14 months to make the film. It's sort of a puzzle as to who would be interested in distributing this one. "Legacy" is too unconventional to appeal to average patrons and too amateurish to give it a chance with the more demanding customers. Pic looks to have it tough to get on regular programs.

Pic has an interesting general theme: Children's loneliness among adults. But both technical treatment and artistic outcome of the film are too primitive. "Legacy" has the flavor of a home production all through.

There is, however, a limited group of pix patrons (intellectuals) who give the film's topic priority if the topic is what they call important. This in fact was the case at the Mannheim festival where some intellectual reviewers lauded the film for its subject matter. (The Mannheim event is chiefly a short pic festival but the first feature pix of former short filmmakers are included on the program).

"Legacy" is composed of four episodes, all concerning juveniles.

Cast is composed of amateurs only. Several players are relatives of director Snodgrass which makes the whole thing even more amateurish and home-like production. Best that can be said about "Legacy" is that it's a well intended filmic effort. But this isn't enough to make it impressive.

Hans.

O Necem Jinem

(About Something Else)
(CZECH)

Mannheim, Oct. 22.

Czech State film production. Stars Eva Bosakova. Directed and written by Vera Chytilova. Camera, Jan Curik. At Mannheim Film Fest. Running time, 90 MINS.

This Czech full-length feature pic walked off with the Grand Prix at the just terminated Mannheim festival whose program includes the first full-length pix of former short film makers. Film seems to have deserved the prize. It's a highly interesting piece of new cinematic art. Pic looks okay for arty houses everywhere.

Film revolves around two episodes. One deals with the rigorous everyday training of Eva Bosakova, Czech gymnast and Olympic champion, at the time when she's about to give up her sports career. The other story revolves around a young housewife whose husband isn't very attentive to her. She eventually starts romancing with another man. The two women's problems are depicted in an interesting manner. Vera Chytilova, Czech woman director who has several shorts to her credit, employs both the methods of a feature as well as a documentary film.

There are several outstanding points about this. Foremost is the excellent camera work by Jan Curik, one of the best photographers in his country. Then there is the excellent direction and good acting. The latter especially applies to the two women. Eva Bosakova plays herself. She isn't even an actress.

Of the young film artists who recently have been coming to the fore in the Czech pix, Vera Chytilova ranks as one of the most gifted. Her initial full-length film spells promise for the future. Amazingly enough, although a considerable part of the film features sports (gymnast) sequences, it hardly ever becomes a bore even to the normally non-sport viewer.

Hans.

Macbeth

(TECHNICOLOR)

Kansas City, Oct. 29.

Prominent Films release of Grand Prize Films production; Sidney Kaufman, executive producer. Stars Maurice Evans and Judith Anderson; features Michael Hordern, Ian Bannen, Felix Aylmer, Malcolm Keen, Megs Jenkins, Jeremy Brett and George Rose. Produced by Phil C. Samuel, directed by George Schaefer. Technical director, Anthony Squire; camera (Technicolor), Fred A. Young; editor, Ralph Kemplen; music, Richard Addinsell, played by Sinfonia of London, conducted by Muir Mathieson. Reviewed at Rockhill Theatre, Kansas City, Oct. 20, '63. Running time, 107 MINS.

Macbeth ..... Maurice Evans
Lady Macbeth ..... Judith Anderson
Banquo ..... Michael Hordern
Macduff ..... Ian Bannen
Doctor ..... Felix Aylmer
Gentlewoman ..... Megs Jenkins
Malcolm ..... Jeremy Brett
Donalbain ..... Barry Warren
Ross ..... William Hutt
Caithness ..... Charles Carson
Seyton ..... Trader Faulkner
Porter ..... George Rose
First Witch ..... Valerie Taylor
Second Witch ..... Anita Sharp Bolster
Third Witch ..... April Olrich
Angus ..... Brewster Mason
Menteith ..... Simon Lack
Fleance ..... Scot Finch
Bloody Sergeant ..... Robert Brown
First Murderer ..... Michael Ripper
Second Murderer ..... Douglas Wilmer

George Schaefer production of William Shakespeare's "Macbeth" reverses pattern by coming to the theatrical screen three years after origin for the television "Hallmark Hall of Fame." As a 107-minute treatment of the classic, it is a full version of the Shakespeare work, with but a few minor parts omitted, and thereby makes notable gains over the 90-minutes-with-time-out-for-commercials tv version. Add wide screen and Technicolor for further values.

Schaefer version headed by Maurice Evans and Judith Anderson is lusty and gory. It's just short of melodrama, successfully overcoming wordiness, and may well make this more "commercial" than ordinarily is expected of a classic.

Evans as Macbeth and Miss Anderson as Lady Macbeth are masterful as the conniving couple. Cast is excellent. Special nods go to Michael Hordern as Banquo, Ian Bannen as Macduff, George Rose as the drunken porter, and Malcolm Keen as King Duncan. Evans is called upon for everything in the acting book. No less intense is La Anderson though widescreen and color are less than flattering to her.

Costumes, mostly muted Scottish plaids and royal finery, are standout, as are the settings, former by Beatrice Dawson, with Edward Carrick credited as art director and Simpson Robinson as scenic artist. Other production angles are topflight throughout.

A special acknowledgment is made to Joyce C. Hall and Hallmark Cards. This also explains theatrical premiere of the picture in Kansas City at the Art Theatre Guild's Rockhill Theatre and much attendant local exploitation, with a personal by Evans.

Prominent Films figures it may be working as many as 25 prints throughout 1964.

Quin.

AMERICAN INTL. TO HANDLE GALATEA PIX

Hollywood, Oct. 29.

American International Pictures will distribute product of Galatea Films of Rome in America, under a deal concluded here over the weekend with Franco Fanfani, supervising exec of the Italian firm.

Initial release will be a trin spectacle for Christmas, comprising "Goliath and the Sins of Babylon" and "Samson and the Slave Queen." Former stars Mark Forest and Scilla Gabel, with Allen Steel and Pierre Brice topping latter film. Galatea in turn will take over release of AIP's "House of Terror" and "Black Sabbath."

LEVINE, HUB'S BIGGEST BEAN

National Boxoffice Survey

New Films Boost Biz; 'Cleo' Still on Top, 'West' 2d, 'New Love' 3d, 'V.I.P.s' 4th, 'Arabia' 5th

More seasonable weather and some new, strong product will boost the overall business take in several key cities covered by VARIETY this week. But many other keys are still plagued by an overdose of Indian Summer weather.

First place still is being held by **"Cleopatra"** (20th) (18th wk), same as a week ago. **"How West Was Won"** (MGM) (44th wk) is retaining its hold on second position, and is even running ahead of "Cleo" in some keys.

"New Kind of Love" (Par) (4th wk) is pushing up to third spot, highest it has been in weekly ratings. **"V.I.P.s"** (MGM) (6th wk) is winding up fourth.

"Lawrence of Arabia" (Col) (42d wk) is climbing back into contention, with a nice boost from some spots where out on continuous-run. It will finish fifth as compared with 11th place last stanza.

"Irma La Douce" (UA) (21st wk) is capturing sixth spot. Pic was eighth last week. **"Lilies of Field"** (UA) (2d wk) is landing seventh money. **"20,000 Leagues Under Sea"** (BV) (reissue) (4th wk) is winding in eighth position.

"Fantasia" (BV) (reissue) (2d wk) will place ninth. **"Leopard"** (20th) (11th wk) is dipping to 10th spot. **"Running Man"** (Col) (3d wk) is taking 11th place. **"Lord of Flies"** (Cont) (5th wk) rounds out the Top 12 pix.

"Twilight of Honor" (MGM), fairly new; and **"8½"** (Embassy) are the runnerup films, in that order.

"Under the Yum Yum Tree" (Col) looks like one of the more promising of several new pictures. It is rated boffo in L.A. on its initial playdate. Of equally big potential is **"Mary, Mary"** (WB) with a socko opening week at N.Y. Music Hall.

"Stolen Hours" (UA) shapes spotty this session, being good in Washington but only fair in N.Y. and light in St. Louis. **"Twice Told Tales,"** also from United Artists, looms nice in Minneapolis and hotsy in Boston.

"Tom Jones" (UA) is duplicating the amazing biz shown in N.Y. (third week is topping the initial one) with a whopping session in L.A. **"Conjugal Bed"** (Embassy) continues to show promise as it starts nationwide playdating. Still very big in N.Y., it is lofty in Washington and good in L.A.

"Stranger Knocks" (T-L) looms big in L.A. while **"Sporting Life"** (Cont) shapes nice in Balto and N.Y. **"Women of World"** (Embassy), nice in Balto, looks good in Toronto.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases.

(Complete Boxoffice Reports on Pages 8-9-10).

Reformers Gird for Classification; Toll Poison, Cabled Theatres Okay; TOA Hears of New Theatre Boom

Opening business sessions of the Theatre Owners of America convention this Monday (28) were devoted to discussions of legislative and theatre trends. Florida legal advisor and exhib F. LaMar Sarra sounded a particular note of warning about 1964, saying that the year will "unquestionably see a flood of anti-industry bills which will require an all-out effort to defeat."

Sarra foresaw the toughest censorship battles in more than a decade, mostly because of an intensified drive for "classification." He told exhibs that New York, where classification legislation is currently pending to tag releases for children's viewing, will be the primary battleground. The results in that state may well affect ultimate action in other states and cities, he warned.

Censorship - classification bills were threatened or introduced in over a dozen states in 1963, though industry won each fight. Obscenity bills in one form or another were unsuccessfully introduced in 35 states. He cited certain specifics and cautioned that about 21 states will meet in regular session in 1964 and there can be expected considerable classification agitation in several.

He called for an all-out effort to ward off such "classification," increased admission taxes, imports on film rentals, Sunday blue laws, minimum wage provisions.

Philip F. Harling again assailed the home pay-tv threat and cited its "failures" to date. He stressed that toll can't succeed without firstrun films and gave a "slight bow" to distribution for withholding same to date. He repeated his charge that pay-tv "makes pie-in-the-sky promises which will cause mortal injury to our business." He warned of the threat of the $33,000,000 Subscription TV (a public corporation) plan to institute home toll on the Coast, first via broadcast of the Dodgers and Giants baseball games.

Eugene V. Klein, president of National General Corp., discussed the potential of theatre tv and advanced the theory that it will make more profitable and successful operations of houses which use it. It will also help fight home toll. He said that pay-tv belongs in theatres and not in homes and believed that there are 200,000 to 300,000 people per performance ready to plunk down their coin at theatre boxoffices around the country for toll attractions. Klein noted that General Electric has already invested $10,000,000 in its Talaria color projector and traced the various divergent uses closed circuit theatre tv has to keep theatres running around the clock, almost.

Exhib Richard A. Smith discussed the growth in shopping centre theatres and drive-ins. He said that the building boom in such facilities should stimulate production by their increased revenue, estimating that if only 1,500 of the potential 2,000 theatres which can be built within the next five years are constructed, they will bring to the industry over $175,000,000 a year in increased b.o. receipts. At the same time, downtown theatres operations can also continue to prosper with proper handling, he noted, and went on to urge "cautious, orderly expansion" of all types of theatres.

Architect Drew Eberson sketched the various types of houses being built today and the ways and means of new theatre construction.

At a luncheon, retiring counsel Herman Levy was presented with a citation for his long service to the organization. Also, Nat Fellman of Stanley Warner and former exec committee chairman Roy Cooper were awarded TOA service medals. National Screen Service sponsored the opening luncheon.

Bronston Asks Bids

International conference of indie distributors and exhibitors has been called by Samuel Bronston Nov. 22-23 in Madrid for the showing of a rough cut version of the producer's "Fall of the Roman Empire."

Promotion and sales plans will be taken up, with Bronston promising "the new look in motion picture merchandising and distribution."

EVEN ATTY-GENL SHILLS FOR B.O.

By ABEL GREEN

As Radio City Music Hall prexy Russell V. Downing said, "It's amazing what Joe Levine has achieved in so short a time. Now he's being saluted as a latterday P. T. Barnum and none will dispute it."

Principal speaker Robert F. Kennedy, the U.S. Attorney-General — another local Boston boy who made good—took his cue from toastmaster George Jessel's reference to Levine's initial production adventure, with a states-rights three-reeler, "Admiral Byrd at the South Pole," and urged the guest of honor to use his influence "perhaps with the Admiral's brother, Senator Byrd, of Virginia in our legislative problem with a strong civil rights' law."

Levine hit the jackpot at the teeoff "World of Showmanship" dinner Monday night (28) at New York's Hotel Americana—an international culinary array which Roz (Mrs. Joe) Levine specially arranged. One, because of the attorney-general's heralded presence as the principal speaker, an interracial picketing group, quite vocal, ganged up in front of the Americana in behalf of the FEPC (Fair Employment); (2), as Theatre Owners of America prexy John H. Stembler cogently put it, in his presentation of an "award" to the g. of h., certainly this gives the second-in-a-row exhibitors' convention a distinguished cache indeed (last week the Allied States exhibs met at the same hostelry); (3), Mrs. Levine's now w.k. penchant for distinctive favors and diningroom decor was amply recognized and saluted; (4), during Kennedy's spiel for realistic desegregation in theatres, on a grassroots level, because of its impact on other opportunities to Negroes —jobs, education, etc.—the applause was mingled with a spate of boos; and (5), a barman in the dais guests' room (Princess Ballroom) took the "no service" signal too literally and refused to serve Levine a drink. The showman, who had abstained, wanted one for the road before the march into the grand ballroom and only when the flunky was told off by Levine that "I happen to be paying for this party" did the barman unbend.

Bobby Kennedy made recognition of his father's show biz background and saluted many of Joe Kennedy's old friends, and made an even broader shill for brother-in-law Peter Lawford's "Johnny Cool" which "I hope is shown in all your theatres." A wire from the President heralded Levine as "the master showman of the world."

This was a tailormade tie-in with the banners and placards heralding Levine's pictures, for Paramount distribution, as "a world of showmanship for showmen of the world." Embassy Pictures' ad-pub veepee Bob Weston's and Paramount ditto Martin Davis' slogans gave accent to Par & Embassy putting the "how" in "Showmanship."

Valances, sliding panels, international dansapation melodies (accent on Italian and French) and a sock souvenir pressbook further spelled it out.

Mrs. Levine's handiwork with the favors figured in matchbooks with stage-money ("see how it will grow"); miniature global maps (actually coin-safes), with special trimming, which insured these being taken home as a lasting souvenirs—and trailers for Levine, Embassy and Paramount.

Jessel was in unusually fine fettle and refrained from introducing all of the dais "otherwise we'll be here until 'Cleopatra' gets even." Adolph Zukor got a standing salute. Par's exec veepee George Weltner was introduced along with Emb's Leonard Lightstone and Weston; and authors Harold Robbins ("Carpetbaggers" etc.) and Pearl Buck ("Imperial Woman"). Barney Balaban spoke in behalf of Par; Si

(Continued on page 22)

To Their Faces Allied Fellows Told They're Dull Showmen; Stars: 'Flies Take Over Flypaper'

By EDDIE KALISH

Allied States Assn.'s 34th annual convention at the Americana Hotel, N.Y., was not only the largest in the organization's history but its business sessions were the best attended in the recent memory of delegates.

Delegates heard a bevy of speakers from various phases of the film industry, as well as their own leaders. Subjects too ranged wide: merchandising, new product, UA's "Premiere Showcase," the future. Speakers included Charles McCarthy, Robert Ferguson, Ely Landau, Paul N. Lazarus, Joseph E. Levine, Ed Svigals, James H. Nicholson, Samuel Z. Arkoff, Nicolas Reisini, Nate Halpern, John McNamara and others.

Ever-recurring comment of many guest speakers was the charge that exhibs aren't daring or resourceful enough. In short, they're punk showmen. In a speech which was sort of a cross between a paraphasing of ex-FCC chairman Newton Minow and Rev. Martin Luther King, Landau called the film biz a "wasteland" and said that he too has a dream.

"There is no greater wasteland in the entertainment world than the movie wasteland," he said. Too little is being done by too few in the film industry, Landau charged, saying that exhibition was a weak link in the trade chain. Theatremen should be doing a lot more to reclaim the "lost audience" (another term often echoed throughout the convention) and to corral the new audience exhibition's ideas are antiquated and that exhibs are timid about change.

Landau said that theatremen play to the lowest common denominator and have, by default, forsaken the better-than-average income adult audience. He chided exhibs for relying on blockbusters.

Bob Ferguson, Too

During a merchandising session, Columbia ad-pub v.p. Robert Ferguson told the exhibs to get more merchandising conscious. "If you are going to stay in showbusiness you must be showmen," he said, noting that in his travels he has observed that there are too few.

Another guest who scolded the

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Columbia Makes 40

Columbia nabbed the spotnight at the TOA convention last night (Tues.) with the screening of a near-hour-long presentation film focusing on the company's 40th anniversary and offering samplings of current and upcoming features.

The "preview" production subsequently is to be shown to exhibs in key areas throughout the world.

TOA Tails Allied Into Americana

At a board meeting on Sunday (27) in N.Y.'s Americana Hotel John H. Rowley was elected president of Theatre Owners of America, succeeding John H. Stembler who became board chairman. Board meeting preceded the exhib organization's 16th national convention, which opened last Monday (28) at the Americana Hotel, N.Y.

Rowley will officially take office tomorrow (Thurs.) when Stembler's two-year term expires. He is a member of the United Artists Theatres board of directors and chairman of the board of the Variety Foundation of Texas, and a Dallas area exhibitor. He was chief barker of Dallas Variety Tent in 1950 and International Chief Barker 1956-57. Rowley has been Stembler's assistant during the latter's term of office.

Only other change among TOA officers was the election of Mitchell Wolfson of Miami to succeed Si Fabian as treasurer. Albert M. Pickus is the retiring board chairman. Other officers include Herbert F. Kincey secretary; Myron N. Blank, chairman of the finance committee; Joseph G. Alterman, assistant & administrative secretary; George Roscoe, director of exhibitor relations and Samuel Pinanski, honorary board chairman.

No successor was named for retiring counsel Herman Levy. TOA's plan is to hire legal assistance as each problem comes along. It was pointed out that the organization presently has and has always had a legal advisory committee.

In All 50 States

Reporting to the board, outgoing Stembler said that TOA now has representation in all 50 states and is stronger both from a membership and financial standpoint than it has ever been. He told of his pleasure of working with Allied

(Continued on page 22)

EX-N. Y. 'MIRROR'-ITES TAKE NEW ASSIGNMENTS

Frank Quinn, film reviewer and nitery reviewer for the now defunct N.Y. Mirror, has joined the Warner Bros. publicity staff on a special project for "Four for Texas," the Frank Sinatra starrer on which he will do column work. Quinn did a Saturday column in the space normally reserved for Walter Winchell.

In other moves, Justin Gilbert, who was the Mirror's amusement editor, joins the Columbia pix flackery and will be stationed in the London office. Jack Thompson, an amusements writer on the sheet, switched last week to Hearst's companion N.Y. operation, the Journal-American. Another Mirror switchover to the J-A is Frances Merron who will do an advertising-publicity nitery and restaurant column two days weekly. This gives the J-A two such columnists, Eddie Black (The Baron) is the other.

Week-Long Rally At Metro Studio

Metro beginning Nov. 5 will hold a weeklong international sales meeting at the studio. And it's to be convention-size, with president Robert H. O'Brien and v.p.-general sales manager Morris Lefko conducting and production v.p. Robert M. Weitman serving as host. Contingent of other homeoffice officials, sales execs, branch managers, and sales managers from throughout the United States and Canada are to be in attendance.

Billed as the largest of the type in the company's history, the meeting will have as its theme "MGM Is On the Move" and will have as its purpose a thorough examination of new product, planning and policy.

Flock of new, completed pictures will be screened along with footage from others now in production. That MGM is moving in high is reflected in the number of pictures now before the cameras, including "Night Must Fall," "Unsinkable Molly Brown," "His and His?" "Looking for Love," "Kissin' Cousins" and "Rhino!"

Execs from both N.Y. and L.A. will discuss the company's plans on releasing 36 productions globally within the next 12 months. Further, in line with prez O'Brien's policy, advertising, promotion and exploitation policies will be taken up in advance of the camera work on future productions.

Chi Still Spotty; 'Lilies' OK $17,000, 'Man' Slow 13G, 'Leopard' Smash 16G; 'New Love' Fancy 16½G, 'Honor' 11G

Chicago, Oct. 29.

Despite some new entrants, which did not start well, Chi firstruns are in for a tame round currently. "Lilies of Field" is preeming with an okay $17,000 at Oriental while "Running Man" is rated mild $13,000 at Roosevelt.

"The Leopard" is bowing to a boffo $16,000 at Esquire. "Winter Light" is rated slick on Carnegie preem. Loop tandem of "Gentle Art of Murder" and "Passionate Thief" looms tidy on opener. "The Witch" shapes sharp at the Town.

"A New Kind of Love" is tallying a torrid second Woods session. "Twilight of Honor" looks fair in its United Artists second. "V.I.P.s" is scoring a hefty fifth Chicago lap. "Lord of the Flies". in same Cinema round looms hefty.

On hardticket, "Cleopatra" is rated good in 18th State-Lake canto, and "How West Was Won" is fancy in its McVickers 35th stanza.

Estimates for This Week

Carnegie (Brotman) (495; $1.25-$1.80) — "Winter Light" (Indie). F'st $5.000. Last week, "8½" (Embassy) (13th wk), $4,600.

Chicago (B&K) (3,900; 90-$1.80) — "V.I.P.s" (MGM) (5th wk). Happy $18,000 or close. Last week, $21,000.

Cinema (Stern) (500; $1.50) — "Lord of Flies" (Cont) (5th wk). Hotsy $6,300. Last week, $5,000.

Esquire (H&E Balaban) (1,236; $1.25-$1.80) — "Leopard" (20th). Smash $16,000. Last week, "In French Style" (Col) (4th wk), $5,000.

Loop (Brotman) (606; 90-$1.80)—"Gentle Art of Murder" (Embassy) and "Passionate Thief" (Embassy). Brisk $4,500. Last week, "Marilyn" (20th) (1st wk), $5,000.

McVickers (Beacon) (1,100; $1.75-$3.50) — "How West Was

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Key City Grosses

Estimated Total Gross

Last Year $2,372,800
(Based on 22 cities and 274 theatres).

This Week $2,150,500
(Based on 23 cities and 265 theatres, chiefly first runs including N.Y.).

'Sea' Smash 16G, Denver; 'West' 15G

Denver, Oct. 29.

Best bet among newcomers here this session is "20,000 Leagues Under Sea," which is great $16,000 for opener. "Fantasia," another oldie from Disney, looks lusty in third round at the Aladdin. "How West Was Won" looms sockeroo in 33d stanza at the Cooper, considerably ahead of last week.

"New Kind of Love" shapes sturdy in third week at the Centre. "The Terror" is rated dull on opener at the Denver.

Estimates for This Week

Aladdin (Fox) (900; $1.45)—"Fantasia" (BV) (reissue) (3d wk). Lusty $8,000 or near. Last week, $9,500.

Centre (Fox) (1,290; $1.25-$1.45) —"A New Kind of Love" (Par) (3d wk). Sturdy $8,000. Last week, $9,000.

Cooper (Cooper) (814; $1.65-$2.50) — "How West Was Won" (MGM) (33d wk). Sock $15,000 or over. Last week, $12,200.

Denham (Indie) (800; $1.45-$3)—"Cleopatra" (20th) (18th wk). Stout $9,500. Last week, $8,000.

Denver (Fox) (2,432; $1.25)—"The Terror" (AI) and "Dementia 13" (AI). Dull $8,500. Last week, "Twilight of Honor" (MGM) and "Raiders of Leyte Gulf" (Indie), $6,000.

Esquire (Fox) (600; $1.25)—"Murder at Gallop" (MGM) (2d wk). Mild $2,200. Last week, $3,000.

Orpheum (RKO) (2,690; $1-$1.45) —"20,000 Leagues Under Sea" (BV) (reissue). Great $16,000. Last week, "Rampage" (WB) and "Castillian" (WB) (2d wk), $4,000.

Towne (Indie) (600; $1.25-$1.45) "Lilies of Field" (UA) (4th wk). Good $3,000 or close. Last week, $3.500.

Vogue (Art Theatre Guild) (450; $1.25)—"Promises, Promises" (Indie) (4th wk). Fair $1,200. Last week, $1,500.

'Leopard' Hotsy $12,000, Hub; 'Love' Smooth 13G, 'Man' 11G; 'Irma' 8G, 16

Boston, Oct. 29.

Smog and hot weather bopped the Boston boxoffice this weekend and some new lows loom. Only saving factor was 40,000 crowd in for Harvard-Dartmouth game. Hub's list of 18 firstruns will be increased by one with opening of E. M. Loew's new 800-seat West End Cinema, built on site of old nabe Lancaster at North Station on Nov. 8, with "Conjugal Bed." Reissue of "Fantasia" is good at Beacon Hill. "Twice Told Tales" is only passable at the Pilgrim. "Leopard" is fancy in second at the Gary. "In French Style" is mildish at Astor in second. "Running Man" is rated neat in second at Memorial. "New Kind of Love" shapes slick in second at Paramount.

Estimates for This Week

Astor (B&Q) (1,117; 90-$1.50)—"French Style" (Col) (2d wk). Fair $7,000. Last week, $8,000.

Beacon Hill (Sack) (900; $1-$1.80) —"Fantasia" (BV) (reissue). Good $7,000. Last week, "Stolen Hours" (UA) (3d wk-5 days), $4,000.

Boston (Beacon Ent.) (1,345; $1.20-$2.95) — "How West Was Won" (MGM) (31st wk). Big $9,000. Last week, $10,000.

Capri (Sack) (850; 90-$1.50)—"Lilies of Field" (UA) (3d wk). Oke $6,000. Last week, $7,000.

Center (E. M. Loew) (1,250; 90-$1.25) — "Playgirls and Vampire" (Indie) and "Sinners Go To Hell" (Indie). Oke $6,000. Last week, "Man With X-Ray Eyes" (AI) and "Right Hand of Devil" (Indie), $7,000.

Cinema, Kenmore Square (Indie) (320; $1.40-$1.90)—"Lord of Flies" (Cont) (6th wk). Good $3,000. Last week, $4,000.

Exeter (Indie) (1,300; 90-$1.49)—"Murder at Gallop" (MGM) (9th wk). Okay $4,000. Last week, same.

Fenway (Indie) (1,300; 90-$1.49) —"Meet Me Tonight for Sure" (Indie) and "Naked in Night" (Indie). Fair $4,000. Last week, "Festival Girl" (Indie) (2d wk), $3,500.

Gary (Sack) (1,277; 75-$1.80)—"Leopard" (20th) (2d wk). Fast $12,000. Last week, $15,000.

Mayflower (ATC) (689; 90-$1.50) —"L-Shaped Room" (Cont) (subrun) and "Beauty and Body" (Indie). Good $4,000. Last week, "Young Swingers" (AI) and "30 Years of Fun" (20th), $3,000.

Memorial (RKO) (3,000; 90-$1.50) —"Running Man" (Col) and "Gun Hawk" (AA) (2d wk). Neat $11,000 or over. Last week, $14,000.

Music Hall (Sack) (2,200; $2-$3.90) — "Cleopatra" (20th) (19th wk). The 18th week ended Monday (28) was nice $15,000. Last week, $16,000.

Orpheum (Loew) (2,900; 90-$1.65)—"V.I.P.s" (MGM) (5th wk). Trim $10,000. Last week, $13,000.

Paramount (NET) (2,357; 90-$1.65)—"New Kind of Love" (Par) (2d wk). Slick $13,000 or near. Last week, $15,000.

Pilgrim (ATC) (1,909; 75-$1.25)—"Twice Told Tales" (UA) and "Girl in Silk Stockings" (Indie). Fairly good $8,000.

Park Square (Indie) (300; $1.80) —"8½" (Embassy) (14th wk). Good $3,000. Last week, $3,200.

Saxon (Sack) (1,000; $1.50-$2.75) —"Irma La Douce" (UA) (16th wk). Sturdy $8,000. Last week, $9,000.

State (Trans-Lux) (730; 75-$1.25) —"Sin You Sinners" (Indie) and "Tease For Two" (Indie). Torrid $12,000 or near. Last week, "Female Animal" (Indie) and "Sun Lovers" (Indie), $8,500.

Hot Weather Hits Pitt; 'Honor' Sad $5,500, 'Man' 5G; 'West' Big 8G, 32d

Pittsburgh, Oct. 29.

Two weak entries, "Twilight of Honor" at the Fulton and "Running Man" at Gateway, fit into the general dull Pitt firstrun picture as the deluxers continue being plagued by Indian Summer weather and unexciting product. Due to close Nov. 2, "How West Was Won" is having surge of power in final 10 days of 32-week run. "Cleopatra" is solid in 18th session at Penn.

"Lord of Flies" continues strong at arty Squirrel Hill. "New Kind of Love" is rated fairish in second at Stanley.

Estimates for This Week

Forum (Assoc.) (380; $1.75) — "Murder at Gallop" (MGM) (6th wk). Hep $2,200. Last week, $2,800.

Fulton (Assoc.) (1,900; $1-$1.50) —"Twilight of Honor" (MGM). Drab $5,500. Last week, "Irma La Douce" (UA) (9th wk), $7,500.

Gateway (Assoc.) (1,900; $1-$1.50) —"Running Man" (Col). Sad $5,000. Last week, "Wives and Lovers" (Par), $5,300.

Penn (UTAC) (2,003; $2-$3.50)—"Cleopatra" (20th) (18th wk). Solid $11,000. Last week, $11,200.

Shadyside (MOTC) (623; $1.75) "Heavens Above" (Janus) (3d wk). Neat $2,000. Last week, $2,800.

Squirrel Hill (SW) (832; $1.75)—"Lord of Flies" (Cont) (4th wk). Hotsy $3,600 and running ahead of last week's $3,200.

Stanley (SW) (3,700; $1-$1.50)—"New Kind of Love" (Par) (2d wk). Fairish $9,000. Last week, $11,000.

Warner (SW) (1,260; $1.50-$2.75) —"How West Was Won" (MGM) (32d wk). New strength due to announced final days and should do over big $8,000. Comes out Nov. 2. "Fantasia" (BV) (reissue) opens Nov. 6 after new Cinerama equipment is installed for "Mad, Mad, Mad, Mad World" (UA). Last week, $7,300.

Balto Stout; 'Escape' Sock $17,000; 'Toys' Fair 6G; 'Love' Torrid 9G, 2d

Baltimore, Oct. 29.

Leader of firstruns is "The Great Escape" which looks smash at the suburban Senator on opener. It replaced "Irma La Douce" which is now playing only at downtown Little where it is in 16th sock week. "Toys in Attic" is fair in second at the Ambassador. "Cleopatra" is rated good in 18th week at the Hipp.

"The Leopard" looks fast in third week at the Mayfair. "Women of World" is pleasing in fifth round at the New. "Condemned of Altona" is fair in second frame at the Charles. "New Kind of Love" shapes fine in second at the Town. "V.I.P.s" is still big in fifth week at the Stanton.

Estimates for This Week

Ambassador (Durkee) (800; 50-$1.50)—"Toys in Attic" (UA) (2d wk). Fair $6,000. Last week, $8,000.

Avalon (Freedom) (850; $1.50)—"I'l Grido" (Aster). Oke $2,300. Last week, "Playgirl and War Minister" (Union), $2,000.

Charles (Fruchtman) (500; 50-$1.50) — "Condemned of Altona" (20th) (2d wk). Fair $3,000 or near, Last week, $6,000.

Five West (Schwaber) (435; 90-$1.50) — "Sporting Life" (Cont). Nice $2,800. Last week, "Playboy of Western World" (Janus), $2,000.

Hippodrome (T-L) (2,200; $1.50-$3.50) — "Cleopatra" (20th) (18th wk). Good $12,000 or close. Last week, $13,000.

Little (T-L) (300; 50-$1.65) — "Irma La Douce" (UA) (16th wk). Up to hep $5,500. Last week, $5,000.

New (Fruchtman) (1,600; 50-$1.50)—"Women of World" (Embassy) (5th wk). Pleasing $5,500. Last week, $6,000.

Mayfair (Fruchtman) (700; 50-$1.50)—"Leopard" (20th) (3d wk). Warm $6,000. Last week, $8,000.

Playhouse (Schwaber) (365; 90-$1.50) — "Sparrows Can't Sing" (Janus). Good $3,000. Last week, "L-Shaped Room" (Col) (16th wk), $2,000.

Stanton (Fruchtman) (2,800; 50-$1.50)—"V.I.P.s" (MGM) (5th wk). Big $10,000. Last week, $8,000.

Senator (Durkee) (960; 90-$1.50) — "Great Escape" (UA). Socko $17,000 or near. Last week, "Irma La Douce" (UA) (15th wk), $6,000.

Town (T-L) (1,125; 50-$1.50) — "New Kind of Love" (Par) (2d wk). Good $9,000. Last week, $10,000.

Rex (Freedman) (1,100; $1.50)—"Scum of Earth" (Indie) (2d wk). Mild $1,500. Last week, $3,000.

Broadway Grosses

Estimated Total Gross

This Week $516,900
(Based on 31 theatres)

Last Year $540,700
(Based on 32 theatres)

'V.I.P.s' Stout 9G, St. L.; 'Love' 8½G

St. Louis, Oct. 29.

There are some newcomers here this stanza but few of them are faring nicely. "Leopard" is rated trim in first at the Pageant. "Stolen Hours" is lightweight at Loew's Mid-City. "Carry on Regardless" shapes slow on opener at the St. Louis.

"New Kind of Love" looms fine in third round at the Fox. "How West Was Won" shapes bangup in 29th stanza at Martin Cinerama. "V.I.P.s" looks good in fifth at State.

Estimates for This Week

Ambassador (Arthur) (2,970; $1.50-$3.50) — "Cleopatra" (20th) (18th wk). Good $15,000. Last week, $17,000.

Apollo Art (Grace) (700; 90-$1.25)—"Murder at Gallop" (MGM) (2d wk). Nice $2,300. Last week, $2,700.

Esquire (Jablonlow-Komm) (1,800; 90-$1.25) — "Running Man" (Col) (2d wk). Okay $8,000. Last week, $10,000.

Fox (Arthur) (5,000; 90-$1.25)—"New Kind of Love" (Par) (3d wk). Nice $8,500. Last week, $10,000.

Loew's Mid-City (Loew) (1,160; 60-90) — "Stolen Hours" (UA). Light $6,000. Last week, "20,000 Leagues Under Sea" (BV) (reissue) (2d wk), $12,000.

State (Loew) (3,600; 60-90) — "V.I.P.s" (MGM) (5th wk). Good $9,000 or near. Last week, $10,000.

Martin Cinerama (Martin) (913; $1.25-$2.50) — "How West Was Won" (MGM) (29th wk). Fancy $13,000 or over. Last week, $14,000.

Pageant (Arthur) (1,000; 90-$1.25) — "Leopard" (20th). Neat $3,500. Last week, "Sporting Life" (Cont) (2d wk), $3,000.

Paris Art (Chernoff) (800; $1.50) —"Balcony" (Cont) (2d wk). Fine $3,000. Last week, $3,500.

St. Louis (Arthur) (3,800; 75-90) — "Carry on Regardless" (Indie) and "Get On With It" (Indie). Slow $8,000. Last week, "Haunted Palace" (AI) and "Erik Conquered" (Indie), $9,000.

Shady Oak (Arthur) (760; 90-$1.25)—"8½" (Embassy) (3d wk). Nice $2,500. Last week, $3,500.

New Pix Perking Philly; 'Cool' Rousing $12,000, 'Honor' 10G, 'Flies' 9G

Philadelphia, Oct. 29.

Batch of new product here this session is helping biz. "Johnny Cool" looks potent in first at Goldman. "Fantasia," back on reissue, shapes big for opener at Midtown. "Twilight of Honor" is rated trim on initial round at Stanton. "Lord of Flies" is lofty in first at the Lane.

"V.I.P.s" still is sockeroo in fifth stanza at Arcadia. "8½" continues very strong in third week, daydating two smaller theatres. "New Kind of Love" is rated sturdy in third at the Fox.

Estimates for This Week

Arcadia (S&S) (623; $1.20-$1.80) —"V.I.P.s" (MGM) (5th wk). Slick $10,000. Last week, $12,000.

Boyd (SW) (1,536; $2-$2.75)—"How West Was Won" (MGM) (34th wk). Big $9,000. Last week, $8,000.

Bryn Mawr (Goldman) (680; $1.49)—"8½" (Embassy) (3d wk). Fancy $4,000. Last week, $6,000.

Fox (Milgrim) (2,400; 95-$1.80) —"New Kind of Love" (Par) (3d wk). Stout $11,000. Last week, $13,000.

Goldman (Goldman) (1,000; 95-$1.80)—"Johnny Cool" (UA). Cool

(Continued on page 10)

Heat Wilts D.C. Albeit 'Fantasia' Boffo $8,500; 'Hours' Big 8G, 'Love' 7G

Washington, Oct. 29.

Exhibs are anxiously awaiting the beginning of fall weather here, with continued high temps levelling firstrun biz. Initialing reissue "Fantasia" shapes big at Playhouse, but "Sporting Life" looks quiet at Ontario. "Shock Corridor" figures mild in first at Ambassador-Metropolitan.

"V.I.P.s" shapes brisk in fifth round at Palace. "Conjugal Bed" looms nifty in second round at the Apex. "Leopard" looks big in third at Dupont. Hardticketers "Cleopatra" and "How West Was Won" still are doing well.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.49) — "Shock Corridor" (AA). Mild $7,000. Last week, "Twice Told Tales" (UA), $8,000.

Apex (KB) (940; $1.25-$1.40)—"Conjugal Bed" (Embassy) (2d wk). Nifty $7,500 after opening at $8,400.

Calvert (Mann) (900; $1.25-$1.50) —"Name Is Ivan" (Indie) (3d wk), Slow $2,000. Last week, $3,000.

Dupont (Mann) (400; 90-$1.55)—"Leopard" (20th) (3d wk). Big $6,000. Last week, $7,000.

Embassy (Loew) (567; $1.25-$2) —"New Kind of Love" (Par) (3d wk). Fancy $7,000 or over. Last week, $8,000.

Keith's (RKO) (1,838; $1-$1.49)—"Stolen Hours" (UA) (2d wk). Good $8,000 after $11,000 initialer.

MacArthur (KB) (900; $1.25-$1.40) — "Heavens Above" (Janus) (4th wk). Okay $6,000. Last week, $6,500.

Ontario (KB) (1,240; $1.75-$3)—"Sporting Life" (Cont). Quiet $5,000. Last week, "Lawrence of Arabia" (Col) (34th wk), $4,500.

(Continued on page 10)

New Entries Lift L. A.; 'Tree' Boffo $28,000, 'Irma' Sockeroo 39G, 'Jones' Mighty 18G, 'Cool' 13G; 'West' 23G

Los Angeles, Oct. 29.

L.A. firstruns are looking up considerably this stanza for best outlook in six weeks since list is being bolstered by a number of big newcomers. "Irma La Douce," out in first general release, should hit a smash $39,000 or close, playing three theatres. "Under the Yum Yum Tree" is heading for a boffo $28,000 or over on opener at the Chinese.

"Tom Jones," exclusive at the Beverly, is eyeing a wow $18,000 in first lap. "Johnny Cool" appears headed for a handy $13,000 or near in first at two spots. "Twilight of Honor" is quite disappointing on opener in three houses.

Several regular holdovers shape well. "How West Was Won" looks for smash $23,000 or close in 36th round at Warner Hollywood. "Lilies of Field" is rated big $14,000 in second at Egyptian. "V.I.P.s" looks tall $12,500 in seventh at Hollywood Par. "Lord of Flies" is socko $12,000 in second at Fine Arts.

Estimates for This Week

Chinese (FWC) (1,408; $2-$2.40) —"Under Yum Yum Tree" (Col). Boffo $28,000 or a bit over. Last week, "Irma La Douce" (UA) (16th wk), $11,000.

Beverly (State) (1,150; $2-$2.40) —"Tom Jones" (UA). Wham $18,000. Last week, "Wives and Lovers" (Par) (4th wk), $4,500.

Warren's, Vogue, Wiltern (Metropolitan-FWC-SW) (1,757; 810; 2,344; $1-$1.49) — "Twilight of Honor" (MGM) and various second feature pix. Dim $11,800. Last week, Warren's with Iris, Loyola, Village, "Leopard" (20th) (1st general release), "Second Time Around" (20th) (reissue), $23,100. Vogue with El Rey, "Women of World" (Emb) (14th wk, Vogue; El Rey), "David and Lisa" (Cont), $7,000. Wiltern with Hillstreet, Baldwin, "Running Man" (Col), "Diamond Head" (Col) (reissue), $14,600.

Hillstreet Pix (Metropolitan-Prin) (2,752; 756; $1-$1.49)—"Johnny Cool" (UA) and "Love Me or Leave Me" (MGM) (reissue). Handy $13,000 or close. Last week, Pix with Los Angeles, "Damaged Goods" (Indie), "Sweet Bird of Youth" (MGM) reissue), $9,600.

Iris, El Rey (FWC) (825; 856; $1-$1.49)—"Mondo Cane" (Emer) and "Sky Above, Mud Below" (Emb) (reissues). Slow $5,000.

Los Angeles, Loyola, Village (Metropolitan-FWC) (2,049; 1,298; 1,535; $1-$1.49)—"Irma La Douce" (UA) (1st general release) and "Third of Man" (UA) (Los Angeles only). Sockeroo $39,000 or near.

Egyptian (UATC) (1,392; $2-$2.40)—"Lilies of Field" (UA) (2d

(Continued on page 10)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Sea' Smooth 17G, K. C.; 'Love' 7G, 3d

Kansas City, Oct. 29.

Ex-hometown boy, Walt Disney, with his reissued "20,000 Leagues Under Sea" is rated sockeroo in two houses currently. "Fantasia" at Brookside shapes hep in second. "Lilies of Field" is brisk at Fairway.

Unseasonable fall heatwave continues, with only sample showers punctuating the warmth. "New Kind of Love" looms lusty in third Paramount round. "The Haunting" looks pale at Plaza for first round.

Estimates for This Week

Brookside (Fox Midwest Nat. Gen. Corp.) (800; $1.50) — "Fantasia" (BV) (reissue) (2d wk). Hefty $5,500 or better. Last week, $7,500.

Capri (Durwood) (1,260, 75-$1.50) — Dark till "Cleopatra" (20th) opens Nov. 13.

Crest, Riverside (Commonwealth) (900 cars each), Boulevard (Rosedale) (750 cars), Hiway 40 (General), (1,000 cars); Isis & Vista (FMW) (1,390; 700; $1.50) — Playing subruns. Last week, "Johnny Cool" (UA), nice $18,000.

Empire (Durwood) (886; $1.25-$2.50) — "How West Was Won" (MGM) (31st wk). Tapering to okay $6,500. Last week, $7,000.

Kimo (Dickinson) (504; $1.50-$2.00)—"In French Style" (Col) (2d wk). Moderate $2,000. Last week, $2,500.

Paramount (Blank-UP) (1,900; $1.25-$1.50)—"New Kind of Love" (Par) (3d wk). Smart $7,000. Last week, $7,600.

Parkway Two (Durwood) (350; 90-$1.25)—"Four Days of Naples" (MGM) (m.o.). Mild $1,800. Last week, "Murder at Gallop" (MGM) (3d wk), $2,000.

Plaza (FMW) (1,630; $1.25-$1.50) —"The Haunting" (MGM). Pale $6,000 or near. Last week, "Running Man" (Col), $4,000.

Rockhill (Little Art Theatres) (821; $1-$1.50) — "Macbeth" (Indie). Good $2,500.

Roxy (Durwood) (664; 75-$1.50) — "V.I.P.s" (MGM) (5th wk). Sturdy $5,500. Last week, $6,000.

Uptown, Granada (FMW) (2,043; 1,219; $1.25-$1.50) — "20,000 Leagues Under Sea" (BV) (reissue). Lively $17,000 or near. Last week, Granada "Leopard" (20th) (m.o.), $1,300. Uptown, "Twilight of Honor" (MGM) plus "Of Love and Desire" (20th), $4,500.

Fairway (FMW) (700; $1.50) — "Lilies of Field" (UA). Bright $3,500. Last week, subruns.

'LOVE' LIVELY $7,000, PROV.; 'CLEO' FAT 9G

Providence, Oct. 29.

"Cleopatra" is drifting to a lower plateau after 12 rather solid weeks at Elmwood, but is still way ahead of other pix here. Teachers' Institute holiday gave a solid boost to Majestic's "20,000 Leagues Under Sea," rated nice. Strand's "A New Kind of Love" is torrid. "Cry of Battle" looms fair at Albee.

Estimates for This Week

Albee (RKO) (2,200; 75-$1) — "Cry of Battle" (AA) and "Gun Hawk" (AA). Fair $5,000 or less. "From Terrace" (20th) (reissue) and "Wake Me When It's Over" (20th), $5,500.

Elmwood (Snider) (2,200; $2.50-$3)—"Cleopatra" (20th) (13th wk). Stout $9,000. 12th week was $9,500.

Majestic (SW) (2,000; 75-$1)—"20,000 Leagues Under Sea" (BV) (reissue). Nice $6,500. Last week "Rampage" (WB) and "Up Periscope" (WB). $5,500.

State (Loew) (3,200; 75-01)—"Johnny Cool" (UA) and "Fastest Gun Alive" (MGM). Drab $6,000. Last week, "V.I.P.s" (MGM) (4th wk), $6,000.

Strand (National Realty) (2,200; 75-$1)—"New Kind of Love" (Par). Hep $7,000. Last week, "Running Man" (Col), $3,000.

Col. Trade Sluggish; 'Caretakers' NG 6½G

Columbus, O., Oct. 29.

"The Caretakers" looms light at the Ohio. "Shock Corridor" at Palace is rated mild, also on opener. "How The West Was Won" continues at a pleasing pace in seventh month (29th week).

Estimates for This Week

Grand (RKO) (860; $1.50-$2.75) —"How West Was Won" (MGM) (29th wk). Okay $5,000. Last week, $5,400.

Ohio (Loew) (3,079; 50-$1.50)—"Caretakers" (UA) and "Court Marital" (UA). Slow $6,500. Last week, "V.I.P.s" (MGM) (3d wk), $7,000.

Palace (RKO) (2,845; 50-$1.50)—"Shock Corridor" (AA) and "Rider on Dead Horse" (Cont). Mild $5,000 or close. Last week, "Rampage" (WB) and "Castilllan" (WB); $6,500.

'Love' Brisk $11,000 In Cleve.; 'V.I.P.s' 9G, 5th

Cleveland, Oct. 29.

A couple of new pix were opened here this session but trade in general continues to lag. "A New Kind of Love" looms leader with nice takings at Palace while "Rampage" shapes only average at the Allen, both being newcomers. "V.I.P.s" still is sturdy in fifth session at State. "Conjugal Bed" is rated brisk in third stanza at Colony Art.

Estimates for This Week

Allen (Stanley-Warner) (2,866; $1.25-$1.50) — "Rampage" (WB). Average $9,000. Last week, "20,000 Leagues Under Sea" (BV) (reissue) (2d wk), $8,200.

Colony Art (Stanley-Warner) (1,354; $1.50) — "Conjugal Bed" (Embassy) (3d wk). Brisk $2,700. Last week, $3,100.

Continental Art (Art Theatre Guild) (925; $1.50)—"Swedish Mistress" (Indie) and "Monika" (Indie). Routine $2,400. Last week, "Balcony" (Cont) (3d wk), $1,800.

Heights Art (Art Theatre Guild) (925; $1.50)—"In French Style" (Col) (2d wk). Fairish $1,700. Last week, $2,700.

Hippodrome (East Hipp) (3,500; $1.25-1.50)—"Mondo Cane" (Times) (2d wk). Thin $5,000 in six days. Last week, $10,000.

Ohio (Loew) (1,020; $1.80-$3.50) —"Cleopatra" (20th) (18th wk). Okay $10,000 after $10,500 last week.

Palace (F&A Theatres) (1,254; $1.25-$1.50)—"New Kind of Love" (Par). Fine $11,000 or close, best in city for a newcomer. Last week, "Cry of Battle" (AA) and "Gun Hawk" (AA) $5,000.

State (Loew) (3,450; $1.50)—"V.I.Ps" (MGM) (5th wk). Stout $9,000 or near. Last week, $10,000.

Westwood Art (Art Theatre Guild) (955; $1.50)—"In French Style" (Col) (2d wk). Fair $1,900. Last week, $2,900.

'Terror' OK 12G, Det.; 'Man' $15,000

Detroit, Oct. 29.

Only four newcomers, two of them reissues, this week among the firstruns, but the overall biz setup remains good. "The Terror" looks okay at the Fox. "Fantasia" is great in re-isseue at the Trans-Lux Krim. "Wuthering Heights" is fair in re-run at the Madison. "Running Man" looms nice at Palms in first. "V.I.P.'s" stays hot in fifth session at the Michigan. "Cleopatra" continues great in 18th week at United Artists. "How West Was Won" is wham in 35th session at Music Hall. "Lilies of Field" shapes big in second at the Grand Circus.

Estimates for This Week

Fox (Downtown Fox Corp.) (5,041; $1.25-$1.49)—"The Terror" (AI) and "Dementia 13" (AI). Oke $12,000. Last week, "That Kind of Girl" (Indie) and "Young Go Wild" (Indie) (2d wk), $8,500.

Michigan (United Detroit) (4,926; $1.25-$1.49) — "V.I.P.'s" (MGM) (5th wk). Great $20,000. Last week, $20,700.

Palms (UD) (2,995; $1.25-$1.49) —"Running Man" (Col). Fine $15,000. Last week, "Rampage" (WB) and "Voodoo Village" (Indie), $10,000.

Madison (UD) (1,408; $1.25-$1.49) —"Wuthering Heights" (Cont) (reissue). Fair $6,000. Last week, "Leopard" (20th) (3d wk), $4,000.

Grand Circus (UD) (1,400; $1.25-$1.49)—"Lilies of Field" (UA) (2d wk). Big $15,000. Last week, $20,000.

Adams (Community) (1,700; $1.23-$1.50) — "Haunting" (MGM) and "Dime with Halo" (MGM) (2d wk). Fairish $7,000. Last week, $8,000.

United Artists (UA) (1,667; $1.50-$3.50)—"Cleopatra" (20th) (18th wk). Great $17,000. Last week, $17,200.

Music Hall (Beacon Enterprises) (1,213; $1.25-$2.80) — "How West Was Won" (MGM) (35th wk). Great $14,000 or over. Last week, $14,600.

Mercury (Suburban Detroit) (1,468; $1-$1.80)—"New Kind of Love" (Par) (4th wk). Slowing to okay $6,000. Last week, $7,000.

Trans-Lux Krim (Trans-Lux) (980; $1.49-$1.80)—"Fantasia" (BV) (reissue). Wow $15,000. Last week, "Sporting Life" (Cont) (3d wk), $4,000.

New Films, Milder Weather Boost B'way; 'Mary'-Stageshow Boff 170G, 'Arabia' Great 38G on Popscale

Break in the prolonged dry, Indian Summer weather Monday (28) along with some new screen fare is bringing some encouraging business to Broadway deluxers this session. There were four new bills launched in the last seven days, and some are doing quite well.

Standout newcomer is "Mary, Mary," with stageshow, which is heading for a very big $170,000 or close opening week at the Music Hall. "Lawrence of Arabia," started on a continuous-run and at a lower scale, hit a great $38,000 or close opening round at the State. Showing likely was tempered by the fact that it also is playing numerous other houses, daydate, in the Greater New York area.

"Man With X-Ray Eyes" and "Dementia" hit fair $15,000 or near on opener at the Palace, second dual bill to have failed to come through this month. "Sound of Trumpets" was only modest $7,000 daydating the Cinema Two and Fifth Avenue Cinema. It's by far strongest at the latter spot.

"Tom Jones" continued to amaze in third round at the Cinema One, with a whopping $37,000 for that week. Pic is just starting its fourth session there. "Rampage" looks like slow $24,000 for second frame daydating the Paramount and Trans-Lux 52d Street.

"Stolen Hours" was just okay $18,900 in second stanza daydating the Astor and Trans-Lux 85th Street. "Condemned of Altona" moves into the Astor today (Wed.) while "Leopard" opens at the latter house on moveover, also today.

"Great Escape" wound its long-run at the DeMille with passable $6,800 for its final (12th) week. "New Kind of Love" opens there today (Wed.), daydating with Coronet. "Conjugal Bed" held with big $17,700 in sixth round, daydating the Forum and Fine Arts.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2) —"Condemned of Altona" (20th). Opens today (Wed.). "Stolen Hours" (UA) (2d wk), was okay $15,000 or close after $22,000 opener.

Cinerama (Loew) (1,552; $1.50-$3.50)—"How West Was Won" (MGM) (32d wk). The 31st stanza finished Sunday (27) was smash $24,000 for 11 shows after $26,400 for 30th week, and 13 performances.

DeMille (Reade) (1,463; 90-$2.50) —"New Kind of Love" (Par). Opens today (Wed.). In ahead, "Great Escape" (UA) (12th wk), was okay $6,800 for an outstanding longrun here.

Embassy (Guild Enterprises) (500; $1.50-$2.50)—"8½" (Embassy) (19th wk). The 18th round finished Monday (28) was brisk $6,500 after $6,800 for 17th week. Daydating with the Festival.

Forum (Norel) (813; $1.25-$1.80) —"Conjugal Bed" (Embassy) (7th wk). Sixth session ended Sunday (27) was lively $9,500 after $10,500 for fifth week. Daydating with Fine Arts.

Palace (RKO) (1,642; $1.25-$2)— "Man With X-Ray Eyes" (AI) and "Dementia" (AI) (2d final wk). Initial week completed yesterday (Tues.) was fair $15,000 or close. "Palm Springs Weekend" (WB) opens Nov. 5.

Paramount (AB-PT) (3,665; $1-$2)—"Rampage" (WB) (3d wk). First holdover session finished yesterday (Tues.) was mild $20,000 or close after $23,500 for first week. Stays on.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Mary, Mary" (WB) with stageshow. Initial week ending today (Wed.) is hitting very big $170,000 or close. Holding natch Last week, "V.I.P.s" (MGM) and stageshow (5th wk), $132,000, for a big engagement here.

Rivoli (UAT) (1,545; $2.50-$5.50) —"Cleopatra" (20th) (21st wk). The 20th round finished yesterday (Tues.) held with smash $41,000 or near after $42,000 for 19th week. Weekday matinees have been weakening excepting for some Fridays while some weekday nights have been tapering in the last three sessions.

State (Loew) (1,850; $1.50-$2.50) —"Lawrence of Arabia" (Col) (2d wk). Initial week on popscale, continuous here hit great $38,000 or very close. Here after 44 weeks on hardticket at Criterion.

Victoria (City Inv.) (1,003; $1.25-$2)—"Cry of Battle" (AA) (3d wk). This week ending tomorrow (Thurs.) looks like slow $6,000 or near if it runs full week after $6,600 in second session.

First-Run Arties

Baronet (Reade) (430; $1.25-$2) —"Wuthering Heights" (Cont) (reissue) (m.o.). Opens here today (Wed.). Last week, "In French Style" (Col) (6th wk), nice $6,000 after $7,600 for fifth.

Beekman (Rugoff Th.) (590; $1.50-$2) — "Knife in Water" (Kana). Opened Monday (28). In ahead, "Suitor" (Atl.) (6th wk-6 days), fair $5,000 after $6,000 for fifth week.

Carnegie Hall Cinema (F&A) (330; $1.50-$2) — "Music Room" (Harrison) (3d wk). First holdover session completed Monday (28) was smooth $5,100 after $7,200 on opener.

Cinema One (Rugoff Th.) (700; $1.50-$2.50)—"Tom Jones" (UA) (4th wk). Third round ended Sunday (27) was wham $37,000 after $38,000 for second, new high at this house and topping record opening week.

Cinema Two (Rugoff Th.) (300; $1.50-$2)—"Sound of Trumpets" (Janus) (2d wk). Initial stanza ended Monday (28) was fair $4,000.

Coronet (Reade) (500; $1.50-$2) —"New Kind of Love" (Par). Opens today (Wed.). Last week, "Wuthering Heights" (Cont) (4th wk), held with solid $9,000 after $10,800 for third.

Festival (Embassy) (546; $2-$2.50) —"8½" (Embassy) (19th wk). The 18th round finished Monday (28) was hotsy $6,500 after $6,800 for 17th week.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2)—"Sound of Trumpets" (Janus) (2d wk). First week ended Monday (28) was good $3,000. Daydating with Cinema Two.

Fine Arts (Davis) (468; $1.80-$2) —"Conjugal Bed" (Embassy) (7th wk). Sixth session completed Sunday (27) was big $7,700 after $8,200 for fifth week.

Guild (Guild) (450; $1-$1.75)— "Householder" (Indie) (2d wk). First stanza ended Sunday (27) was fine $7,000.

Little Carnegie (Landau) (520; $1.25-$2)—"Sporting Life" (Cont) (16th wk). The 15th round ended

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'AFFAIR' MILD $5,000, L'VILLE; 'WEST' 7G, 2D

Louisville, Oct. 29.

Downtown houses are mostly quiet this week, holdovers not making much noise at the wickets. Absence of strong newcomers leaves the downtown area with a dearth of films with hefty draws. "How West Was Won" at the Rialto is standout in 20th round. "Ticklish Affair" is mild in first at the Mary Ann.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25)—"David and Lisa" (Cont) and "View From Bridge" (Cont.). These two have played all round territory and light $2,000 only looms. Last week, "Room At Top" (Cont) and "Saturday Night, Sunday Night" (Cont) (reissues), $4,000.

Mary Ann (People's) (1,100; 75-$1.25) — "Ticklish Affair" (MGM) and "Cattle King" (MGM). Mild $5,000 or near. Last week, "Rampage" (WB) (2d wk), $3,500.

Ohio (Settos) (900; 75-$1.25)— "20,000 Leagues Under Sea" (BV) (reissue) (3d wk). Modest $3,500 after last week's $5,500.

Penthouse (Fourth Ave.) (900; $1.50-$3)—"Cleopatra" (20th) (18th wk). Medium $6,000. Last week, $8,000.

Rialto (Fourth Ave.) (1,100; $1.25-$1.75) — "How West Was Won" (MGM) (20th wk). Dropped hardticket policy with extra shows helping to nice $7,000. Last week, $6,000.

United Artists (Fourth Avenue) (1,800; 75-$1.25) — "V.I.P.'s" (MGM) (4th wk). Modest $6,000. Last week, $8,500.

'Distress' Loud 26G, Toronto; 'Kiss' Potent 22G, 'Fantasia' Fancy $7,500

Toronto, Oct. 29.

Reissue of "Fantasia" was sell-out opening night and looms wow on opening week (with reserved seats holding to two daily performances). Newcomers are "Kiss of Vampire" and "House of Damned" at seven Taylor hardtops and "Doctor in Distress" daydating at three Rank theatres, both being excellent.

Fifth week of "V.I.P.s" looks big at Uptown. "The Caretakers" at Carlton in second looms modest. "Rampage" looks thin also in second, at the Imperial. "New Kind of Love" shapes okay in fifth.

Estimates for This Week

Carlton (Rank) (2,318; $1.25-$2) — "Caretakers" (UA) (2d wk). Mediocre $8,000. Last week, $9,000.

Century, Downtown, Glendale, Kingsway, Metro, Prince of Wales, State (Taylor) (1,342; 1,059; 995; 697; 696; 1,197; 696; 50-$1)—"Kiss of Vampire" (U) and "House of Damned" (20th). Very good $22,000. Last week, "Haunting" (MGM) and "Wall of Noise"(WB), nine Taylor hardtops, with 8,502 capacity, $27,000.

Danforth, Humber, Savoy (Rank) (1,325; 1,204; 780; $1.25-$1.50) — "Doctor in Distress" (20th). Lively $26,000. Last week, "Mondo Cane" (20th) (3d wk), $22,000.

Eglinton (FP) (918; $2-$3)—"How West Was Won" (MGM) (31st wk). Still solid at $6,000. Last week, same.

Fairlawn (Rank) (1,175; $2-$3)—"Lawrence of Arabia" (Col) (39th wk). Robust $8,000. Last week, ditto.

Hollywood (FP) (1,080; $1.25-$1.50)—"New Kind of Love" (Par) (5th wk). Oke $5,000. Last week, $7,000.

Hyland (Rank) (1,165; $1.25-$1.50) — "Heavens Above" (20th) (3d wk.) Excellent $9,000. Last week, $12,000.

Imperial (FP) (3,216; $1-$1.75)—"Rampage" (WB) (2d wk). Thin $9,500. Last week, $14,000.

Loews (Loew) (1,641; $1-$1.50)—"For Love or Money" (U) (3d wk). Good $7,000. Last week, $10,000.

Tivoli (FP) (935; $1-$1.50) — "Fantasia" (BV) (reissue). Wow $7,500. Last week, "Carousel" (20th) (reissue), at $1-$1.25, $4,000.

Towne (Taylor) (693; $1-$1.50)—"Women of World" (IFD) (6th wk). Good $4,500. Last week, $5,000.

University (FP) (1,344; $2-$3.50)—"Cleopatra" (20th) (18th wk). Sock $22,500. Last week, $23,000.

Uptown (Loew) (2,250; $1.50-$2)—"V.I.P.s" (MGM) (5th wk). Big $12,000. Last week, $16,500.

CHICAGO

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Won" (MGM) (35th wk). Excellent $18,000. Last week, $19,000.

Monroe (Jovan) (1,000; 65-90) — "Playgirls and Vampire" (Indie) and "Paradisio" (Indie) (reissues). Trim $6,500. "Nude In Charcoal" (Indie) and "Love Island" (Indie) (reissues), $4,600.

Oriental (Indie) (3,400; 90-$1.80)—"Lilies of Field" (UA). Okay $17,000 or near. Last week, "Stolen Hours" (UA) (2d wk), $14,500.

Roosevelt (B&K) (1,400; 90-$1.80) — "Running Man" (20th). Mild $13,000. Last week, "20,000 Leagues Under Sea" (BV) (reissue) (3d wk), $11,000 in five days.

State-Lake (B&K) (2,400; $2-$4)—"Cleopatra" (20th) (18th wk). Good $25,000. Last week, $26,500.

Surf (H&E Balaban) (684; $1.50-$1.80)—"The Suitor" (Atl) (2d wk). Sharp $4,300. Last week, $6,000.

Town (Teitel) (640; $1.25-$1.80)—"The Witch" (Indie). Bright $4,700. Last week, "Good Soldier Schweik" (Lionex) (3d wk), $3,500.

United Artists (B&K) (1,700; 90-$1.80) — "Twilight of Honor" (MGM) (2d wk). Fair $11,000. Last week, $17,500.

Woods (Essaness) (1,200; 90-$1.80)—"New Kind of Love" (Par) (2d wk). Hot $16,500 or close. Last week, $21,500.

World (Teitel) (608; 90-$1.80)—"Prelude to Ecstasy" (Indie) (2d wk). Bright $4,500. Last week, $5,500.

PHILADELPHIA

(Continued from page 8)

$12,000. Last week, "Rampage" (WB) (2d wk), $6,000.

Lane (SW) (1,000; $1.49)—"Lord of Flies" (Cont). Lofty $9,000. Last week, "Mouse on Moon" (Lope) (3d wk), $3,500.

Midtown (Goldman) (1,200; 95-$1.80)—"Fantasia" (BV) (reissue). Big $10,000. Last week, "Two Nights with Cleopatra," (Indie) (2d wk), $5,000.

Randolph (Goldman) (2,200; 95-$1.80)—"Leopard" (20th) (3d wk). Fair $6,000. Last week, $7,000.

Stanley (SW) (1,450; $2.50-$3)—"Cleopatra" (20th) (18th wk). Lusty $19,000. Last week, $22,000.

Stanton (SW) (1,483; 95-$1.80)—"Twilight of Honor" (MGM). Trim $10,000. Last week, "20,000 Under Sea" (BV) (reissue) (2d wk), $10,000.

Studio (Goldberg) (400; 95-$1.80)—"Summerskin" (Indie) and "Temptation" (Indie). Fair $3,100. Last week, "Bell, Bare, Beautiful" (Indie) and "Naked Holiday" (Indie), $3,400.

Trans-Lux (T-L) (500; 95-$1.80)—"Running Man" (Col) (3d wk). Weak $2,800. Last week, $3,000.

World (Rugoff) (499; 95-$1.80)—"8½" (Embassy) (3d wk). Fancy $6,000. Last week, $6,600.

Yorktown (SW) (1,000; $1.49)—"Carry On Regardless" (Indie) (2d wk). So-so $3,000. Last week, $4,200.

'Lilies' Lush $14,000 In Frisco; 'West' Wow 26G

San Francisco, Oct. 29.

Some new screen fare will help brighten the local firstrun scene. "Wives and Lovers" looks rather dull on first at Golden Gate but "Lilies of Field" shapes socko on opener daydating two cinemas. "Conjugal Bed" is rated big for initial week at the Vogue. "How West Was Won" still is great in 35th round at Orpheum.

Estimates for This Week

Alexandria (United Calif.) (1,444; $5)—"Cleopatra" (20th) (18th wk). Sturdy $16,000. Last week, $18,000.

Coronet (United Calif.) (1,250; $2-$2.50) — "New Kind of Love" (Par) (4th wk). Nice $4,800. Last week, $5,000.

El Rancho Drive-In (Affil.) (925 cars; $1.25 person) — "Lilies of Field" (UA). Trim $5,500 or over. Last week, subruns.

Embassy (Dibble - McLean) (1,400; $1.75) — "V.I.P.s") (MGM) (5th wk). Hotsy $8,500. Last week, $11,500.

Golden Gate (RKO) (2,850; $1.25-$1.50)—"Wives and Lovers" (Par). Dull $8,000. Last week, "Rampage" (WB) (2d wk), $7,000.

Metro (United Calif.) (1,000; $1.75-$2)—"Mondo Cane" (Times) (22d wk). Hep $2,800 or near. Last week, $3,000.

Music Hall (Ros) (365; $1.49)—"L-Shaped Room" (Col) (19th wk). Great $2,000. Last week, $2,500.

Orpheum (Cinedome) (1,439; $2.75-$3.95)—"How West Was Won" (MGM) (35th wk). Smash $26,000 or over. Last week, $25,200.

Paramount (Par) (2,646; $1.50-$1.75)—"Vertigo" (Par) and "To Catch a Thief" (Par) (reissues). Okay $8,000. Last week, "Horrors of Black Zoo" (AA) in 5 days, $9,500.

Presidio (Art Theatre Guild) (750; $1.25-$1.50)—"Lord of Flies" (Cont) (7th wk). Fine $2,200. Last week, $2,500.

Royal (Nasser) (850; $1-$1.50)—"Lilies of Field" (UA). Socko $8,500. Last week, subruns.

St. Francis (Par) (1,400; $1.50-$1.75)—"Running Man" (Col) (2d wk). Okay $8,000 or close. Last week, $10,500.

Stage Door (A-R) (444; $1.50-$1.80)—"Leopard" (20th) (3d wk). Big $5,000. Last week, $5,500.

United Artists (No. Coast) (1,148; $3-$3.75)—"Lawrence of Arabia" (Col) (40th wk). Great $9,000. Last week, $10,000.

Vogue (S.F. Theatres) (365; $2)—"Conjugal Bed" (Emb). Big $6,000. Last week, "Stranger Knocks" (T-L) (9th wk), $3,500.

Warfield (FWC) (2,656; $1.25-$1.50)—"20,000 Leagues Under Sea" (BV) (reissue) (3d wk). Okay $7,000 or better. Last week, $8,000.

400 Rooms As B.O. Aid

Columbus, O., Oct. 29.

Downtown theatres are pleased that Holiday Inns of America has constructed a 12-story motor hotel in the Market-Mohawk urban renewal area adjacent to theatre district.

The 22-story, 400-room, under construction at Third and Gay Streets near the Rialto, should open in November. Showmen foresee better boxoffice resultanlty.

'Love' Lofty $12,000 In Dull Buff; 'Man' Sad 7G

Buffalo, Oct. 29.

Biz is unbelievably slow here this week at firstruns, with only "New Kind of Love" showing much. This pic shapes lively, daydating two smaller houses. "The Haunting" looks barely fair on opener at Paramount but is doing better than other new pix. "Running Man" is very slow at Century although staying 11 days. Even "V.I.P.s" looks sluggish though in fifth at the Buffalo.

Estimates for This Week

Buffalo (Loew) (3,500; 90-$1.49)—"V.I.P.s" (MGM) (5th wk). Mild $6,000 or near. Last week, $7,000.

Center (AB-PT) (2,500; $1.40-$3) — "Cleopatra" (20th) (18th wk). Slack $4,500 or over. Last week, $4,300.

Century (UATC) (2,700; 90-$1.25)—"Running Man" (Col) and "13 Frightened Girls" (Col). Thin $7,000 or close in 11 days. Last week, "20,000 Leagues Under Sea" (BV) (reissue) and "Alaskan Eskimo" (BV) (2d wk-5 days), $5,000.

Paramount (AB-PT) (3,000; 90-$1.25) — "Haunting" (MGM) and "The Break" (Indie). Fair $8,000 or near. Last week, "Rampage" (WB) and "The Castillian" (WB), $8,500.

Cinema (Martina) (450; 90-$1.25)—"New Kind of Love" (Par). Fast $5,000. Last week, "Wives and Lovers" (Par) (2d wk). $2,700.

Amherst (Dipson) (1,000; 90-$1.25)—"New Kind of Love" (Par). Lively $7,000 or near. Last week, "Wives and Lovers" (Par) (2d wk), $3,600.

BROADWAY

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yesterday (Tues.) was trim $5,300 after $5,600 in 14th week. "Naked Autumn" (Davis) is due in Nov. 13.

Murray Hill (Rugoff Th.) (565; $1.50-$2)—"Lilies of Field" (UA) (5th wk). Fourth session finished Monday (28) was good $10,500 after $11,500 for third.

Paris (Pathe Cinema) (568; $1.50-$2) — "Devil and 10 Commandments" (Union) (3d wk). Second round ended Sunday (27) was nice $8,000 after $10,000 for opener.

Plaza (Lopert) (525; $1.50-$2)—"Muriel" (UA). Opens today (Wed.). In ahead, "The Leopard" (20th) (11th wk), okay $5,800 for eight days after $6,500 for regular 10th week.

Sutton (Rugoff Th.) (561; $1.50-$2) — "Any Number Can Win" (MGM) (4th wk). Third stanza finished Monday (28) was great $16,000 or near after $18,000 on second week.

Toho Cinema (Toho) (299; $1.50-$2) — "Chushingura" (Toho) (4th wk). This round winding tomorrow (Thurs.) looks like smooth $6,600 after $7,700 for third week.

Tower East (Loew) (588; $1.50-$2)—"Lord of Flies" (Cont) (11th-final week). The 10th session completed Monday (28) was lofty $8,000, ahead of the $7,000 for ninth week. "Fantasia" (BV) reissue) is due in Nov. 5.

Trans-Lux East (T-L) (600; $1.25-$2) — "All Way Home" (Par). Opened yesterday (Tues.). Last week, "Gone Are Days" (Indie) (5th wk-9 days), okay $6,700 after $7,000 for fourth week to wind surprisingly strong extended-run.

Trans-Lux 52d St. (T-L) (540; $1.25-$2) — "Rampage" (WB) (2d wk-8 days). Looks like slow $4,000 after $5,000 for first week of seven days. "Face of War" (Janus) opens tomorrow (Thurs.).

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Leopard" (20th) (m.o.). Opens today (Wed.). In ahead, "Stolen Hours" (UA) (2d wk), modest $3,900 after $5,900 for initial week.

'Honor' Hefty $7,000, Mpls.; 'Heights' Fair 4G; 'West' Great 10½G, 34th

LOS ANGELES

(Continued from page 9)

wk). Big $14,000 or close. Last week, $16,300.

Four Star (UATC) (868; $1.49-$2)—"Stranger Knocks" (T-L) (2d wk). Lush $6,500. Last week, $11,400.

Fine Arts (FWC) (631; $2-$2.40)—"Lord of Flies" (Cont) (2d wk. Smash $12,000. Last week, $9,700.

Crest (State) (750; $2)—"Ben-Hur" (MGM) (reissue). Busy $2,500. Last week, "Great Escape" (UA) (m.o.) and "Oklahoma" (20th) (reissue), $2,500.

Lido (FWC) (876; $2)—"Conjugal Bed" (Emb) (2d wk). Okay $2,500. Last week, $3,300.

Hollywood (FWC) (856; $1-$1.49)—"8½" (Emb) and "Seven Capital Sins" (Emb) (reissue) (2d wk). Fine $4,000. Last week, $6,000.

Baldwin (State) (1,800; $1-$1.49)—"West Side Story" (UA) (reissue). Happy $4,500.

Fox Wilshire (FWC) (1,990; $2-$2.40)—"New Kind of Love" (Par) (4th wk). Hefty $8,000. Last week, $8,5000.

Hollywood Paramount (State) (1,468; $1.55-$2.40) — "V.I.P.s" (MGM) (7th wk). Tall $12,500. Last week, $14,000.

Pantages (RKO) (1,512; $2.50-$5.50)—"Cleopatra" (20th) (19th wk). Firm $32,000 or thereabout. Last week, same.

Music Hall (Ros) (720; $2-$2.40)—"L-Shaped Room" (Col) (19th wk). Fair $2,800. Last week, $3,000.

Warner Hollywood (SW) (1,291; $1.25-$2.80) — "How West Was Won" (MGM) (36th wk). Solid $23,000 or near. Last week, $22,900.

Warner Beverly (SW) (1,316; $1.65 - $3.50) — "Lawrence of Arabia" (Col) (45th wk). Hefty $7,000. Last week, $10,000.

Deal Finally Closed, 'Cleo' Set in Kaycee

Kansas City, Oct. 29.

"Cleopatra" opens at the Durwood Capri here Nov. 13. Date follows months of intricate negotiations between circuit president Stanley H. Dodwood and 20th-Fox.

"Cleo" contracts have varied widely around the country, but all have had in common the demand for a guaranteed profit paid in advance, a guaranteed running time and rental beginning at 70% of the boxoffice. Rental to decline by stages to 40% at the end of the required run.

First contract offered Durwood demanded a $250,000 advance and a 361 week guarantee as confirmed by M. Robert Goodfriend, Durwood general manager here. Though coy as to contract's final terms, Goodfriend said only real concession by Fox was in the amount of advance demanded. One reason for the reduced advance, he added, is that the prime summer playing time is gone.

Capri went dark Oct. 21 for freshening-up. "Cleopatra" goes at $3 top, scaled to $1.80 for matinees. Since $3 seats are limited to 70, practical top is $2.75.

WASHINGTON

(Continued from page 8)

Palace (Loew) (2,360; $1.25-$1.80)—"V.I.P.s" (MGM) (5th wk). Brisk $11,000. Last week, $13,000.

Playhouse (TL) (459; $1.25-$1.80) — "Fantasia" (BV). Boff $8,500. Last week, "L-Shaped Room" (Col) (17th wk) $2,200.

Plaza (TL) (278; $1.25-$1.80)—"Promises, Promises" (Indie) (4th wk). Busy $6,000. Last week, $6,500.

Town (King) (800; $1.25-$1.80)—"For Love or Money" (U) (3d wk). Quiet $4,500. Last week, $5,000.

Trans-Lux (TL) (899; $1.49-$2)—"Running Man" (Col) (3d wk). Dull $3,000. Last week, $3,500.

Uptown (SW) (1,300; $1.65-$2)—"How West Was Won" (MGM) (33d wk). Sock $9,000. Last week, $8,700.

Warner (SW) (1,250; $1.50-$2.75) — "Cleopatra" (20th) (18th wk). Great $12,000. Last week, $13,000.

Minneapolis, Oct. 29.

There are only three Loop newcomers currently one being "Wuthering Heights," back on reissue. "Twilight of Honor" is hefty at the Mann. "Twice Told Tales," shapes nice at the Gopher.

There were a couple of surprises last week. One was the departure of "Wives and Lovers" after only a single stanza at the Mann. The other was the smash gross racked up by "How West Was Won" in its 33d session at the Cooper, much larger than estimated and truly remarkable for such a longrun.

"V.I.P.'s" still is hotsy in fifth State round.

Estimates for This Week

Academy (Mann) (1,000; $1.25-$1.50) — "Wuthering Heights" (Cont) (reissue). Fair at $4,000. Last week, "Sword of Lancelot" (U), $3,000.

Avalon (Frank) (800; $1)—"Surftide 77" (Indie) and "Oncee Upon Knight" (Indie) (subrun) (2d wk). Okay $1,000. Last week, $1,300.

Century (Par) (1,300; $2.10-$3.50)—"Cleopatra" (20th) (18th wk). Neat $8,500. Last week, $9,000.

Cooper (GF) (805; $1.25-$2.50)—"How West Was Won" (MGM) (34th wk). Wow $10,500. Last week, $12,000.

Gopher (Berger) (1,000; $1-$1.25)—"Twice Told Tales" (UA). Fair $4,500 or near. Last week, "Promises, Promises" (Indie) (2d wk), $5,000.

Lyric (Par) (1,000; $1.25-$1.50)—"New Kind of Love" (Par) (3d wk). Smash $7,000. Last week, $7,000.

Mann (Mann) (1,000; $1.25-$1.50)—"Twilight of Honor" (MGM). Hefty $7,000. Last week, "Wives and Lovers" (Par), $6,000.

Orpheum (Mann) (2,800; $1-$1.25)—"20,000 Leagues Under Sea" (BV) (reissue) (2d wk). Fair $5,000. Last week, $8,000.

Park (Mann) (1,000; $1.50)—"Thrill of It All" (U) (14th wk). Big $2,900. Last week, $3,000.

State (Par) (2,200; $1.25-$1.50)—"V.I.P.s" (MGM) (5th wk). Hot $5,500. Last week, $6,000.

Suburban World (Mann) (800; $1.25)—"Lord of Flies" (Cont) (2d wk). Big $3,500. Last week, $4,500.

World (Mann) (400; $1.25-$1.50)—"Irma La Douce" (UA) (16th wk). Great $4,800. Last week, $5,000.

Port. Still Limps But 'V.I.P.s' Bright $6,500

Portland, Ore., Oct. 29.

Three new films launched this session are getting no place, and no help to the overall firstrun setup. Especially dull is "Three Stooges Around World in Daze," an opener at Fox. "Running Man" is rated slow at Orpheum, also for first. "Irma La Douce" shapes slick in 13th session at the Irvington. "V.I.P.s" looms bright in fifth Broadway stanza.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"V.I.P.s" (MGM) (5th wk). Bright $6,500. Last week, $6,400.

Fox (Evergreen) (1,600; $1-$1.49)—"Three Stooges Around World In Daze" (Col) and "13 Frightened Girls" (Col). Thin $4,000. Last week, "20,000 Leagues Under Sea" (BV) (reisue) (2d wk), $5,500.

Hollywood (Evergreen) (1,890; $1.49-$2)—"South Sea Adventure" (Cinerama) (8th wk). Tall $6,000. Last week, $5,100.

Irvington (Smith) (650; $1.50)—"Irma La Douce" (UA) (13th wk). Lusty $5,500. Last week, $5,200.

Music Box (Hamrick) (640; $1-$1.50)—"In French Style" (Col). Slow $3,000. Last week, "New Kind Of Love" (Par) and "Man Who Knew Too Much" (Par) (reissue) 2d wk), $3,500.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Running Man" (Col) and "Notorious Landlady" (Col) (reissue). Slow $5,000. Last week, "Rampage" (WB) and "A Rome Adventure" (WB) (reissue), $5,200.

Paramount (Port-Par) (1,406; $2-$3.50)—"Cleopatra" (20th) (18th wk). Loud $8,000. Last week, $7,500.

PUT AN X-RAY ON 'SHOWCASE'

Candid Reference to a Merger With TOA Embarrasses Allied

A few moments of drama were provided during one of the business sessions at last week's Allied States Assn. convention in Manhattan when a delegate from Pennsylvania introduced the taboo topic of the possibility of Allied's merging with Theatre Owners of America.

Ken Winnegaard stepped forward and suggested that the organization spouted a lot of "tears and threats" but actually did little about its complaints. This raised strong questions in his mind, he said, as to the actual strength of Allied and to what extent it actually represents the exhibs of the country.

He said that the major problem facing theatremen today is "how are we going to buy film to keep our theatres going with a little dignity." He questioned Allied's effectiveness in answering this problem. "Are we really strong enough?", he asked.

The Pennsylvania exhib then said that maybe the time has come for Allied to explore a merger with TOA, not on a "weak sister" approach but based on a mutual assessment of each other "so that we can truly serve as a national trade organization." He said that the old excuses aren't good enough any more. "Maybe it's time we develop muscle distributors can understand," he suggested. He concluded his remarks by telling Allied to "make peace" with its opposition and provide a trade organization that's capable of dealing with exhibitor's problems.

Winnegaard's views weren't well received by Allied execs. Irving Dollinger, convention chairman who was helming the session, quickly announced "you're out of order." He said that Allied does a full-time job and that, in any case, this was neither the time nor place to bring up such a matter. It appeared that merger talks were simply something Allied doesn't want aired at a public session.

Board chairman Marshall Fine alluded to it in his keynote address calling merger "inevitable" but distant. That was to be all that was to be discussed on the matter at the convention, apparently. After Winnegaard made his remarks, Allied prez Jack Armstrong reminded the convention that Allied is an organization of units and that merger talk isn't new. The national board follows the dictates of the units, he said, and the subject has been discussed at board meetings many times. Delegates haven't seen fit to vote on it, however, the prez pointed out. He also illustrated that Allied works with TOA on some matters even today. "We agree on some things and don't on others," he said.

Basic difference between the two organizations is that Allied is made up mostly of independents and grass roots exhibs while TOA has membership by most of the titans of exhibition—the major circuits and exhibs. Some favor this balance and others seek one all-encompassing organization. As has been pointed out many times, there are several differences which separate the organizations and, although a merger may be inevitable, as Fine has stated, it is anything but close.

'FANTASIA' OF 1940 AS LATENT REISSUE

Walt Disney's "Fantasia," originally released in 1940, has played seven re-run engagements and in all seven has done better at the b.o. than when it first went out, according to Irving Ludwig, president of Buena Vista, Disney's distribution subsidiary. Locations were in Denver, Salt Lake City, Colorado Springs, Kansas City, San Diego, Seattle and Portland. Film has been held over in all of them.

"Fantasia" is to play only theatres across the country which are equipped with full stereophonic sound.

FORM 'TOA OF OHIO VALLEY'

M. H. Chakares Presides Over New Theatre Group

A new unit for Theatre Owners of America has been formed in Ohio, also covering those portions of Kentucky and Virginia which are within the Cincinnati exchange area. It has been named Theatre Owners of Ohio Valley. M. H. Chakares is installed as the unit's first prez.

David Staadeker has been elected legal advisor and contact with the legal arm of national TOA and Ben Cohen is official rep to the TOA board, secretary and chairman of the membership committee. Other chairmen and their committees include: Ben Geary, legislative; John Hewitt, publicity; J. Waller Rhodes, finance and Martin Shear, film.

Metro Head Believes Prestige Figure Necessary To MPAA-MPEA Vitality

Robert H. O'Brien, president of MGM, still feels that somebody of potency in international diplomatic relations ("where Eric Johnston was so very valuable") belongs with the Motion Pictures Assn. of America although conceeding that the present setup has things well under control. But as a footnote to this, O'Brien points to "somebody like Amory H. Bradford (former v.p. and g.m. of the N.Y. Times, who just joined the Scripps-Howard Newspapers as assistant general business manager under Mark Ferree, exec veepee and general business manager) would be ideal for the motion picture business to improve our industry relations with top echelon newspaper publishers."

O'Brien points to certain sensitive newspaper areas where the publishers just seemingly don't understand or openly resent the picture business. Also, instances where the entertainment section is okay, including the movie reviewers, but where editorially the dailies have "seemingly gone out of their way to give us the needle."

By and large, with the company presidents more interested in MPPA affairs and having "good knowledge of immediate and future problems," they have been paying more attention to MPAA matters. In turn, under exec veepee Ralph D. Hetzel, the association is well coordinated in its regional chieftains overseas.

In connection with executive manpower, O'Brien opines that "among the aristocracies of American business is show business".

Droopy British Data

London, Oct. 29.

New Board of Trade statistics covering 1962 illustrate the continued downward trend of the British motion picture industry. There were fewer theatres, admissions declined, gross b.o. takings were down and there was a consequential drop in payments for film hire.

Total admissions for the year, at 394,963,000 were down by nearly 54,000,000, and gross b.o. receipts dropped by $8,190,000 to $159,289,200. Film hire payments declined $3,586,800 to $49,218,400. Exhibitors' share of b.o. receipts for the year was $99,313,200, some $4,541,600 less than the previous year. The amount collected by the British Film Production Fund (the statutory Eady levy) totalled $10,757,600.

The number of theatres dropped by 290 to hit a new low of 2,421, with a consequential decline in seating capacity of 228,900 to 2,420,100 seats.

UNITED ARTISTS DUCKS CLINIC

As had been projected before the start of last week's Allied States Assn. convention, the organization devoted an entire morning business session to a discussion of United Artists' "Premiere Showcase" distribution plan. Notable by their absence were reps from either UA or 20th Century-Fox, which also has used the "showcase" system on occasion.

An exchange of ideas lasting over two hours developed, introduced by Gotham exhibs Sam Horwitz and Meyer Ackerman, the former discussing the pro and the latter the con. Also leading the discussion were Pittsburgh exhib George Stern and Buffalo theatreman Sid Cohen. These two areas, with New York, are the main locations in which UA has used the "showcase" multiple first-run scheme.

Major backing for the plan centered around claims of improved biz, new customers, bigger ad budgets and more prestige for normally second run nabes. For distribs, the system allegedly provides higher terms, greater playoff and bigger grosses and patrons were said to get greater convenience for catching firstrun pix by not having to make a big downtown trip.

Gloomy Side

However, the general tone seemed downbeat. Ackerman chose to question the plan on a "hope or hoax?" premise. He said it was an example of "how to secede from business without really trying" and that "showcase" solved no exhib problems but, actually, created others because it is based on a principal of fewer theatres with longer runs. He claimed, and others agreed, that "showcase" is based on blind booking and high terms, that it has aggrevated the already uneven release flow and that it is dedicated to a "no adjustment" policy. It has also, he pointed out, led to other problems such as with the projectionists union and has put ticket prices in an orbit which nabe customers object to.

It was claimed that "showcase" emphasis on longer dates has cancelled 10 years of progress by independents and the forecast was that the only one it will eventually be good for are the lawyers who will be getting increased biz from exhibs who will soon be resorting to legal action to "protect" their businesses.

In favor of "showcase," it was argued that, for the theatres involved, it created a kind of "third circuit" which can better compete with the majors like RKO and Loew's by getting product on a firstrun basis instead of having to compete on a strictly second run formula. It was later charged, however, that UA is actually after the circuits with "showcase" and that eventually the plan will be absorbed by chains who now choose to stay away. When this happens, it was said, the independents will never see the pix.

Stern reported a mixed reaction to "showcase" in Pittsburgh, saying that it hasn't been used there long enough to really tell yet what it's effects will be. He did opine, however, that the plan has been hurting smaller theatres in the area. He called it a "limited multiple" and said that it was hurting because "showcase" uses 10 or 12 theatres where 20 or so were previously used.

Cohen said that it was too early to tell in Buffalo also, and for the same reason of it being too new an innnovation. One observation he made, Cohen said, was that while his grosses were good on the "showcase," his opposition was breaking records because the pix they had to choose from were better in some cases than UA's or Fox's. The opposition had some pictures that he might have got-

(Continued on page 21)

Snaper's Let's-Pool-on-Big-Pictures Stirs Talk, Skepticism As To 'Action'

About the only action proposed out of all the meetings and discussions at last week's Allied States Assn. convention at the American Hotel in N.Y. was Wilbur Snaper's recommendation that Allied establish a buying committee to represent a block of member theatres in negotiating with distributors on so-called "major pictures."

Early one morning some Allied execs met to talk the Snaper concept over and decided to pass it along to their legal advisors. It was later reported to the convention that the lawyers found the idea "feasible with reservations."

The feasibility was enough to trigger more palaver. There was apprehension by several members that the idea will fade and die. Delegates were told by convention chairman Irving Dolinger not to be dreary, that Allied is "going to work on this as quickly as possible."

Proposal consumed more talking time. The net result was the decision that the regional units of Allied would each have to approve the plan and empower the national body to act, fully supported.

No committee was formed, however, to explore or coordinate action on the proposal. As envisioned by Snaper combined buying power of around $2,500,000 could be mustered. Throughout the convention exhibs echoed the complaint that smaller houses are being deprived of top product, only getting it when it has been milked.

Some delegates feared that the regional approach would take too long and eventually scuttle the Snaper scheme. Allied execs, however, said it was the only way and suggested immediate action at home right after delegates return from the conclave. In this regard, Snaper warned the exhibs that the plan would take a concerted effort. "You gotta put your theatre where your mouth is," he cautioned. What will happen now that the organization has disbanded to its local regions remains to be seen.

There is more than scattered skepticism as to the outcome of the proposal. It is not the first time Allied has discussed such a plan. But the members are fired up on the idea which, incidentally, is being projected to include anyone who wants to join, Allied member or not.

HAILS TRADE PRESS

TOA's Herman Levy Thinks They Are Distinctly Useful

In departing Theatre Owners of America, its former general counsel, Herman M. Levy, at Sunday (27) luncheon in the Hotel Americana, N. Y. paid tribute to the tradepapers of the industry. Their personnel has changed but, said the attorney the "discerning and objective eye has not."

Declaring the trades an integral part of the industry, Levy said he was grateful and glad. Polite applause followed, but no serpentine dancing between the tables.

Ben Marcus Rues Trend To 'Class Medium' And Wonders About Uncle Sam

The spectre of the United States government was raised by Allied States Assn. exec committee chairman Ben Marcus during the organization's recent national convention in New York. Although he foresaw the future as one of "peaceful coexistance" between exhibition and distribution, Marcus reminded the delegate of the potential of government intervention in some trade practices.

Marcus was generally less militant about how to handle exhib problems than were other Allied execs. But he did remind the convention of Allied's effectiveness in bringing about divorcement and said that if peaceful means could not be worked out to solve some theatre difficulties, maybe it would again be smart for Allied to seek Federal help.

He said that pictures must be delivered to the masses and not just the classes, as is presently the case. He told the convention that the picture biz is "embarking on a new era of prosperity," both technologically and via a theatre building boom. He attacked such well-documented problems as clearances, bidding, orderly distribution, pix on tv and distribution policy-making gripes.

Marcus especially attacked what he called distribution's "deaf and dumb" approach to selling pix. In this procedure, he said, they quote terms and then don't want to see you or hear from you with rebuttals. These and other trade practices were often mentioned during the convention's run.

Chief offender in the eyes of the exhibs as far as trade practices were concerned seemed to be Metro and 20th-Fox. Both companies drew considerable complaining comments regarding the manner in which they booked "Mutiny on the Bounty," "Wonderful World of the Brothers Grimm" and "Longest Day" in particular, especially as regards damage to small theatres. Buena Vista also got a jab or two for allegedly ignoring smaller situations.

Allied's plan to attend stockholders meetings and bring distribution practices to the attention of holders was said not to have worked out too well. Board chairman Marshall Fine told of a poor reception at a recent Metro holders meet, at which an Allied stockholder delegation was present.

Always an Angle

Proposal that theatres, via closed-circuit television, enter the horserace business, with legalized betting just like at the tracks, has been advanced by a Baltimore promoter. Commented one Manhattan exhibitor, "With the way our film business is, what have we got to lose?"

A fellow theatreman rejoinered, "The feeling is parimutuel."

'BAREFOOT IN PARK' PAR OUTING; BUT WB?

Paramount has the inside track on screen rights to "Barefoot in the Park," "Saint Suber presentation which, on the basis of the reviews and the window action, looks to be the top legit comedy of the season.

Unusual deal was a pre-production one whereby Par optioned to pay $150,000 minimum for the rights and a maximum of $460,000, but with the final price to be open to competitive bidding up to that $460,000. When the bidding figure reaches that latter figure Par gets it, if willing.

The play opened at New York's Biltmore Theatre Wednesday (23) to a uniform set of rave reviews and allegedly was brought in at $120,000.

However, there's a legalistic rub involved so far as Par's position is concerned. Warner Bros. is asserting itself via some courtroom maneuvers.

In one cause of action filed in N. Y. Supreme Court against author Neil Simon, WB charged that the defendant reneged on an agreement to license the "Park" screen rights to WB. This was dismissed by the tribunal, but is subject to an appeal. Second cause of action, this against both Simon and Par, is still pending. This offers the allegation that Par induced Simon to break away from what should have been regarded as a firm obligation to WB.

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British Films Council Plans To Wait Till '64 To Discuss Trade Problems

London, Oct. 29.

The Cinematograph Films Council, a statutory body appointed by the government to advise the president of Board of Trade on film industry problems, has decided to wait until the New Year before it has a full dress discussion on current trade problems, with particular reference to the need to establish a third circuit. Such circuit is to alleviate booking problems facing independent producers.

The matter was a brief item on the agenda of last week's Film Council session, and it was felt advisable to wait until January when the considered views of all trade organizations to the recent sub-committee report will be on hand. The sub-committee's findings, published last August, urged the industry to take another look at the possibility of creating a new sizeable outlet, with the veiled threat that government intervention could follow industry inaction.

There is an overwhelming trade view that a third circuit cannot be justified in present circumstances, mainly because of the inadequate supply of top grade product. It was for that reason that John Davis launched his rationalization program some years back, but his attempt at that time to maintain a "national" circuit largely foundered because there were not enough good pictures around to sustain it.

On the other hand, more tradesters take the view that it would be better for the industry to have another stab at the problem rather than risk further government intervention in industry affairs. This, however, could only be accomplished if the two majors, Rank and Associated British, were prepared to shear off part of their existing theatres to form a potential nucleus for a third release. This, however, would have the disadvantage of weakening the present earning capacity of the two major circuits, and would consequently damage the grosses of pictures playing a major circuit release.

The problem is still a priority item on the agendas of all industry trade associations as well as the unions. The latter are particularly concerned because the failure of producers to get suitable playing time has hurt production activity and wide scale redundancies in major studios are already threatened.

Cannes Fest To Award Outside Prizes To Pix Having B. O. Potential

Paris, Oct. 29.

The 1964 Cannes Film Fest, April 29-May 13, will have a special outside prize given by the Syndicate of French Film Exhibitors. Called the Ticket D'Or (The Golden Ticket), a gilded version of a cinema admission ducat, two will be given for the best French and foreign film susceptible of making money rather than getting fest awards and remaining so-so b.o. affairs.

French exhibs seem to feel that no entered pix will be worthy of these awards and next April a special committee will scan new local and offshore pix to make the kudos and then show these pix in private houses at Cannes. Then the presentations would be made during the festival.

These two films then will get special top bookings around France. It remains to be seen if exhibs can foresee hits. Belgian and Swiss exhibs may also go along with this idea.

Jean Rebotier, prexy of the SFFE, says these prizes were set up since jury nods at festivals usually go to specialized pix that rarely are the types for big-scale public success. The aim is to restore prestige to the important commercial or, specifically, generally audience-slanted films that merit the prestige of fest kudos, but rarely get them.

A look at the top 12 grossers here this season shows that five of them did run at major festivals this year and four got smaller fest awards. However, a majority of the grossers were not fest pix.

Princess Soraya's 1st Pic Big News in Italy

Rome, Oct. 22.

The continued Italian (and Continental) interest in things Royal is demonstrated by the widespread coverage given by papers and magazines to the news of Princess Soraya's choice of "The Empress" as her first film for Dino DeLaurentiis. Announcement and related stories made headlines in this country, though the pic will not start until next March.

She reportedly gets $250,000 plus 20% of profits for her stint. No leading man has been selected. Alberto Lattuada directs, from a treatment by Giancarlo Fusco and Pasquale Prunas.

The princess chose the project from among five submitted and okayed the director after seeing four of Lattuada's previous pix.

Hopeful of 1st Anglo-European Co.-Prod. Pact

London, Oct. 22.

As a result of meetings held in Paris last week, at governmental level, there is now growing confidence that the first Anglo-European coproduction treaty will come into effect by next year. Negotiations with the French authorities will be followed by further meetings with the Italians in Rome at the end of the month.

According to a reliable but unofficial observer, it is understood that agreement has been reached on the basic headings of a treaty which would have a trial run of 18 months, though neither party could guarantee the support of the unions in making coproduction a workable undertaking.

One major area of agreement, however, specifies that there must be an equal volume of production on either side of the English channel during the 18-month stretch. If, for example, 10 productions are launched within that period, five will have to be made in Britain and the other five in France. It is not necessary, however, that productions should be planned on an alternate basis, so long as there is an equal division.

It is estimated that the treaties will need governmental ratificaboth in London and Paris. And there is hope that this may be accomplished before the end of the year, to enable coproduction to get off the ground by 1964—some five years after it was first considered by British film producers.

Lippert Launches Brit. Production Program of 10 'B' Films Annually

London, Oct. 29.

Robert L. Lippert has set up shop at Shepperton studios and plans a program of around 10 "B" pix per year with a total budget around $1,000,000. He is involved in a two-way deal, producing some pictures for British Lion and Lion International, and others for 20th-Fox.

In association with Jack Parsons of Parroch-McCallum Productions Lippert has a deal to make six films a year for distribution in Britain through British Lion, and with Eastern Hemisphere rights going to that company's foreign sales arm, Lion International. Additionally, he has a program under his own British company, Lippert Films Ltd., for 20th Fox, first of which is "The Horror of It All." This is now nearing completion and the second is tentatively set to roll next year. "Horror" stars Pat Boone.

Prior to the British Lion deal, Lippert and Parsons filmed "The Eyes of Annie Jones" for release through Rank and also have delivered "Walk a Tightrope" to BL. The contract with the latter company calls for four to six a year, and all pix are being filmed at Shepperton studios.

'Cleo' Okayed by Aussie Censor After Trims

Sydney, Oct. 22.

Chief Aussie Censor Colin Campbell has given the greenlight after cuts to "Cleopatra" (20th) for this territory. Pic preems at the Mayfair here early in December with the admission rate of $2.

No announcement covering a ban of the pic has yet been made here by Roman Catholic Church authorities.

46 Italo Features On Jumpy Seats Re 'Aid' Status

Rome, Oct. 29.

Some 46 Italian features, many of them already in local release, are still waiting for formal approval (or not) of their film aid status, in an unusual situation which is currently worrying the Italo exhib association.

Per the local legislation, features may be released without aid okay (which entails recognition of "minimum artistic and technical values" by special committee) as long as they get a censor go-ahead. They must have this added seal, however, if they expect to enjoy the added, and sometimes vital, aid coin in tax refund percentages.

Now, exhibs and producers are asking for rapid survey and judgment on backlog of aid candidates, some of which have been in release since March of this year, so that situation may be cleared.

Of 46 total, 16 are waiting for special approval allowing them to qualify for an exception benefit of 40%, awarded to features "produced for youthful audiences."

Major Hassle Brews On Firing of Film Critic; Blame Leftwing Angle

Rome, Oct. 22.

A hassle of major proportions is brewing here over the recent firing by his Rome newspaper, of film critic Gino Visentini. Visentini, who for years had served as reviewer for Rome's afternoon daily, Giornale d'Italia, is also the president of the Italian Film Critics Association. He reportedly was asked to leave his post (though official motivation by paper speaks of "reorganization of services") for the manner in which he reviewed two recent Italian films, the Veniie Festival winner, "Hands Upon the City," and "The Leopard."

Still per local reports, the paper is said to have been dissatisfied with the favorable comments by Visentini on pix, both of which were directed by men with leftwing tendencies, which are opposed to those held by paper.

While the press has seized on the incident for headlines about "critical freedom," etc., both the critics association and ANAC, the Italo Authors Assn., have drawn up public protest motions, to be followed by meetings to discuss further action.

The critics group motion "calls attention of the Italian press and all men of culture to the significance of this episode, which symptomatically inserts itself into a vast plan of attack on the Italian cinema which is) undergoing—in addition to an economic-political attack—a full-fledged action of ideological terrorism."

While the firing is unprecedented in this country for the last few years, it is not the only incident aroused by Francesco Rosi's controversial Venice winner. "Hands" has previously been target of considerable post-fest attack, including an indirect one by the Vatican daily, Osservatore Romano.

Pic, which opened a few days ago, is doing spotty biz in Italo keys, where WB releases. While it's averaging a robust $1,500 per day in Milan, the Rome figures are close to a disappointing $1,200 per.

International Sound Track

London

"Cleopatra" had its first out-of-town opening at the Gaumont, Manchester, on Monday (28). Proceeds went to the Cinematograph Trade Benevolent Fund and the British Empire Cancer Campaign . . ."Carry on Cabby," seventh in the series, goes on general release Nov. 10, after a prerelease run at the new Victoria from last Sunday (27). It's a **Peter Rogers** production for Anglo Amalgamated and distributed in the U.K. through Warner-Pathe . . . Average weekly paid admissions in picture theatres during the month of September totalled 7,400,000, with a weekly b.o. gross of $3,444,000, according to statistics released last week by the Board of Trade . . . **Duke of Edinburgh** will be attending the British Royal preem of "Bye, Bye Birdie" at the Odeon, Marble Arch on Nov. 7. The Queen was to have attended but pregnancy cancelled all public engagements. The premiere will be in aid of the British Olympic Appeal . . . **Paul Lukas** has joined the cast of **Richard Brooks'** "Lord Jim," which starts filming in Hong Kong within the next two or three weeks. In the pic are **Peter O'Toole, James Mason, Jack Hawkins** and **Curt Jurgens** . . . **Cliff Richard** is to star in a new musical—his third—"Wonderful Life," which will be made on location in the Canary Islands. Femme lead will be played by **Susan Hampshire** and also appearing in the pic will be **The Shadows, Dennis Price, Richard O'Sullivan, Melvyn Hayes** and **Una Stubbs.** Film will be produced by **Kenneth Harper** and directed by **Sid Furie.** It is an Elstree Distributors project for release through Associated British-Pathe.

Rome

Sam Marks and **Ray Nazzaro** have revived their "Cowboy in Italy" project and will shoot it soon in Sardinia with **Guy Williams** in lead; Marks currently on Coast to polish script, while Nazzaro is in Rome for advance production work . . . **Orson Welles** shot some test footage for "The Bible" on **DeLaurentiis** epic's Mount Etna location: local talk is a switch to Cinerama may be contemplated . . . Galatea topper **Lionello Santi** denied political tendencies on his just-released Venice winner, "Hands Upon the City," deplored press controversies which he says have made a political issue out of a social document; "world audiences will have the final say," he concludes . . . Italy and Austria met at Milan MIFED to talk over new film exchange pact between two countries.

A secret pic on Rome's ruthless "paparazzi" lens-hounds has reportedly been shot here by French lenser **Jacques Rozier** during production of **Brigitte Bardot** starrer, "Ghost at Noon" . . . Milan gunsmith is reportedly manufacturing perfect Colt replicas, used in westerns in Europe (and some say the U.S.) at fraction of the American price . . ."Gypsy" has been dubbed "La Donna Che Invento lo Striptease" (The Woman Who Invented Striptease) by Warners' Italo release outfit.

Italo Entertainment Minister **Alberto Folchi** predicts Italy will hit same production figure as last year (some 250 features) in '63; announced '62 export figures hit $35,000,000 with another $16,000,000 in first six months of '63 . . . **Michele Mercier** about to sign a five-pic pact with Seven Arts . . ."Cleopatra" given a "discouraged" Catholic Film rating here, meaning it's "objectively dangerous for all audience groups"—only one step away from the "forbidden to all" slotting . . also in same niche: a spoof in current release called "Toto and Cleopatra". . . Rank release Galatea's "Hands Upon the City" in France . . . **Joseph E. Levine's** local-coproduction program of four features totals $8,600,000 in budgetary expenses . . Rome's International Film Service adding a TV and Theatrical Publicity Film branch under direction of **Silvio Sanson** to its film service program . . . **Paul Baron** penned theme song for **Steve Barclay's** upcoming U release, "Dark Purpose."

Berlin

A flood of old pix starring the late **Gustaf Gruendgens** reissued here. Gruendgens who died in Manila Oct. 7 was seen in about 30 films within the years. In addition, he directed six . . . **Werner Pledath,** currently in **Alfred Jarry's** "Ubu, the King," play at **Paul Esser's** Schauspielhaus Hansa. Pledath has mostly been playing in East Berlin within the postwar years . . . The jury at upcoming Mannheim Film Fest is composed of **Henri Stork** (Belgium), **Gordon Hitchens** (U.S.), **Edgar Morin** (France), **Kazimierz Karabasz** (Poland), **Rudolf Sremec** (Yugoslavia), **Istvan Nemeskuerty** (Hungary), **Erwin Goeltz** (Germany), **Guenter Anders** (Austria) with a ninth member still to be named. Even if latter comes from a western country, the East European share amounts to one third at this West European film fest . . . **Luggi Waldleitner** ("The Girl Rosemarie"), has given up producing films.

Max Reinhardt commemoration held at Schiller Theatre. **Gottfried Reinhardt,** son of the late (1943) director, attended the event which included the preem of a documentary film directed by **Alfred Berndt** and produced by Bertelsmann for television . . . **Adolf Arndt,** W-Berlin's Cultural Senator, warned in a round table discussion of a "spiritual wall" which is bound to arise if works by **Bert Brecht** wouldn't be performed in W-Berlin . . . The ensemble of **Opernhaus Koeln** (Cologne Opera) guested here with **Wolfgang Fortner's** "In His Garden Loves Don Perlimplin Belisa." **Oscar Fritz Schuh** staged this opera with **Wolfgang Sawallisch** having musical direction.

'Milly' in Cinerama Process Considered Milestone For Hungary's Industry

Budapest, Oct. 22.

The Hungarian film industry, drawing new international attention on account of its co-production with Cinerama of "Milly Goes to Budapest," has a well established and active production and distribution setup going. Annual production averages 20 features plus some 150 newsreels, 50 cartoons and educational shorts. Prior to the Cinerama partnership, there were two co-productions with French outfits ("The Lady and the Gypsy" and "Germinal"), one with Misr Studio of Cairo ("Two Kids and the Pyramids") and two others with the Czechoslovak film combine ("St. Peter's Umbrella" and "Every Day—Sunday.") All were filmed for widescreen.

In 1962, of 26 features imported from the western world, the most, 10, came from France, four ("Inherit the Wind," "Lust for Life," "Absent-Minded Professor" and "Swiss Family Robinson") from the U. S., five from Britain, two from West Germany, four from Italy and one from Cuba. Statistically, Cuba is listed with the West.

Of 86 from socialistic countries, including Yugoslavia, 35 came from the USSR, 18 from neighboring Czechoslovakia and eight from East Germany.

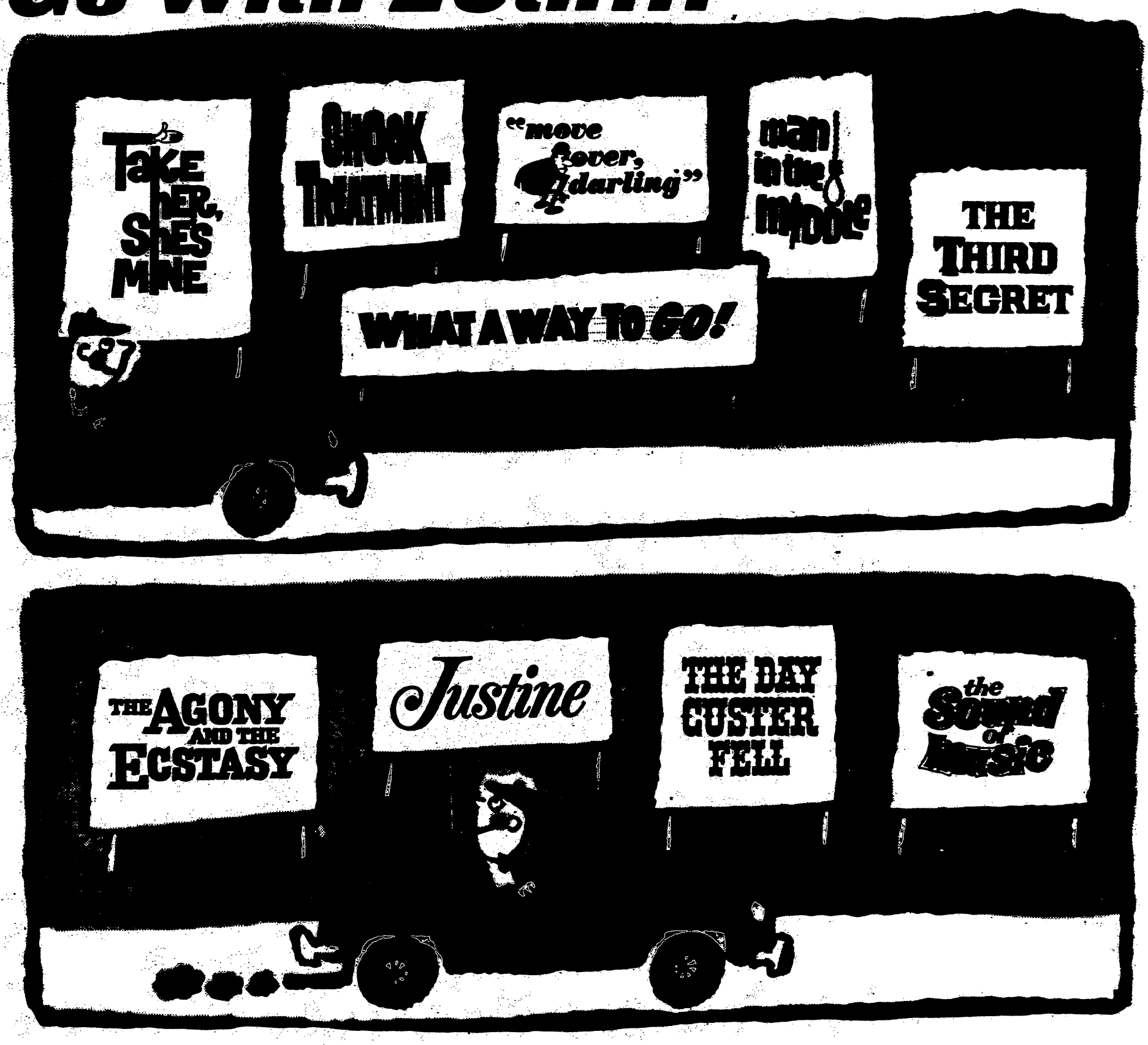
In all cases the films are bought with full rights for a five year period for flat prices ranging from $2,000 to $3,000.

At present there are 4,517 screens on which to show these features. Of these, 825 are geared for 35m, while the balance utilize 16m. Of the former, 285 are widescreen.

Back in 1935 there were only 452 cinemas in Hungary, while in 1950, there were 1,549.

There is no Cinerama installation in Hungary, but since "Milly Goes to Budapest" is being filmed by the new single-lens system of Cinerama it is expected that the picture will be shown in CinemaScope instead.

Go With 20th...



...It's Money in The Bank!

'We'll Solve Filipino Industry's Problems, and Not Hurt United States'

Efforts of the newly formed Philippine Motion Picture Producers Assn. to alleviate problems facing its domestic filmmakers will not take the shape of a quota against U.S. product, although there has been some consideration of such action. Rather, the association intends to persuade the government to grant tax reductions on admissions and equipment and perhaps, eventually, to institute some kind of production subsidy.

This is the opinion of Leon Lopez, Philippine producer-distrib-exhib who was in New York Monday (28) en route to San Francisco where his "No Way Out" is the official Philippine entry at the Frisco fest. According to Lopez, the Philippine MPPA, which succeeds two other associations (which repped, respectively, major producers and indies) intends to model itself along the lines of Japan's Unijapan, an all-industry group designed to promote its country's pix abroad and to present a united front towards industry matters at home. The PMPPA was organized in August with "a completely independent film man," Ben Pingo, as permanent head.

While many Philippine producers feel that the vast quantity of U.S. product, which comes into the Philippines freely, does limit the chances of domestic pix, they generally agree that any move to control U.S. pic access would boomerang to the detriment of the overall market. For one good reason: American pix are generally better than all the rest and are sought by exhibs.

Contributing to Philippine film problems is the fact that the domestic industry has been overproducing for the last couple of years, says Lopez. In 1961 and again in 1962, the industry turned out about 150 pix which, with all the competition from foreign product, just isn't getting dated. This year, production will be off between 10 and 15%, he estimated, which is all to the good.

In addition to seeking tax relief, the PMPPA will also press the government to negotiate reciprocal film trade deals. It's unlikely that one will be sought with the U.S., though Lopez thinks that many more Philippine pix could go into the U.S. market than ever show up today. Rather, such deals will be sought with Japan and some of the European countries, including Italy, Germany and France. At the present time, such an agreement is being worked out with Indonesia.

The general business outlook in the islands is good, according to Lopez who credits the current Philippine government for the upbeat. New administration has taken most of the controls off biz, which has eliminated much of the possibility for under-the-counter dealings, and has created an attractive climate for foreign capital.

BROTMAN OPPOSES B&K AT OAKBROOK

Chicago, Oct. 29.

Chi motion picture theatre operator Oscar Brotman has filed an amicus curiae brief with the Dept. of Justice in protest against an application by the Balaban & Katz theatre chain for a theatre in the new Oakbrook shopping centre. The brief was filed by Brotman (also an attorney) on behalf of five other indie operators and himself, all with houses in the Oakbrook area.

Essence of the Brotman petition is that the owners don't mind another theatre in the area so long as it's not run by B&K. The brief alleges that B&K are already using their superior buying power "in order to deprive the complainants' theatres from obtaining top product." It further states that the B&K suburban houses have been awarded the hottest pictures over the indie houses, including "El Cid," "West Side Story," "Longest Day," "Mutiny On The Bounty," and "Lawrence of Arabia."

The petition also claims that B&K can "overbid" for a picture because they are in a better position to get an adjustment if the gross does not warrant the bid, and they can absorb a loss more readily than can the indies.

Police Use Film Warning Vs Child Molesters

Austin, Minn., Oct. 29.

The police and residents of this town of 29,000 population five years ago created, produced and did the acting in a film titled "Mr. Stranger Danger," designed to educate children anent the dangers of child molestings. Ever since the film came into existence it has been shown from time to time to the local schools' third, fourth and fifth graders.

Now, however, the police department is starting to show it occasionally to first and second graders and even kindergarteners. This is because of increasing concern here over child molestings, especially occasioned by the murder of two small girls in nearby Minneapolis.

An anonymous Austin policeman plays the title villain role. Before any children were permitted to see it, some 5,000 local PTA groups and service organization members viewed an initial screening and gave the film their approval.

Austin police chief Robert Nelson told Minneapolis Morning Tribune staffer Karl Nordlinger that since the police department started showing the movie to the school kids more molestings have been reported to his department. But he attributes this to the fact that children in many instances kept silent before anent such happenings. Now, however, he said, they're more aware of the wrongness involved and the need of telling their elders.

Nelson said there had been some fear that the film might cause unreasonable fear and distrust in the kids, but that hasn't been the case. He points out that nowhere in the film is there any suggestion of what "Mr. Stranger Danger" might do to the child, thereby avoiding any suggestion that sex is dirty or harmful.

Also, much of the movie has to do with such safety subjects as playing with matches, hiding in refrigerators, wading in deep water and playing with strange dogs.

Maryland Plotting Censor Beef-Up

Baltimore, Oct. 29.

Three-man legislative committee is undewray with a study of film censorship with the clear intent of strengthening the powers of the State Board of Censors. As part of its investigation the group last week viewed "Promises, Promises," indie feature starring Jayne Mansfield.

Prior to this Norman Mason, chairman of the State Board, asked for a law under which persons 18 year of age and under would be barred from "questionable" films. If he had been empowered, Mason would have placed United Artists' "Irma La Douce" in this category, he said.

Trio of Maryland solons also has under consideration a proposal to subject all theatremen in the state to a licensing statute. Under this, exhibs who defy the Censor Board's ruling would have their licenses revoked.

Committee also is exploring tighter restrictions on film advertising.

Hunt's McCook Dark

Dayton, Oct. 29.

For the first time in several years, this city's roadshow house, Hunt's McCook, is dark for want of product. Herman Hunt closed this theatre after "Lawrence of Arabia," and closed his Columbus theatre this week.

"I was faced with a real problem," he said. "I could have booked other first run pix but I felt it would be a mistake since the theatre's reputation was built on road shows."

As things now stand, Hunt said it may be late in November or even December before the theatres get another film and open.

Nuptials Can Wait

Roman Catholic Legion of Decency has B-rated (morally objectionable in part for all) Warners' "Palm Springs Weekend," Troy Donahue-Connie Stevens starrer, with this comment:

"This film, made for teenagers and starring reputed teenage idols, tends to confirm an attitude that although marriage may be postponed for reasons of education, sexual indulgence need not be."

75 'Cleo' Dates; Advance Receipts At $24,800,000

Since the trail of 20th-Fox's "Cleopatra" is studded with milestones, you should be up-to-datet on the latest additional ones.

With the windup last week of Seymour Poe's month-long, globe-circling tour, the exec veep has completed the dating of the 70m spectacle in all the key cities of the world. Without counting the domestic dates, this comes to about 75 engagements. Most importantly the total of cash advance guarantees on the picture now comes to approximately $24,800,000, including the whopping advances received domestically (estimated at mid-summer to be about $15,700,000).

Further, according to Poe, the film is presently grossing a solid 22% more than "the previous all-time hardticket champ," generally conceded to have been Metro's "Ben-Hur."

Exec reports overseas interest in the pic to be "tremendous"—enough, in fact, to overcome unforeseen rough luck. In Italy, for example, the pic was due to have had a gala preem in Rome and Milan the night after the dam disaster. Because of the period of national mourning, the galas were called off and film opened quietly the following day. The lay press was noticeably cool (and the Vatican press actually hostile), but biz has been boff ever since. (Says Poe, since the picture was made in Italy most Italians seem to feel this is "their film.")

Interest in Stockholm has been such that the first newspaper ad announcing the opening of the film (the same ad as was used here featuring only the likenesses of the stars, sans picture title) resulted in tickets going for a month in advance— practically unheard of in Sweden.

Meanwhile, the film is due to get its Far Eastern preem at the Ever Theatre, Manila Nov. 28. This is to be followed by openings in Singapore Dec. 19 and in Hong Kong Dec. 20.

'Mad's' Chase Atmosphere Spills Into Intermish

All those film producers who have expressed their disapproval over the use of intermissions in pictures because of the break in continuity involved will find Stanley Kramer's "It's a Mad, Mad, Mad, Mad World" interesting at interval time.

"Mad World" is a chase picture involving a hunt for treasure by several characters and the pursuit by the law. During the intermission, picture keeps the chase atmosphere alive by piping police car radio reports into the theatre lobby and auditorium from time to time. So smokers and gabbers will occasionally hear "car 96, so-and-so proceeding north on route 25" or things to that effect.

It is pointed out that if one of these things is missed by a patron who is too absorbed in discussion or whatever; nothing will really be lost but the momentum of the screen antics is nonetheless kept up and the radio reports do progress the action of the film. It's the first time that any real use has been made of the interval which is normally filled with music from the given picture's soundtrack. There have been detractors on the value of intermissions, opposition mostly centering around the break in continuity created by the pause.

New York Sound Track

Al Sherman, former managing director of the Baronet and Coronet, negotiating for a theatre property in Manhattan to perform the triple purpose of serving as a home for the professional presentation of experimental and avant garde motion pictures; to provide fully equipped stage space for the filming and production of television shows, complete with dressingrooms, cutting, editing and rehearsal hall facilities; and to serve as an after-hours private cinema club where film aficianados can meet, preview, dine and discuss the more esoteric aspects of today's cinematics. The present site under negotiation, according to Sherman, is being designed to handle virtually every phase of stage and screen presentation.

Prior to last Friday night's (25) private screening of "The Victors," producer **Carl Foreman** was asked by a reporter how come he's crusading for a Government subsidy in light of his success; he certainly doesn't need a "benefit." Foreman replied he's not looking for a personal handout but is convinced a subsidy would be helpful to the entire industry.

Couple of practicing Roman Catholics at the Tower Suite last Friday night (repeat Friday) were among the guests at a Columbia dinner party and threw both waiter and captain for a loss by asking for a fish dinner. Wasn't in their script.

U prez **Milton R. Rackmil** and U-I veep-foreign general manager **Americo Aboaf** prepping for the company's Latin American sales convention next month, site of which is still unset. This is the first of the pair's off-shore biz trips of the new season which, annually, take them clear around the world.

The girls of the press don't always see eye to eye. **Judith Crist** of the Herald Tribune took a look at "Mary, Mary" at the Music Hall and concluded "all has changed in transition from stage to screen." **Wanda Hale** of the News caught the same picture, and observed, "Play and movie are as alike as the proverbial peas in a pod." The reviews generally were just about fair.

Loretta Powell in from L. A. for lead in "Andy" opposite **Tony Randall.** This is a spoof on Madison Ave. to be shot in the east by **Dick Sarafine** for Universal on a **James Mervin** script. It's the actress's second theatrical film. She previously had a bit in **Frank Sinatra's** "Oceans 11" but has some 30 television drama credits since she was Miss United States in 1959. Her other vocation has been as elocution teacher to retarded children, on which angle Life is plotting a spread.

IFIDA board has reelected **Munio Podhorzer** secretary and **Peter Horner** treasurer for the 1963-64 term . . . Two new 20th-Fox pix will be all over town starting today (Wed.). "The Condemned of Altona" opens at the Astor, 34th Street East and other Premiere Showcase houses, and "The Leopard," which just wound at the Plaza yesterday (Tues.), opens at the Trans-Lux 85th Street and 20 other Golden Showcase houses . . . Janus Films' new documentary feature, "The Face of War," will open tomorrow (Thurs.) at the T-L 52nd Street and the T-L Broadway. Latter is departing from its regular newsreel policy for this run. "Face" is directed by **Tore Sjoberg,** who made the highly successful "Mein Kempf."

Apparently Astor Pictures is still active. General manager **Robert C. Stebbins** reports company has acquired U.S. rights to the British-made version of **Edgar Allen Poe's** "Fall of The House of Usher" and will release it in December . . . **Ezra Baker,** who was part of the trio of Little Movies filmmakers who won an Oscar for their short, "Day of The Painter," has a second short on firstrun view here. It's "The Concert," about parents' reactions to a grade school orchestra, now on view with "All The Way Home" at the Trans-Lux East.

The crews of three U.S. Navy ships in the harbor had a special early morning screening Saturday (26) morning of "Cleopatra" at the Rivoli. **Ruth Furst,** director of group sales for the Rivoli, arranged the showing . . . Hollywood actor's agent **Glenn Shaw** has appointed **Eleanor Cody Gould** to screen N. Y. talent for the Shaw office on the Coast. Miss Gould, a faculty advisor for American Academy of Dramatic Art, has been managing director of the American Creative Theatre for the last five years.

Metro had been calling its new **Paul Newman** picture "The Rape" but chickened out, has retitled it "The Outrage." . . . Monarch coming out with a paperback of **Connie Francis'** advice for teenagers, titled "For Every Young Heart." . . **Alfredo Marquerie,** Spanish journalist and drama critic, signed as a technical advisor on **Samuel Bronston's** "Circus World." . . **Maurice Freedman,** director of Columbia's art department and a pro painter on his own, has an exhibition of his works going at Midtown Galleries . . . The **Robert Rossens** back from a month's vacation in London and Rhodes. The producer-director is now to resume editing of his newest, "Lilith." . . . M. Y. Film Co., indie distributor headed by **Manny Youngman,** took new and larger office space across from VARIETY on West 46th Street.

Louis Pelletier signed by Walt Disney to script "The Woodcutter's House," based on the book by **Robert Nathan** . . .

Industryites locally are not a little awed by the lusty performance being put on by "Tom Jones" at Rugoff's posh, 700-seat eastside artie, Cinema One. For example, a week ago last Saturday (19), the pic took in close to $8,000—more than any other pic in the city with the exception of Radio City Music Hall ("The VIPs") and "Cleopatra" at the Rivoli. Those multi-thousand seat houses on Broadway can well be jealous.

Indie distrib **Tom Brandon** is setting a precedent, perhaps. He has a small ad in the current issue of The New Yorker calling attention to the availability (for rental) of his library of film classics for home showing, schools, etc. . . . Meanwhile, Brandon is readying the theatrical release of his latest overseas acquisition, the Japanese "Burmese Harp."

Where will it all end? Wife of publicity manager **Mort Segal** (of 20th Fox, natch) reports that at a recent PTA meeting she overheard one distraught mother telling another that her daughter, a third grade student, has just asked her how to spell Cleopatra . . . **William Grefe,** Miami-based filmmaker, here to discuss plans for his newest production, "Racing Fever" . . . **Joan Crawford** appointed co-chairman of the USO's campaign committee of New York.

Harcourt, Brace & World threw a cocktail part last week for **Hans Habe** and his latest novel, "The Countess," which Michael-Arthur Productions will film with **Romy Schneider** in title role . . . **Charles K. Feldman** has signed Bitter End comedian **Woody Allen** to script "What's New, Pussycat" for star **Warren Beatty** and UA release . . . **Robert Goulet** to costar with **Sandra Dee** in **Ross Hunter's** "The Richest Girl in Town" for U, starting in December.

Norman Panama and **Mel Frank,** producting-directing-writing team, have agreed to lecture at London's National Film Theatre in January . . . 20th's "Cleopatra" opens its 51st domestic roadshow engagement Dec. 25 at the Whalley Theatre in New Haven . . . Following the close Thursday (24) of the National Allied Convention here, AIP chiefs **Jim Nicholson** and **Sam Arkoff** took off for England and preproduction confabs on "The Masque of The Red Death."

Jerry Lewis ABC-TV "Mad World" show next Saturday (2), featuring many of the costars of **Stanley Kramer's** comedy, will involve several performers from other webs, something unusual in tv's highly competitive scramble and a plus for the Kramer plug . . . inked for AA's "The Iron Kiss" are **Patsy Kelly, Betty Bronson, Michael Dante** and **Virginia Grey. Stanley Cortez** will handle photography, **Eugene Lourio** is art director and **Nate Levinson** is assistant director.

Elvis Presley's latest for Paramount, "Fun in Acapulco," set for 500 dates in 28 key exchange areas around Thanksgiving . . . Landau Co. has **Linda Geiser, Marketa Kimbrell** and **Eusebia Cosme** for "The Pawnbroker" . . . **Margaret Muse** set for **Stanley Kramer's** "Invitation To a Gunfighter (UA) . . . big top expert and prominent Spanish drama critic and writer **Alfredo Marquerie** among the advisors for **Samuel**

(Continued on page 21)

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Milan's MIFED Ends With Vital Talks

Children's Films Highlighted—Trade Prizes Bestowed —Two Meetings In 1964 Set

Milan, Oct. 29.

Milan's Film and TV-Film Market (MIFED) wound up its 11-day run here last week in a flurry of activity which temporarily transformed it into an international film meeting place. Most importantly, members of the International Cinema Bureau (B.I.C.) held a summit meeting on industry problems and European Exhibitors Assn. (U.I.E.C.) convened for top-level talks.

There were, additionally, meetings by international groups concerned with such problems as children's films, the relations between the cinema and tv, possible application of closed circuit tv, plus a well-attended trade show, the awarding of several trade prizes, and the Italo preem of Samuel Bronston's "55 Days in Peking."

The final tally for the trade event itself showed 856 films from 30 countries screened: some 300 projection hours, or 28 hours a day. Broken down, there were 176 features, 337 doumentaries, and 343 TV-Films at disposal of 340 prospective buyers and other visitors to the busy affair.

Also disclosed were the dates for the two 1964 MIFED's: the 9th will run from April 15 to 25, the 10th from October 12-21 of next year.

Various prizes, several of them to Yank pix, were handed out at sideline events held here at MIFED.

The U. S. won a second prize in the ANICA-MIFED Prize race for television-pic honors with MCA's "The Virginian" (which, as the first 90-minute color television serial aroused considerable attention), while top honors in the category went to Germany's "Orden fur di Wunderkinder," produced by Bavaria Atelier Gesellshaft of Munich.

20th's "The Longest Day" and Metro's "Mutiny on the Bounty" ran one-two in the AGIS race for the most commercial film shown in Italy during the past season. Each received a plaque from the Italo exhib association. ("Il Sorpasso" (Fairfilm) and "Sodom and Gomorrah" (Titanus) won similar kudos among the Italo pix).

The coveted "Trophy of Five Continents," awarded by MIFED jointly with the International Film Bureau (B.I.C.), went to Samuel Bronston for "El Cid" (as top grosser of the European Continent), to the Mirish Company and United Artists for "West Side Story" (as top grosser for '61-'62 in the U.S. and Canada), while award of the joint kudo for Central and Latin America was postponed until the April 1964 MIFED, when final statistics will determine winner between two current candidates: Argentina's "La Patota" (Tinayre-Borras Prod.) and Mexico's "Juana Gallo" (Zacharias Prod.). Trophies for Africa and Asia will be added in October, 1964, and retained from then on. Physical award, valued at $4,500 is gold-and-silver replica of Bernini Fountain in Rome's Piazza Navona.

But prizes were only a minor (though admittedly headline-garnering) facet of the Milan affair, which saw large roster of distinguished visitors during run, among them the Japanese Ambassador to Italy, Italo Entertainment Minister Alberto Folchi, Samuel Bronston, and a large number of producers, distributors and exhibitors from all over Europe here for various skedded meets at which pacts (such as Italo-Austrian pic collaboration agreement and resolutions (such as anti-tax campaign by joint industry commitee of Europe) were initialed.

Attention also centered around the MIFED novelty, the SINT, which included stands held by 120 different exhibitors throughout the world. Among U. S. companies exhibiting latest wrinkles and inventions in technical fields related to film and television were ANSCO; Cousino Electronics Corp. of Toledo, Ohio; DaLite Screen Co.; Eastman Kodak; Fairchild Industrial Products; Keystone Camera Co.; Macbeth Corp.; Radiant Manufacturing Co.; Simmon Omega Co.; Technicolor Corp.; Thompson Ramo Wolldridge; Victor-Kalart; and Ampex, which showed here for first time its portable recording equipment.

Though sum-up opinion varied sharply on value of MIFED on terms of business accomplished—some participants were bullish on its being only gathering of its kind with a unique business-only efficiency, others were disappointed in relative absence of many Yank companies — most agreed that it was hard to beat for placing at disposal of buyer or seller, in ideal surroundings, all the tools and facilitations for conducting international business on all levels of film and video, and at very moderate prices.

Remains the problem of location. Many feel that Milan is, at least so far, off the beaten track of most film (not TV) operators, who more regularly hit Rome, Paris, etc.

But apart from the de facto consideration that there is probably no comparable physical setup in Europe, perhaps even in the world, it's likewise reluctantly admitted by even the more dubious visitors that similar efficiency, traditional of Milan, would be more difficult if not impossible to achieve in, say Rome—which is geared to a slower pace and a more lackadaisical concept of the word business.

E. M. Loew Maiden Press Conference In 41 Years; New House Faces Depot

Boston, Oct. 29.

E. M. Loew, who rose from waiter to theatre chain magnate in Hub, held his first press confab with film critics in his 41 years of exhibition at the Ritz Thursday (24). This to reveal his new theatre, West End Cinema, 800-seater, built on site of his old nabe Lancaster at North Station.

The $200,000 art house will be 56th in the Loew chain when it opens Nov. 8 with another Boston boy's picture, "The Conjugal Bed," a Joseph E. Levine's Embassy release. A 30-foot high entrance lobby anticipates the removal of the elevated structure in approximately two years.

Loew, who recalled some of the changes in exhibition since his first theatre, the Dreamland in Lynn, said his new theatre is essentially an intown shopping center theatre. Built by William Riseman Associates, architects, it follows the lines of the "compacts" at shopping centers that Riseman has built.

West end of Boston, long rundown, is being redeveloped with luxury apartment houses on the Charles River, parks and new shops. The new theatre is located across the street from Boston & Maine North Station. The old Lancaster, which was gutted for building of the new house, was erected at the turn of the century.

With the west end residential rehabilitation, the theatre magnate who owns hotels, racetracks and the Latin Quarter, N. Y., among other properties, decided this was the time to open a film house where patrons could come without transportation. However, he said, he had provided for a a parking lot holding 300 cars, which will give theatre patrons a parking break at 25c per car.

The 30-ft. entrance to the new theatre is entirely of glass and presents a dramatic view of the huge abstract mural in the interior lobby designed by Norman Ives.

George Kraska, Levine's man in Boston for many years,, handled the press conference.

'Longest Day' Very Sunny

The breakdown on the previously disclosed $25,275,000 rentals earned to date by "The Longest Day" comes out to about $13,000,000-plus foreign and $12,000,000 domestic, according to 20th-Fox exec veep Seymour Poe.

Poe further reveals that prior to the pic's premiere a year ago, the company had set its sights on a worldwide rental of approximately $20,000,000. After the first six months of release, this estimate was revised upward to about $32,000,000. Now, he says, it's got to be revised upward again, but he hasn't yet fixed on the new "conservative" figure.

Arty Cinemas On Upbeat in France

Paris, Oct. 29.

Although film attendance still is offish here generally, there are some specialized arty houses which are still bullish. And these are mainly the art house owners. In fact, these arty houses are being built regularly here as well as in key cities and in the provinces.

This paradox is explained by the fact that there is a small but growing public for unusual pix. They may still not be able to make for record hits, but they can turn an okay buck for exhibs as well as giving extra income for offbeat pix that may not the strength for general bookings.

There are now 62 arty theatres in France, with 28 in Paris. An Interenational Art Houses Assn. benefits from cut taxes, easier terms on film shipments and a growing, choosy audience. Claude Makovski has just opened a new firstrun theatre here that has drawn plenty of curio interest.

Makovski has done away with newsreels, which he feels are for tv, and the commercial ad pix and candy sales that take up time in other houses. The film is the thing, with selected shorts, and nothing else, he opines.

AVANT-GARDE PLAYS AS FILM POSSIBLES

Hollywood, Oct. 29.

Four Star has signed a joint venture deal with Evergreen Theater Inc. for the development of screenplays by eight dramatists for motion picture production. Writers involved are Samuel Beckett, Eugene Ionesco, Harold Pinter, Marguerite Duras, Alain Robbe-Grillet, Gunter Grass, Uwe Johnson and Ingeborg Bachman.

Grove Press is owner of Evergreen Theater, and Four Star deal was signed with the publishing firm.

First film to come from this venture is an untitled three-part feature penned by Beckett, Ionesco and Pinter, to be directed by Alan Schneider, making his film debut as director, and acting as production supervisor on the trio.

Beckett has penned a treatment, a one-character play with no dialog which may star Zero Mostel. Pinter has written a one-act story and Ionesco has scripted a tale satirizing conformity by combining spy thriller and comedy. Miss Duras and Robbe-Grillet also have finished screen treatments.

Four Star has in production "The Out of Towners," starring Glenn Ford, Geraldine Page and Angela Lansbury, with Warner Bros. releasing. A second feature, "Cassandra at the Wedding," starring Natalie Wood, goes into production early part of next year, with 20th-Fox releasing. Martin Manulis is producing both pix for Four Star.

Zanuck Asserts at TOA Convention: 'We're Producers and Not Bankers'

Distributors may be returning to their old role as responsible for production of features. So declared Darryl F. Zanuck, president of 20th-Fox on Tues. (29) before the TOA convention in N.Y. His firm will buy packages but "we are producers, not bankers."

Spyros Skouras introduced Zanuck, remarking that already DFZ had chalked up remarkable progress to his, Skouras', relief and satisfaction.

Inside Stuff—Pictures

Eastern countries continue to show increased interest in Italian film affairs. After the top-heavy delegations from curtain countries which have recently visited such Italo events as the Venice Film Festival, Naples' Prix Italia, etc., a Rumanian delegation is currently giving the Milan and TV Film Trade Fair (MIFED) the o.o. Group is headed by Rumanian director general for Cinematography Minnea Gheorghiu, and made up of actors Irina Petreschi and Luvian Bratu, directors Emanoil Petrut and Francise Munteau, and foreign relations topper Florea Vasile.

"Romfilm" delegation will hold a press confab at MIFED as well as screen several features and documentaries, including recent Cannes entry, "Codine," for the first time in Italy.

Scattered through American colleges nowadays are increasing number of African students. Such is the case at St. Michael's College at Winsocki, Vermont. This creates problems of communication. Pat Ryan, manager of the local film house, now advertises "Movie Of The Week" in the Swakili language of African tribesmen. It comes out "Cinema Ya Wiki Hii." Other college Joes are trying to get the Swakili translation for "skiing party." Not easy since there is simply no such thing as skiruns in the steaming African jungle.

Spanish entries at international film festivals this year have been grouped together for screening under Uniespana auspices at the Spanish Film Week in Lisbon. Included were "From Pink to Yellow," "The Tarantos," "The Executioner" and "Nothing Ever Happens." Outside this group of recent fest contestants, Uniespana also programmed "Dulcinea," starring Millie Perkins.

Spanish delegation to Lisbon was headed by the Director General of Cinema, Garcia Escudero, and included Filmwriters' Assn. prexy, Pascual Cebollada, and Nat'l Filmoteque chief Fernandez Cuenca. Also making the trip to Lisbon were Cristina Galbo and Sarita Lezama, both of whom made their screen debuts in two of the films presented.

Amusement Stock Quotations

Week Ended Tues. (29)

N. Y. Stock Exchange

1963 High	1963 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
15⅜	12⅛	ABC Vending	251	14⅜	13	14⅜	+1¼
38¼	27⅞	Am Br-Par Th	1385	37⅛	33¾	35½	+1¾
21⅜	14½	Ampex	5168	21¼	19	20⅜	+1¼
84¾	42½	CBS	654	84¾	79⅜	82⅝	+2
18¾	12⅛	Chris Craft	101	13¼	12¾	12⅞	— ⅜
29½	22¼	Col Pix	87	25⅛	23½	23¾	— ⅛
46	45⅛	Decca	9	45⅝	45½	45⅝	+ ⅛
46⅜	27¾	Disney	135	44⅞	44	44	— ¼
122⅜	106⅛	Eastman Kdk	309	114½	112½	114⅛	+1⅛
6⅜	5¼	EMI	90	5⅝	5½	5½	— ⅛
16½	9⅝	Glen Alden	242	13⅞	13⅜	13⅜	— ½
23¾	15¾	Loew's Thea.	229	17¾	16½	17⅛	— ⅛
68¾	48	MCA Inc.	25	64	62⅝	63⅛	+ ⅜
37¼	15	Metromedia	581	38⅜	35½	37¼	+1¾
37¼	28	MGM	108	31	30⅛	30⅛	— ⅝
12¾	7⅞	Nat. G'l Corp.	1104	12⅛	11¼	11¼	
24¾	20½	Outlet	†680	22¾	22	22½	— ¼
53⅛	35¼	Paramount	441	53⅞	48½	52½	+4⅛
211½	120½	Polaroid	1455	171¾	153	179	+26⅜
97⅞	56	RCA	5291	97⅞	90	93⅝	+1⅞
10¼	6¾	Republic	51	9¼	9	9	— ⅜
16⅝	14	Rep. pfd.	3	15⅝	15½	15½	..
25¾	20½	Stanley War.	149	24¾	23½	24¼	+ ¼
45⅜	31	Storer	66	43	40⅞	42	+1½
28¼	17⅞	Taft Bdcst.	64	23¾	22¼	23⅝	+ ⅜
37	20	20th-Fox	474	32⅜	30¼	30⅞	—1
32	17¾	United Artists	145	23¼	22⅝	22¾	— ⅛
16¼	12⅞	Warner Bros.	194	15	14⅜	14¾	— ⅛
84¼	51	Zenith	2910	84¼	74¾	79⅞	+5¼

American Stock Exchange

4	2⅛	Allied Artists	38	2¾	2⅝	2⅝	— ¼
8¾	5	BalM'nt GAC	30	7⅜	6⅞	7¼	+ ¼
12¼	6¾	Cam-P'kway	46	8¾	8	8¼	— ½
24⅞	16⅞	Cap. Cit. Bdc.	69	22	20⅞	21¼	— ⅝
17½	12⅞	Cinerama Inc.	381	16	15⅛	15½	— ¼
9	6½	Desilu Prods.	14	7½	7¼	7⅜	..
8¾	4¾	Filmways	32	8½	8¼	8⅜	+ ⅛
11⅞	9	Movielab	8	10¼	9⅞	10⅛	+ ⅝
13⅞	5¾	MPO Vid.	246	13⅞	11⅝	12⅛	—1⅛
5⅛	2⅞	Reeves Ind	145	3½	3⅛	3¼	+ ⅛
17¾	13¼	Rollins Bdcst.	31	16½	15⅛	16¼	+ ¼
25⅜	16¾	Screen Gems	15	20⅞	19⅞	20⅞	+ ⅞
22	8⅝	Technicolor	630	21⅛	19⅝	19⅝	—1
6¾	4⅛	Teleprompter	96	5⅞	5⅜	5⅝	— ⅜
2¾	⅞	Tele-Indus	23	1¼	1⅛	1⅛	— ⅛
14½	11	Trans-Lux	13	11⅜	11⅛	11⅜	— ¼

*Week Ended Mon. (28).
†Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Commonwealth Theatres of Puerto Rico	6	6⅞	— ⅛
Four Star Television	10	11	— ¼
Gen. Aniline & Film	340	363	+5
General Artists Corp.	7⅛	7⅜	..
General Drive-in	10⅜	11⅜	+ ¾
Magna Pictures	1⅝	2	..
Medallion Pictures	15½	16¾	+ ¾
Pickwick International	4	4⅝	
Premier Albums	5⅜	6⅛	— ½
Rust Craft Greeting Cards	11¾	12⅞	— ¼
Seven Arts Productions	7½	8⅜	
Transcontinent Television	19	20¼	..
U. A. Theatres	10½	12	+ ¼
Universal Pictures	66	70½	..
Walter Reade-Sterling Inc.	3⅜	3⅞	— ⅛
Wometco Enterprises	37½	40	
Wrather Corp.	8	8¾	+ ¾

(Source: National Assn. of Securities Dealers Inc.)

NOW COMPLETED

FOR

WORLD WIDE RELEASE IN DECEMBER

1963

"THE KEELER AFFAIR"

starring yvonne buckingham and john barrymore jr written for the screen from the life stories of christine keeler and dr stephen ward by matt white ronnie maxwell and robert spafford photographed by michel rocca directed by robert spafford produced by john nasht a topaz film - distributors ltd presentation available from ufa-comacico in france cineriz in italy express film in holland gloria film in denmark towa film in japan nasr film in the middle east michaelides-damaskinos in greece filmor in switzerland mallah film in israel ster film in south africa selecciones gala in argentina uruguay and venezuela guaranteed pictures de argentina in central and south america

Front-Running By BV Reissue In Holdover-Crowded Minneapolis

Minneapolis, Oct. 29.

Unusual here, a reissue is reported as having outgrossed each of its 10 firstrun competitors, excepting the two roadshow flims with tops of $2.50 and $3.50, respectively, compared to its $1.50. And even in the case of the two exceptions the claimed spreads were not great—$3,000 and $1,000.

This accomplishment occurred here last week and the smash reissue was "20,000 Leagues Under the Sea" (BV) which had an estimated take of $8,000 for its first stanza—for the same seven days hardticket roadshows "Cleopatra" (20th) reported $9,000 and "How West Was Won" (MGM), $12,000.

However, film folks point out in this connection that, with several exceptions, the non-roadshow competitors were holdovers, five of them in the midst of very long runs, while the pair of loop opposition newcomers lacked boxoffice prowess here.

"How West Was Won" is in its 34th week; "Cleopatra," 18th; "Irma La Douce" (UA), 16th; "Thrill of It All" (U), 14th; "V.I.P.s" (MGM), 5th, and "New Kind of Love" (Par), 3d. There also are some in their second stanzas.

It's the second week now for "20,000" which has been helped by a schools' several days holiday due to a teachers' state convention and it continues to do biz.

RIPPS-STYLE SELL FOR 'FLESH-EATERS'

Indie producer Jack Curtis has made a deal with Cinema Distributors of America for the latter to acquire all Western Hemisphere rights to Curtis' new horror pic, "The Flesh Eaters," for a $175,000 advance against a percentage of the gross.

Pic was produced in New York by Curtis' Vulcan productions. Cinema Distributors is headed by Mike Ripps, who made something of an industry name for himself two years ago with his success in handling the exploitation-angled "Poor White Trash." That film, which created no boxoffice stir when it originally went out as "Bayou Girl," hit the jackpot as a result of Ripps' hardhitting campaign.

PAR SLOTS SALES PARLEYS

Balaban, Weltner Join Boasbery In N. Y. Nov. 4

Paramount has set a series of national sales meetings in three cities beginning Nov. 4 to spearhead drives on the next six month's product. Sessions will be held in New York, New Orleans and Chicago and will be helmed by Par Film Distributing prez-general sales manager Charles Boasberg.

Paramount Pictures prez Barney Balaban and exec v.p. George Weltner will join Boasberg for the opening of the meets in Gotham, Nov. 4. Subsequent sessions will be in New Orleans, Nov. 7-8 and Chi, Nov. 11-12. Special seg of the New York meetings will be devoted to a marketing and merchandising presentation by v.p. Martin Davis, his exec assistant Joseph Friedman and other Par ad-pub staffers.

'Leagues' in High

Minneapolis, Oct. 29.

Possibly a local first, a reissue outgrossed all its 10 first run competitors here last week, even including two hardticket roadshow films with $2.50 and $3.50 tops, respectively, compared to its $1.25 scale. The reissued "20,000 Leagues Under Sea" had an estimated $8,000 take, at the 2,800-seat Orpheum, which was just fair.

With several exceptions, the firstrun competitors were holdovers, five of them in the midst of very longruns while the pair of Loop newcomers lacked boxoffice punch. All of which undoubtedly was an important factor in what happened. And many of the longruns still were showing a hefty profit.

PROFILE OF AN INGENUE

20th-Fox Merchandising Tactics For 'Take Her'

Twentieth-Fox is putting together a "pre-packaged merchandising program" for use of theatres playing the upcoming "Take Her, She's Mine." According to veep Jonas Rosenfield Jr., the package is valued at approximately $5,000 per theatre.

Included in it is as a tieup with Ingenue Magazine, which is making available 500,000 cosmetic kits for distribution in connection with the picture. Magazine, which gave the Sandra Dee pic its merit award, also is promoting it via mailings to high school editors, faculty advisors, etc., plus newsstand announcements. Also included in the package are a college scholarship (for the winner of a folksinging contest), a Goya guitar and an audition for a 20th-Fox Records recording contract.

Two Down in Yorkville For New Apt. House; Spots Big for Reissues

Two of the Yorkville section of Manhattan's theatre landmarks have shuttered and will be torn down shortly to make way for a mammoth apartment house. The Grande & Brandt's 86th, two stalwarts of the local re-issue scene, the former being a great one for reprising hit imports and digging up odd oldies, closed last week after holding out till the last.

Most every other merchant in the corner effected had long moved out but the two theatres hung on and closed simultaneously. Although not the most modern in decor or upkeep around, the houses got the considered attention of the growing legions of art and re-issue buffs who are streaming into this rapidly-redeveloping neighborhood.

As said, the Grande could always be counted on to come up with a worthwhile import. It may have played around the city's downtown art houses for some time but that didn't make any difference to the neighborhood's hipster filmgoers. There were plenty who hadn't caught the pix the first time around and usually the Grande was the only place to catch up with them before they returned to the vaults.

The Brandt 86th often got pix even after the Loew's, which is directly across the street, or the RKO which is a block away. It was also one to bring back re-issue twin bills of Hollywood pix which would invariably get the "Gee, you know, I never saw that one" response. Even though only a neighborhood sub-subrun, it will still be missed, as will the Grande.

It was often a challenge to attend these houses and the surly employees always made things interesting, sometimes more so than the screen fare. For nostalgia they were ops and their absence is the subject of considerable neighborhood comment, as was their existence when they were operating.

Both small seaters, they probably weren't worth much in the grossing columns on an annual basis but they are considered an unfortunate casualty of the eastside building boom by Yorkville residents who always used to wonder how they made out situated side by side as they were with each one's marquee blocking the other's from view depending whether someone was walking north or south on 86th Street.

Seneca Producer Only

Seneca International, New York-based indie producer-distrib, is dropping its distrib activities to concentrate on production under the corporate name of Seneca Productions. General sales manager Ben Gladstone is resigning and will henceforth expand his buying and booking activities.

In the last two years, Seneca has released, the Japanese "Yojimbo" and French "Zazie." It also made the feature, "The Light Fantastic," which Embassy is due to release.

'Mad' Advance, $130,000

Advance sale for United Artists "It's a Mad, Mad, Mad, Mad World" (Stanley Kramer) at the New Warner Cinerama Theatre, N. Y. have reportedly topped the $130,000 mark.

Pic opens with a charity preem Nov. 17 for the benefit of the Kennedy Child Center of New York and the late Lt. Joseph P. Kennedy Institute of Washington. Regular performances begin the following day. World preem of the Cinerama-UA feature is Nov. 7 at Pacific's Cinerama Theatre, Hollywood.

Columbia Sked Lloyd For Tokyo 'Life' Preem, Foreman For 'Victors'

Tokyo, Oct. 22.

Columbia, most active U.S. distrib in sending personalities here for preems, has Harold Lloyd skedded to return for "The Funny Side of Life," Carl Foreman and possibly Vince Edwards coming for "The Victors" in December and hopfully Jack Lemmon for the February bow of "Under the Yum Yum Tree."

In town last week to bally the reissued "Bridge on the River Kwai" were Sam Spiegel and William Holden. Others who visited under the Columbia banner within the past year were Lloyd for "World of Harold Lloyd," Charlton Heston for the world preem of "Diamond Head" and David Lean for "Lawrence of Arabia."

Mo Rothman, Columbia Int'l. veepee, here on a tour of Far East, said: "I believe the days are over when you could just open the theatre doors, take a picture from the can and put it on a projector. Now you have to use every medium, every angle. And personal appearances still are the strongest and surest way of pushing the pictures. I prefer to take out this insurance. I believe in traveling and I want everybody to do likewise."

Regarding Columbia's showing in the Japanese market, Rothman stated: "We're doing 20% better than last year and expect to show a 30% improvement by the end of the fiscal year. Japan has developed to the point where it is now on a par with Italy and Germany as a market for us."

Evans to Kansas City On 'Macbeth' Promotion

Kansas City, Oct. 29.

Theatrical filmization of "Macbeth," from the television special, was given the benefit of exploitation backing at the Art Theatre Guild's Rockhill Theatre premiere here last week. Maurice Evans, who shares the lead with Judith Anderson, came in from New York for two days of promo activities, including the usual round of interviews.

Anticipated three-week run is further backed by press and television coverage of the opening, with beneficiaries being the People to People Council and the Cockefair Chair at the U. of Missouri.

Further publicity support was given by Hallmark Cards, sponsor of the tv'er and which is behind the People to People movement. Latter is a promotion for greater communication among peoples of the world.

'Cardinal' Big Hub Tic

Otto Preminger's "The Cardinal'," which was booked in 27 U.S. theatres sight unseen by the theatreowners involved, seems to be justifying its existence in at least one of these situations.

In Boston, where the Columbia release has its world preem Dec. 11, the film last week sold out the last of its evening performances for the first month of its Saxon Theatre run, 51 days before the first performance. Preem will be sponsored by Richard Cardinal Cushing for the benefit of the Madonna School for Girls, one of the Greater Boston Catholic Charities.

"Cardinal" opens in New York at the DeMille Dec. 12 and then hits various locales. Gotham, Boston, Los Angeles and Toronto are the only hardticket dates for the picture, the rest playing a variety of plans.

Cobian Barely Flicked by Whip!

His Circuit's Capacity for Expansion Seen Uncurbed—Llamas Lease Termination Set Long Before

Won't-Sell-Won't-Tell

Gastonia, N. C., Oct. 29.

Negroes who have been staging mass protest marches here recently changed their tactics and began picketing two downtown theatres. The pickets marched around the Center and Webb Theatres with signs and slogans. There were no arrests or incidents.

Negroes formed an almost continuous stream to the box office and would ask, "May I buy a ticket please?"

The manager would answer, "I don't choose to serve you."

"Why not?" the Negroes would ask.

After the first reply, the manager answered every question with "No comment."

Police were on the scene to keep sidewalks cleared of onlookers. Negroes said the picketing would continue.

Now 80, Teodulo Llamas Will Resume Operation Of His Film Situations

San Juan, Oct. 29.

Teodulo Llamas returns to film exhibition business November 1st when the 10-year lease contract between Llamas and Commonwealth Theatres Inc. (Cobian theatre circuit) expires. Fourteen theatres, including the first-run Matienzo and Music Hall, plus the 900-seat Broadway Theatre, will be returned to 80-year-old Llamas.

"We will eventually renovate or remodel the theatres—one at a time," he said. He has also been approached by numerous large mainland theatre operators regarding the purchase (or merger) of his theatre properties. He owns all the 14 Llamas theatres and the land they are on—with no financial strings attached. But Llamas will make no deals. He is just "not interested." He will go it alone as he has conducted his business—or businesses—in Puerto Rico for the past half century.

Llamas has been in many businesses: lumber, construction materials, soft-drinks, beer, ice, real estate and apartment houses with shops on the street level. He has amassed holdings valued "anywhere from $4 to $10 million," according to island businessmen who have dealt with him. To some he is "a man of mystery." He lives quietly, conservatively and without any ostentation that might tip his wealth. To others he is a "man of his word."

"No contract is necessary when doing business with Llamas," says an executive of an allied business. "If he tells you on the phone you have a deal, you can believe you have a deal with him."

Llamas was born in Leon, Spain, and came to Puerto Rico as a young boy with his family. His adopted son, Nicolas Argueta Delgado, will manage the Llamas theatre chain along with Jose L. Negron who administed film-booking for Cobian enterprises for almost a quarter century before joining Llamas' enterprises. Viguie Films Inc., one of the island's veteran motion picture firms, has been contracted to supply Llamas theatres with newsreels and screen advertising material.

The Llamas offices also contain a new screening room with widescreen projection facilities for viewing latest Hollywood imports before bidding for them in competition with the Cobian circuit and the Cortes I Theatre. It is the opinion of the various local distributors that the advent of additional theatre competition on the island "will, in the long run, benefit the public." They believe it will force all exhibitors to pay more attention to such things as the air conditioning, the quality of the sound, clear projection of films, rest rooms and ushers.

By AL DINHOFER

San Juan, Oct. 29.

What was represented as the monopoly suit of the decade, leveled by the Puerto Rico Government against the Commonwealth Theaters chair, has shrunk to a "mild restriction" in the number of theatres the exhibition corporation operates here. There will be no resetrictions placed on the firm's future construction of houses.

In an injunction made public by the Commonwealth Dept. of Justice, the firm headed by Rafael Ramos Cobian has been restrained from adding to its circuit—in the next five years—more than three theatres presently existing in the San Juan metropolitan area. However, any theatre "including any presently operating houses, which is subsequently closed in good faith, may be acquired by the firm." The Justice Department simultaneously pointed out that the defendants may acquire any number of presently existing theatres "unless such acquisition substantially lessens competition in the area." The injunction also provides that the Cobian chain may acquire and operate theatres to replace any theatres which the firm itself ceases to operate.

The second major point of the judgment states that the defendants may not renew a lease between Teodulo Llamas Theatres and Cobian. This lease covers three first-run houses and 11 other neighborhood houses in the San Juan area. This point of the injunction is of little significance inasmuch as the Llamas chain had revealed several months ago its intention "not to renew the lease" under which Cobian has operated these 14 properties owned by the Llamas circuit. (These 14 theatres return the Llamas circuit Nov. 1.)

Asked about the effects of the termination of the arrangement with the Llamas circuit, Commonwealth Theatres prexy Ramos Cobian stated in a prepared release:

"Commonwealth Theatres had intended not to renew the 10-year lease which expires this month and under which we had operated the Llamas Circuit as part of our theatre chain. The reason for this decision is that 11 of the 14 neighborhood theatres were actually operating at a loss. The three new theatres we are opening in 1964 will more than off-set the loss of the three first-run Llamas houses. Therefore—from the standpoint of our over-all operations — conclusions of lease with Llamas is of no significance."

Another minor provision of the suit settlement requires Commonwealth Theatres to divest itself of three of its 11 theatres in the city of Ponce, on the island's south shore. Similarly, these three theatres return to the Llamas chain.

In making public the decree, Commonwealth Secretary of Justice Hiram Cancio noted that the term "monopoly" was, in the case of Cobian's holdings, actually a misnomer, but that an investigating body of four Federal anti-trust experts who visited the island earlier this year, found sufficient grounds for the suit against Cobian under the 1907 Commonwealth counterpart of the Federal Sherman Anti-trust Act. The intention of Justice in initiating the action, Cancio said, was to re-establish competition in the San Juan area and break up the control of the theatres operated by Cobain. Of the 25, Cobian controls 11. Another 14 theatres are owned by the Llamas circuit, plus one Metro Theatre and Fernando Cortes' single first-run house, Cortes I.

STEWART TOURS FOR PIC

James Stewart and Sandra Dee, stars of 20th-Fox's "Take Her, She's Mine," go to Abilene, Texas, for the Nov. 5 world preem of the pic at the Paramount Theatre. Attendance by Stewart marks the first stop of his nationwide tour on the film's behalf.

Also attending Abilene preem will be mayors of 15 Texas cities, Air Force officials (Stewart is a reserve general), and newsmen repping 32 Texas - Oklahoma papers.

New York Soundtrack

Continued from page 16

Bronston's "Circus World," for which **Web Overlander** has gone to Spain as **John Wayne's** personal makeup man—for the 44th time.

Tony Randall teamed for the third time with **Rock Hudson** and **Doris Day** in a Universal comedy, this time "Send Me No Flowers" . . . **Barry Sullivan** and **Marilyn Maxwell** into Par's "Stagecoach to Hell," which began lensing last Monday (28) . . . **Paula Prentiss** will be a guest of honor at today's (Wed.) TOA luncheon at the Americana Hotel, N. Y. . . . UA's "Kings of the Sun" will be the company's Christmas pic and it's already got 300 domestic bookings for the holiday season.

Angie Dickinson on a busy whirl of Gotham promo activities for Captain Newman, M.D., to be culminated tomorrow (Thurs.) when she gets the TOA "most exciting new star award" at the Americana Hotel, N. Y. . . . **Minta Durfee** will plug Allied Artists' "Gunfight at Comanche Creek" in England next month . . . French director **Alain Resnais** returned to Paris over the weekend following Gotham confabs with Lopert execs prior to today's (Wed.) U.S. debut of his "Muriel," at the Plaza Theatre.

Louis Jourdan inked to join **Peter O'Toole** and **Peter Sellers** in **Billy Wilder's** "Private Life of Sherlock Holmes" . . . **Paul Newman** currently has a series of radio spots running on WNEW, N. Y., plugging Par's "New Kind of Love," which opens at the DeMille and Coronet Theatres today (Wed.) . . . **Sophia Loren** and **Marcello Mastroianni** spolighted on the cover of the November issue of Cosmopolitan.

Douglas Heyes inked to an exclusive long-termer at Universal as a writer-director . . . Pacific Title will design the credits for **Blake Edwards'** "Soldier in the Rain" (AA) . . . **Terry-Thomas** in Hollywood for UA's gala press debut of "Mad World" . . . U's "Captain Newman, M.D." will play a special Oscar qualifying stint at the Paramount Theatre, L.A., beginning Dec. 25.

National Screen Service doing the hospitality suite and luncheon bits for both the TOA and Allied meets at the Americana Hotel, N. Y. . . . UA's "Soldier in the Rain" will world preem Nov. 27 at the Palace Theatre, N. Y.

Assn. for the Help of Retarded Children has entire Nov. 26 performance of "Mad World" at the New Warner Cinerama for a benefit.

Angie Dickinson made trailer for the U.S. Treasury Dept. plugging Series E Bonds as a Xmas gift . . . Principal photography was completed over the weekend in Dubrovnik, Yugoslavia, on the **Corman Bros.** "Dubious Patriots" (UA) . . . **Claudia Morgan** inked for "World of Henry Orient."

Bernard J. Gates, Allied Artists International v.p.-general sales manager, back in his New York office after a trip abroad . . . **David Miller** will direct **Cary Grant's** next pic for Universal, an as-yet-untitled effort being written by **Peter Stone** . . . Photogs **Jerry Schatzberg, Jacques Lowe, Peter Basch** and **Henry Grossman** set for special photographic material on **Landau's** "Pawnbroker," now lensing in Gotham.

Suspense pic producer **William Castle** will move his production company to Universal next Monday (28), his first pic for U to be determined shortly . . . Denver novelist **William E. Barrett,** whose "Lilies of the Field" tome was filmed by **Ralph Nelson,** in Gotham for a brief visit . . . Boston exhib **George Keffalopoulos** has leased the Phillips Theatre, Springfield, Mass., and is remodeling it at a cost of $30,000. He'll reopen it soon as Cinema X, the first booking to be "Heavens Above."

The 1963 Venice Film Festival award, the Premio "Mostra Internationale d'Arte Cinematografica," given to **George Fenin** and **William Everson's** book, "The Western: From Silents to Cinerama," which Orion Press is publishing.

PEG QUARTERLY 56C AS WOMETCO POLICY

Miami, Oct. 29.

Wometco Enterprises, combine which embraces theatres, tv stations, vending, bottling plants and the Miami Seaquarium, has declared a 20% stock dividend on its Class A and Class B stock, payable Dec. 23 to holders of record Dec. 2.

Board of directors, in revealing the move, reported its intention to pay quarterly cash dividends at the annual rate of 56c on the Class A and 20c on the Class B on the total number of shares outstanding after the issuance of the stock divvies. This will amount to an increase of more than 11% in the cash dividend to holders.

Board has also declared a regular quarterly dividend of 15c on the currently outstanding Class A and 5½c on the outstanding Class B, payable Dec. 16 to holders of record Dec. 2.

UA Showcase

Continued from page 11

ten if he weren't committed to the UA plan.

Allied prez Jack Armstrong said that his concern regarding the plan was mostly one that runs and theatres not be hurt. Throughout the convention he stressed the need for more of an orderly flow of product and for more theatres. Long runs shut out the continuous customers, be alleged.

There were other complaints and some defenses. Many agreed that it was really too early to tell, most feeling that New York was not an indicative area and that both the Pittsburgh and Buffalo experiences were different. There was considerable concern about the plan's potential effect on runs, terms, clearances and such in the general distribution picture, despite the fact that many branded "showcase" as little more than "glorified multiple release."

Still Bear Wartime 20% Admish Tax; Puerto Rican Exhibs Crying 'Murder'

San Juan, Oct. 29.

While most industries here are growing like the proverbial beanstalk, not so with film exhibition business. Approximately 15% of the island's screen houses in the interior have shut down in the past 10 years. Another 30% are "just limping along," according to showmen. In any event, some 20 independent theatre owners, who claim they are being "taxed to death," have formed the Puerto Rico Theatre Owners Committee. They hope to remedy the situation through the Commonwealth Government. They ask end of admission tax of 20% on every ticket.

Public education program is in order.

Roberto Esteves, an executive of the Esteves Theatre Circuit (with eight houses in Aguadilla, Arecibo and Moca), has been chosen to head the newly-formed committee. He believes that as many as one-third of the island's "small theatres in the interior" will close down within five years if "theatre owners continue to be plagued by this discriminatory tax." It originated on the mainland as a wartime measure, in 1942. It has remained in full force here.

Last year the admission tax revenue from Puerto Rico's 147 theatres put $889,000 into the Commonwealth Treasury, per data of last March by the Dept. of Labor. The average admission price here last year was 37c—an increase of no more than 1.5c in the past three years. Almost half of the theatre owners here operate a single house. Exhibition employs 814 persons—from managers to ushers.

Last month all theatre employees received a blanket salary increase of 25 to 30%. Says Esteves: "We have not increased admission prices, but we have increased the wages of our employees. Operating expenses have also increased appreciably in the past few years. Many of us, in effect, being taxed out of business."

What taxes stand between the film exhibitors who bring in the films and the exhibitors who own movie theatres?

"First of all" replies Esteves, "there is a Federal import tax on all foreign films (made outside of the U.S.) of 3c per foot. There is a blanket Commonwealth tax of 2.5c on every foot of film brought into Puerto Rico from the States. (This tax averages $250 per feature film.) In addition to theatre property tax, municipal tax, and income tax, we are required to turn over 20% of all boxoffice revenues to the Commonwealth Treasury." The irony of the whole situation, Esteves believes, is that the tax is closing the small theatres. "The towns affected are those which often have only one movie house," he says. "In some small towns and barrios," a film can play only one or two days. That's all the potential audience there is. More films are therefore imported to meet the needs of these theatres. But on the other hand the import tax keeps film imports at a minimum. So these theatres resort to repeating the same films. But many of these repeats are turning up on television. And why should anyone pay to see a picture he can see at home—free."

One exhibitor solution for beefing up revenues, Esteves points out, is screen advertising. "But you know that advertising in the movies annoys some people. So again we lose some of our audience in our attempt to survive financially."

Esteves notes that the elimination or reduction of the local admission tax does not necessarily mean that the price of a movie ticket will be reduced. "But," he says, "additional revenue that theatre owners realize will go into maintaining and improving our theatres. This we must do—provide better, cleaner, more modern theatres—if we are to compete realistically with television."

PETER RIETHOF

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British Censor Explains to H'wood

It's 'Unofficial' There But Not Lacking In Real Power To Control and Classify—Trevelyn Gives Latest Data

Hollywood, Oct. 29.

British film industry, through its British Board of Censors which it set up to protect its own interests, classified a total of 442 domestic and foreign motion pix during 1962, according to John Trevelyn, Board secretary, visiting here last week for a few days.

In a breakdown, Briton said that 171 were given "U" classification (suitable for all), 169 "A" (permissible for children if accompanied by adults) and 102 "X" (only for adults above 16 years of age).

Through June of 1963, he noted, the classifications have been 115 "U," 89 "A" and 50 "X," indicating a rise in generally-acceptable films and a drop for adults-only.

Of the 102 "X" films classified last year, he said, more than half came from the U.S. and France—32 and 25, respectively. The others, by nation of production, were Great Britain—15; Italy—9; Germany—5; Sweden—4; Japan, France-Italy, U.S.-Italy,—2 each; Spain, Great Britain-Erie, Finland, Poland, Great Britain-Canada, and Uruguay—one each.

Through May, 1963, the "X" pictures include U.S.—11; Great Britain—9; France—7; Sweden, Italy-France, Germany, Italy, U.S.-Great Britain—2 each; Denmark, U.S.-Italy, U.S.-France, and Canada—one each. June films were not tabulated in time for his report.

The reason given by Trevelyan for the swing to the conservative side has been a surfeit, or "piling up," of "X"-classified films. About five or six years ago, an "X" film found difficulty in getting sufficient bookings to warrant success; then the trend changed and exhibitors now apparently are changing again towards films more suitable for family trade, or what are generally termed "entertainment" pictures.

Trevelyan noted that this alone does not point to a decline in the more adult film but that there is an indication currently in Great Britain of a feeling of surfeit towards the extremely realistic but drab type stories.

His trip to the U.S. was primarily to meet with M.P.A.A. members in N.Y. and he did not originally plan continuing on to Hollywood. However, at the invitation of M.P.-A.A. heads, he came out for a few days to meet and confab with Production Code head Geoffrey Shurlock and some Hollywood producers.

Asked what the nature of his position with the Censor Board was, Trevelyan said that it compared roughly with Shurlock's but included other legal responsibilities.

Classification of British films, he said, is pretty much pre-ordained with the producer aiming towards a particular classification. The occasional borderline case is easily resolved with a few cuts or, should there be any question, with an "X" classification. The classification of films into "U" or "A" began in 1912;

"I would like to point out that the British Censor Board is not a government body," he said. "We were set up by the British film industry to protect its interests. Unlike your American office, however, we do have definite control over classification.

"Although a municipality has the right to change or ignore the classification we put on a film, 98% of our decisions are generally accepted. Occasionally, there is an instance where a city, such as Birmingham, will regard a film in one light whereas the county, such as Warwickshire, where Birmingham is located, may have a different concept. But these are rare instances.

"We have no written rules, no defined policies. In some instances the intent of the film will decide its classification. We would, for instance, allow a film on nudism if it were a serious documentary but we do not permit nudie films."

Explaining something of the history of British film censorship, Trevelyan said that, in 1909, because of the danger of fire from inflammable film, an Act of Parliament, as a fire control, made it necessary to have a license in order to operate a motion picture theatre. This was later interpreted as conveying the power to censor.

Today, every theatre is required to show on its screen a reproduction of a certificate from either the local authorities or the British Censor Board for a minimum of 10 seconds at the beginning of each showing. Any theatre owner who breaks the rule is liable not only to a court fine but to revocation of his license.

The British solution to the problem of showing trailers for "X" films during the engagement of a "U" film (with its audience of impressionable younger people) is a simple one. All trailers must fit the "U" category regardless of the classification of the features they are advertising. (There's a moral there for American filmakers).

The British Censor Board has no jurisdiction over films shown on television, Trevelyan said. "However, I have a sort of working agreement with the tv people." As there are only two tv channels (with a third next year, possibly), the only films shown so far have been older ones. Trevelyan doesn't expect the stations to run many "X" films and if they do they'll make any necessary cuts (the "working agreement," presumably).

Tv censorship is handled internally. The Television Act of 1954, which brought commercial tv into existence, also created the Independent Television Authority. Along with this group's major duty of working out contracts with sponsors, it was given the responsibility for the quality of the program material to be shown.

The individual programs are not sponsored. There are, however, advertising spots of pre-determined length at the beginning and end of a program. The time of day these spots appear determine their importance (and worth). British prime time is entirely in the evening, usually from 7 to 10 p.m. The actual programs, while not sponsored, are supported by the network from commercial revenue. Most morning tv is taken up with quasi-educational matter, with the major programs running from noon until 11:30, the end of the tv day.

Trevelyan says that there is comparatively no pressure for censorship from minority groups, with nothing in Great Britain comparable to the Catholic Legion of Decency. This puts a great amount of responsibility on the Censor Board. He concluded, "We consider a film entirely in terms of artistic integrity."

National Screen Service Busy at Both Conclaves

National Screen Service is making a strong push to reach exhibitors gathering in New York for the Allied States Assn. and Theatre Owners of America conventions at the Americana Hotel. The former session is currently in progress and the latter begins next Monday (28) and NSS has established special presentations and personal meeting lures aimed at creating a greater rapport with the visiting firemen.

On display are what the company terms "showmanship concepts" and "patronage stimulants." NSS is also holding open house in suites at the hotel during both conventions with chief execs Burton E. Robbins, Norman Robbins, Walter E. Branson and Melvin L. Gold available for personal chats with exhibs. The company is unveiling several displays and trailers and other items including banners, valances and similar items designed for local-level campaigns for all types of outdoor and indoor situations.

As a special feature, three tape recorders are ready in case any exhibitor wants to go on record regarding matters or suggestions which he feels require the consideration of NSS execs. No syndication of the resulting programs is presently planned, however.

DGA's Quarter Nominees

Hollywood, Oct. 29.

Four films released during third quarter of 1963 will be screened by members of Directors Guild of America as nominees for annual Directorial Achievement Award.

Quartet, with directors and assistants, include: "Irma La Douce," Billy Wilder and Hal Polaire; "The Great Escape," John Sturges, Jack Reddish; "The VIP's" Anthony Asquith, Kip Gowans; "8½," Federico Fellini, Guidarino Guido.

Spain Medals Bronston

Madrid, Oct. 29.

Independent producer Samuel Bronston of U.S.A., at a ceremony which took place in the Salon de Recepciones of the Ministry of Information and Tourism here, was presented with the Order of Isabel La Catolica for this work in establishing closer cultural ties between the United States and Spain.

Presentation was made by Fraga Iribarne, Minister of Information and Tourism.

Allied Wrap-Up

Continued from page 7

exhibs was Cinerama chief Nicholas Reisini who charged them too bound to tradition, too little daring in sell. He called for greater harmony between exhibition and distribution. Reisini worked both sides of the street calling for, on the one hand, the end of 90-10 deals which he said were unfair to exhibs, and telling theatremen, on the other hand, to stop padding payroll and overhead and chiseling on grosses.

Phone Calls Enough?

Samuel Bronston Productions veep Paul Lazarus traced the history of independent production and forsaw the future as a time when indie producers also become independent distributors. He predicted an age in which a few score phone calls by an indie could handle the major booking of his pix. After he left the meeting, Lazarus' remarks on booking drew some disgruntled comment from terms and saturation-conscious exhibs.

From Theatre Network Television, Nate Halpern urged theatremen to make their houses into "communication centres" and not just film showcases. Noting the possibilities of closed circuit, he said that this will open new horizons for theatre boxoffice and will make theatres the centres of community life via varied programming. He noted the success in Toronto of the theatre televising of ice hockey games and other examples, paying particular attention to such events as building a new audience for film houses.

C. C. Needs 300 Houses

In answer to questions, Halpern acknowledged that theatre toll programming wasn't developed as yet and he said he visualized theatre tv as supplemental, not daily, programming. He said he figured about 300-theatre participation would be needed before anything approaching programming could be worked out. The TNT prez stressed, however, that there were plenty of events around and also opined that theatre toll would best defeat home pay-tv because it is ready now and home systems still face problems.

Horace Svigals, Trans-Lux sales v.p., echoed a thought often expressed during the convention that theatres weren't getting their share of the audience potential. He noted that the population in the U. S. is nearing the 200,000,000 mark while film audience numbers are decreasing. He called for broader booking patterns and emphasized the playing of more "international pictures," noting that country or origin make no difference to an audience in these cultural-minded times.

American - International exec v.p. Samuel Arkoff told exhibs to "clean up, fix up and pay up" and everything would be all right. He and AIP prez James Nicholson were named "producers of the year" during the meeting and, in this connection, Arkoff told the delegates that companies should produce more features without the interference of actors, agents and such who take no money risks. "It is not our intention to let the flies take over the flypaper," he commented, drawing applause from his audience.

Council of Motion Picture Organizations exec director Charley McCarthy outlined the workings of COMPO and discussed the outfit's current campaigns against theatre admissions taxation and censorship. He also stressed the organization's Bill of Rights campaign and called for national support in an institutional public relations drive on behalf of exhibition through grass roots activities.

In Gotham With Allied

Mort Sunshine's specially-produced "History of the Movies" for the Allied closing banquet proved interesting and entertaining, earning hefty applause at fadeout. Dore Schary narrated. Included were Bill Hayes, dancer Candy Johnson, Tony Randall, R. C. Music Hall organist Dick Libert, John Cameron Swazy, Julia Meade, singer Karen Morrow, Conrad Nagel, James Hurst & Bonnie Murray, Rita Gam and Robert Preston.

Adolph Zukor drew a big ovation when introed during the "History" show and was stopped many times when the evening was over by people with comments like this one by Miriam Hopkins: "I don't think you remember me but you gave me my start". . . UA's "Pink Panther" drew so much comment after being screened for delegates the opening night of the conclave that a second screening had to be skedded the second night for those who missed it.

One of Joe Levine's convention gimmicks: copies of the Herald Tribune delivered with a "your morning newspaper courtesy of Joseph Levine" sticker on the front . . . Sandy Barkin, one of the National Screen Service hospitality suite girls, filmed a commercial for Thom McAn currently tied with Clay Cole's tv deejay show . . .

When explaining what was available for delegates to do during the conclave's open evening when nothing was planned by Allied, director Milt London's inclusion of tv tickets along with Broadway and film ducats got a hiss from tube-hating exhibs . American-International's luncheon bash was a swinger with Morey Amsterdam hosting a show which featured terper Candy Johnson twisting on table tops, gals from Gotham's Gaslight Club, some of the Fred Astaire dancers, Jerry Jerome & his Orch and a trailer with Vincent Price . . . N.Y. Mayor Robert F. Wagner stopped in at the final banquet in the midst of negotiations over a threatened milk strike in the city and said a few words on behalf of Harry Brandt, Allied's "showman of the year."

Alec Gorshel, a member of the South African parliament, paid a visit to the opening biz session of the convention and said a few words to the boys. He's in the U.S. on a goodwill mission sponsored by the State Dept., studying American life and the U.S. film industry . . . On closing banquet dais Myrna Loy, Miriam Hopkins, Julie Newmar, Thelma Ritter, Barry Nelson, Horace MacMahon, Margarita Piazza . . . Eva Six a dais hit during AIP's luncheon, taking lotsa blue ribbing.

Introducing Joe Levine at his luncheon, Harry Brandt offered an interesting parlay describing the Embassy prez as a combination of P. T. Barnum, Mike Todd, Harry Reichenbach and Irving Thalberg . . . One of the door prizes given out during the conclave: two weeks in an apartment in Jamaica, B.W.I.—sans transportation, food or anything else, however . . . One of AIP's gimmicks during the conclave was a special edition of the N.Y. Daily News which was the actual Wednesday (23) paper but with a special front and back page plugging the film company and Allied.

Universal sales v.p. Hi Martin visited the convention to make a pitch on behalf of the Will Rogers Hospital . . . COMPO exec director Charles McCarthy told of plans by the organization to have President Kennedy make a special tv-theatrical trailer for its Bill of Rights drive . . . During the "premiere showcase" discussion, it was mentioned that the plan had gotten a little out of hand this month with both UA and Fox both slating a pic for "showcase release on the same day, "McLintock" and "Take Her She's Mine." Snapped voluble Wilbur Snaper, "it will make a helluva double feature."

TOA In On Heels of Allied

Continued from page 7

States Assn. prez Jack Armstrong and others in Allied on several matters and said that, while there may have been differences in conditions or philosophy that warranted two national associations in the past, he knew of no single valid reason for this "duplication of effort and dilution of effectiveness" to continue any longer.

Though it wouldn't be an automatic answer to the problems of the industry, Stembler said, a single voice can most effectively rep all exhibs. "It is my opinion clearly to the enlightened self-interest of exhibitors to forget and put aside past rivalries, personal clashes, personal vanities or whatever unimportant reasons and in the way of a single, strong united exhibitor organization," he told the board, concluding with "why not now?"

He said that the major problems of exhibs are those that have persisted in recent years. At the top of the list, Stembler claimed, is "an inadequate supply of boxoffice attractions." He called for a more orderly flow of product and noted that TOA's Hollywood Preview Engagements plan of orphan period film showing had been effective. He also attacked "blind selling and bidding," calling it unfair and uneconomic and the result of a seller's market. He said that distribs have the power to do something about this but if they don't, "other means" must be found.

Stembler went on to attack recent-vintage films on tv, estimating that around 11,000 pix have been made available to the tube. He praised American-International for its five-year clearance clause and said that the other companies showed "incredibly bad judgment" in their selloff practices. He also pointed out that TOA has met with the Federal Trade Commission with regard to tv advertising of pix as "firstrun" which he claims is misleading.

Retiring prez also discussed pay-tv, calling results of experiments to date "wholly unimpressive." He additionally mentioned censorship and told of the help from TOA that is available in combatting it.

A resolution was passed at the meeting that TOA join with any and all interested exhibs and exhib organizations to organize and run a national audience awards poll with a culminating tv spectacular to be sponsored by a "compatible advertiser." The board resolved to establish a committee to investigate a modus operandi for the plan, judge the financing involved and poll the membership as to its willingness to participate.

A. Julian Brylawski reported for the legislative committee on various congressional actions regarding exhibition and said that none received more than token recognition in the 88th Congress and that there are no plans, so far as he knows, to hold meetings on any of the measures.

Stembler said after the meeting that this is the largest TOA convention ever and reported that the organization's mid-winter board meeting will be held in Kansas City in connection with United Theatre Owners of the Heart of America's Show-A-Rama, skedded for March 3-5.

Levine's Night

Continued from page 7

Fabian's extemporaneous speech was good. (Son Eddie Fabian did all right as dinner chairman.)

But Kennedy's accent on theatres as "public accommodations"; that prostitutes and criminals can travel at will but "do you know the grief a Negro college professor or a nice Negro family has if they were to drive on holiday, let us say from Washington to New Orleans."

He recapped the basic 109 southern and border cities which initially integrated, followed by 144 cities, or 253 in all, despite all the travail of a Jackson, Miss., or a Cambridge, Md.

Kennedy also said, "Look around here and note that no Negroes are present." (Sammy Davis Jr., who is costarred in Levine's "Threepenny Opera," was to have been a dais guest but something happened.)

The Prizes Of Mannheim

Mannheim, Oct. 29.

(1) **Grand Prix of the City of Mannheim** (cash award amounting to 10,000 D-Marks) to "About Something Else" (Czech)

Mannheim Film Ducats, six given to
"Italia Probità" (Italy)
"Mourir a Madrid" (France)
"Route Sans Sillage" (France)
"The Most" (Canada)
"Le Jete" (France)
"Summit" (U.S. cartoon by Stan Vanderbeek)

Special Cash Prizes:
4,000 D-Marks ($1,000) to Walter Kruettner's "It Must Be a Piece By Hitler" (Germany),
3,000 Marks ($750) to Stan Vanderbeek's "Summit" (U.S.)
3,000 Marks ($750) to Richard Snodgrass' "Legacy" (U.S.)

Special jury diplomas of praise.
"Fleischer's Album" (Poland)
"The Other Half of Day" (Hungary)
"Un an au Middleheim" (Belgium)
"Years Without Harvest" (Lela Swift, U.S.A.)
"Kindergarten" (Canada)
"Materia" (Poland

Simone Dubreuilh Prize of International Film Critic Assn. for best short pic of the year's best prize-winning short pic to "The Game" (Yugoslavia)

Critics Assn. Prize of the Mannheim Festival: to "It Must Be a Piece by Hitler" (Germany)

Catholidc Short Film Prize: "It Must Be a Piece by Hitler" (Germany)

Protestant Film Prize: "Italia Prohibito" (Italy)

'Cleo' a Sample Of French-Style Charity Openings

Paris, Oct. 29.

Premiere of 20th-Fox's "Cleopatra" was sponsored by publicist Marcel Bleustein-Blanchet to celebrate the 25th anniversary of his Regie-Presse-Publicis firm, with proceeds going to the Petits Lits Blancs, a TB charity. Preem showing is at the Rex, Grands Boulevards house; thereafter film additionally at two more houses, the Rotunde and Normandie.

Pubicity people, celebs and politicos will make up the first night audience. Because of the difficulty in parking on the boulevards, car owners will park on the Place de la Concorde and ride in special subway trains to the Rex (unfortunately, it's not the Place des Pyramides stop).

During the preem run here, pic will be shown three times a day at the Rotonde and Rex and two at the Normandie, on the Champs Elysees. Prices range from $1.75 to $2.50 and $3 at the first two theatres, and from $2.50 to $3 at the Normandie. It is not entirely out of the question that if run goes as well as is anticipated, a reserved seat section may be tried in each of the houses.

However, French film goers still are not thought to be attuned to hardticket showings. If the early noon showings at the Rex and Rotonde do not catch on, theatres will go to a two-a-day policy.

NEW RIVIERA BUILDING

Replace Gutted Firstrun In Downtown Knoxville

Knoxville, Oct. 29.

Plans have been completed for the reconstruction of the fire-gutted Riviera Theatre, main street house, at a cost of in excess of $350,000 according to Hugh Rainey, vice-president of the Simpson Operating Co. which leases the theatre.

Rainey said the new facility will be the most modern in East Tennessee and one of the top theatres in the Southeast. The house will be called the New Riviera Theatre.

Construction should be completed by February, according to Rainey. It will feature 940 seats, a 48-foot screen, new-style comfortable seats, expanded lobby and concession facilities.

The old Riviera burned on June 23. It had been constructed in 1920. The new construction is the first main street theatre project since 1929 when the Tennessee was built by Paramount.

As in the past, the New Riviera will be a firstrun situation.

Not All Whites the Foe

Gastonia, N.C., Oct. 29.

Young Negroes continued picketing the segregated theatres here this week and, according to police, they have won the sympathy of some white people.

Officers watching the demonstrations at the Webb and Center theatres, said would-be white patrons bought tickets, then tore the tickets up. A policeman who was outside the Center Theatre said six white people paid $1 each and said "That's for segregation," and walked away.

IT'S 'AGEE STREET' IN AUTHOR'S KNOXVILLE

Knoxville, Tenn., Oct. 29.

Knoxville's main artery, Gay Street, was renamed "Agee Street" on Thursday (17) for the world premiere of "All the Way Home," a Paramount release produced by David Susskind. The preem was held at the Tennessee Theatre, a Wilby-Kinsey house, before a packed audience to whom were presented Robert Preston, Aline MacMahon and the boy, Michael Kearney.

James Agee, a native of Knoxville, wrote the Pulitzer Prize novel "A Death in the Family," upon which "All the Way Home" is based. Most of the filming was in the Knoxville area.

Knoxville did a Hollywood for the event. The U. of Tennessee band played in front of the theatre, special receptions and dinners were given for the visiting Paramount officials and members of the press.

Alex Segal directed the film from a screenplay by Philip Reisman Jr.

Susskind gave Knoxville Mayor John Duncan a plaque honoring the late James Agee, which will eventually be laid in the cornerstone of the proposed James Agee Memorial Studio.

Technicians declare it will take less than $75,000 to make the Chilhowee Park administration building into a first-class studio, including proper wiring, sound and a moving corrider.

City seeks to promote use of Knoxville and East Tennessee as location for future pictures. Two films have been handled in the area in the past 18 months, the "All the Way Home" production and "The Fool Killer," an Ely Landau picture.

Vancouver Stalwarts' Slogan: 'Never Temporarily Cancel An International Film Fest'

By SAM SHAW

Vancouver, Oct. 29.

Product has been lined up for the sixth annual edition of Vancouver's International Film Festival to be held Nov. 24-30 in the Pacific Northwest Centre. One of the two Canadian fests (Montreal is the other), Vancouver was reorganized this year after a preliminary indication that it might have to be deferred for a 12-month period.

Preliminary list of 13 features now committed includes titles from Czechoslovakia, France, Germany, Great Britain, Hungary, India, Poland, Russia and the United States. Majority have been on the international film festival circuit in '62-'63 but have not previously been unreeled in Canada. For the sixth straight year a British feature from Rank International Films has been provided through the courtesy of the Canadian distributors, Twentieth Century-Fox Corp. It's "Billy Liar," Great Britain's entry at this year's Venice festival.

Cannes festival selections due for Vancouver include France's "Les Abysses," Poland's "How To Be Loved" and Hungary's "Love In The Suburbs." A second Hungarian feature, "The Land of Angels," was named Grand Prize winner at Argentina's Mar del Plata festival in March this year. India's "Aarti" was shown at the recently-concluded Cork festival, Kent Mackenzie's "The Exiles," an independent U.S. production, at New York's Museum of Modern Art in conjunction with the first Lincoln Center festival, and West Germany's "Without Date" received the Bronze Dog award at this year's Las Palmas (Canary Islands) festival.

Subject competition has drawn items from Canada, Rumania, Bulgaria, Japan, Yugoslavia, Korea, Luxembourg, Pakistan and the Principality of Lichstenstein. (Latter unexplained). Jury is not yet known.

Vancouver festival originated in 1958 as part of a broad international festival of the arts that concentrated heavily on music and drama. Although the film section apparently paid its way and found public acceptance from '58 through '62, the music and drama portions encountered mounting financial deficits. Film committee volunteers who had manned the celluloid section for five years opposed year layoff. In their view a '63 hiatus would result in permanent cancellation, as had been the case with the temporary deferment of the Stratford (Ontario) film festival in 1961. A new sponsoring group, Pacific Coast Festivals, was organized, headed by A. Eric Gee, former chairman of the Vancouver festival society film committee and including a nucleus of committee workers. Although severely handicapped by lack of time to mount a two week program as in past years and faced with an empty financial cupboard, initial encouragement from the local press and film industry plus minimum cash contributions from the general public were sufficient to justify scheduling of a one week festival in late November.

The Lineup

Continuing public support is good and response from past participants in the Vancouver festival, as indicated by the announced list of film product, is without precedent in the six year history of the event. With 14 showings slated for the seven day fest and 13 nominees already received some five weeks in advance of opening date, the new organizers are beginning to relax a bit. Faced with the axiom that no festival is expected or supposed to break even,

Program, to date, comprises:

"Billy Liar" (Great Britain-Venice '63)
"Baron Munchausen" (Czech.-Karlovy-Vary '62)
"Les Abysses" (France-Cannes '63)
"How To Be Loved" (Poland-Cannes '63)
"Love In The Suburbs" (Hungary-Cannes '63)
"Aatri" (India-Cork '63)
"Without Date" (Germany-Las Palmas '63)
"The Exiles" (U.S.-Edinburgh '62)
"The Land of Angels" (Hungary-Mar del Plata '63)
"Bread of Our Early Years" (Germany-London '62)
"Bay of Angels" (France)
"Three Days After Immortality" (Russa)
"Cleo From 5 to 7" (France)

Film Biz Brushes Negro Press on Ads But Asks Plenty of Favors—Says Stone

In reference to a recent VARIETY story about the fate of Ossie Davis' race satire "Gone Are the Days," in which the comment was made that, while the ofay press was quick to react to news of the firm's boxoffice difficulties, the Negro press virtually ignored both the picture and the public's reaction to it, a rep of said Negro press questions the economics of the situation.

Writes C. Sumner Stone Jr., editor-in-chief of the Chicago Daily Defender, a Negro paper, "both the movie and television industry still bypass the Negro press on advertising but the bigots which control both industries are quick to saturate us with free publicity releases whenever they have a Negro performer. Equal rights is more and more getting to mean economic equality too."

Earlier in the letter to VARIETY, Stone commented: "If the Trans-Lux Theatre or producers of "Gone Are the Days" did not advertise in the New York Amsterdam News (a leading Gotham Negro paper) *prior* to the opening of the film, I hope the paper ignored the hell out of the movie."

He also questioned whether VARIETY had someone actually checking the 236 Negro newspapers in the U.S. The fact is that the information reported at the time was the result of comments made by various participants in the film, including the producers, who noted the lack of attention in the local Negro press while the white papers and other media were so busy covering the picture's plight. (The producers did, by the way, advertise in the Amsterdam News. They also campaigned in the Negro community for support and were offered same from many sources, not the least of which was the Congress of Racial Equality —Ed.)

As it stands now, incidentally, the film, which is based on Davis' Broadway play "Purlie Victorious," still has no distributor. It has closed at the Trans-Lux East to make way for David Susskind-Paramount's "All the Way Home." Milton and Thomas Hammer, producers of the Davis picture, are currently contemplating doing some booking on their own. They have gotten several inquiries from exhibs around the country about playing the film, both in the south as well as elsewhere. Washington may be next and overseas chances look good, they say.

Although boxoffice attention rallied somewhat after the initial dire attendance, the film never really got into a substantial-grossing groove. Distribs who had been interested to one degree or another became less enchanted as far as taking on national marketing was concerned. It got the support of many groups and individuals who solicited further attention but it all wasn't enough to keep it going at the Trans-Lux, although T-L prez Richard Brandt was willing to go along with it as long as possible. Gone may well be the days of the picture now, although the Hammers are still plugging away trying to recoup the well over $300,000 to date invested in the project.

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What Henry Wants: Better Dialog Between Citizens & Broadcasters

Washington, Oct. 29.

FCC Chairman E. William Henry concluded from his Omaha, Neb. television inquiry that there are many fertile fields for Commission probing other than local live programming.

Submitting his findings on the controversial local live Omaha look-see, Henry said FCC has pretty well run that field of inquiry dry.

Among the possibilities suggested by Henry for Commission inquiries were stations' use of network and syndicated programs, station initiative and communication with civic leaders and AM and FM radio service.

Basically the findings and conclusions in the Omaha report were a reiteration of Henry's long standing call for a better dialog between citizens and broadcasters.

Henry's repeated pitch that the public should be told of its rights in broadcast programming were implemented with several specific suggestions.

He said television stations should air regularly announcements that they are required by law to serve the public interest and their communities and that the public has a right to inspect their applications at the studios. The proposed announcement would also welcome letters and comments on programming.

Henry said market and general station financial statements should also be available for public review at studios.

Also suggested were several revisions of the application form to include information on "specials," prime time programming, community issues, station staffing and local live programming.

The performance of the three Omaha tv stations, drew a yes-no review from Henry. He made the following suggestions:

Community leaders should have broader participation in religious program planning.

"There is considerable room for improvement" in educational programming. "It is obvious . . . that there is a need for broader planning on the part of all concerned."

Questions concerning the quality of children's programs and the development of local talent via tv were "addressed . . to the ingenuity and imagination of the Omaha stations themselves and of interested organizations in the community."

News coverage by the three stations has forced the local paper to carry stories it otherwise would have ignored. But local pubaffairs programming "is another matter altogether."

Henry called this aspect of the stations' programming a "mixed picture." The stations have taken the basic responsibility for pubaffairs program production, he said.

At the same time, though, the problems the stations considered most pressed have been given only "relatively limited" treatment.

Henry said promotion of local programming "deserves further consideration" by the stations and interested community groups.

As for more local prime time programming, Henry called for a "further evaluation of Omaha's needs by its television broadcasters and citizens generally."

Judy Going Full Route, Sez Dann

Michael Dann, CBS-TV program veepee, has assured producers of the Judy Garland show that the full complement of 32 shows will finish out the season. Norman Jewison, executive producer, and Gary Smith, producer, have been advised by Dann to book guest talent for the next 19 shows. The 11th show has been taped thus far.

Booked for subsequent shows are Bobby Darin, Shelley Berman, Edie Gorme and Wiere Bros. Jewison checks off the show next week to report at Universal to direct "Send Me No Flowers." Smith remains as producer. Bill Hobin completes his 13-week contract in two weeks to set up his own theatrical picture company. Headwriters Arne Sultan and Marvin Worth have their own ABC-TV packaged show, "Laughs For Sale."

Granada TV Names Peter Brook to Board

London, Oct. 29.

Peter Brook, one of the codirectors of the Royal Shakespeare Theatre, also well known as a producer and director in films, tv and legit on an international basis, has joined Granada-TV as a board member.

His special interest in the station will be in writers, casting and programs. He will, however, continue his work in the theatre.

NBC-TV Pacts For BBC Comic Segs

London, Oct. 29.

BBC-TV, which has over the years developed a long line of comedians and comic tv series, has just pulled off a deal with NBC under which a couple of recent British yock hits will gain exposure in the U.S.

Just-concluded pact involves the screening on an unspecified Jack Paar show of large slices from "Steptoe And Son," BBC's highest-ever comic rating getter, and from Michael Bentine's zany entry at the last Montreux tv fest (it gained the Press prize).

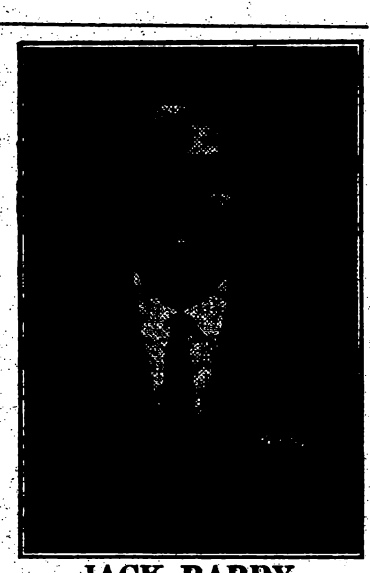
Reaction of the Yank audience to the British gagshows is seen here as the vital factor in the conclusion of further deals, possibly for whole series.

NBC has once before given BBC-TV comic shows coast-to-coast airing in the U.S. Web compiled a composite show of segments from series starring Tony Hancock, Benny Hill and Eric Sykes which went out under the "International Showtime" banner. While critical acclaim was good, no whole-series deals emerged.

'Science All-Stars' As ABC-TV Jan. Entry

ABC-TV is kicking off a new Sunday afternoon show, "Science All-Stars," under Minneapolis-Honeywell sponsorship starting Jan. 12. Show, created and produced by Steven R. Carlin, will be emceed by Don Morrow.

Show will spotlight the ingenuity of America's science - minded youths who will demonstrate their inventions on the show. Series stems from the success of the international high school Science Fairs in which over 1,000,000 students from several countries participated.



JACK BARRY

Now producing five pilots for CBS-TV—Paramount TV Production Development program

Brit. Sideshow: Battle For the Satire Ratings

London, Oct. 29.

With at least one other tv station preparing to enter the field, the current battle of the satirical shows—"That Was The Week That Was" on BBC-TV and "Braden Beat" on Associated Tele-Vision—is providing one of the talking points of the various new season encounters.

The nationally-networked "TW-TWTW" and the partly-networked Braden show are fighting a battle royal in areas where they are opposed. In the country's premier market, London, "TWTWTW" sparked on Sept. 28 with a 28 TAM rating while Braden teed off with a more modest 18. The following week, however, Braden cut back the lead to score a 23 rating against the opposition's 27. At the last count, for Saturday, Oct. 12, in the London area, Braden had overtaken, the BBC show with a handsome 25 rating to "TWTWTW's" 21.

In other regions where the two shows meet, the neck-and-neck battle for audiences is equally pronounced. In the Southern-TV area, "TWTWTW" initiated with a 24, followed with a 20 and scored a 23 for Oct. 12. Braden's show meantime, came up with a 20, a 21 and a 19 for the corresponding weeks.

According to TAM, the national audience of BBC's satirical outing is on the wane. In contrast to the

(Continued on page 38)

Still Need Danny Kaye's OK On TV Sale To BBC

London, Oct. 29.

There may be a hitch yet—though none is anticipated—in BBC-Tv's acquisition of "The Danny Kaye Show" from Ashley-Steiner. For it has come to light that Kaye retains the right to give the nod to overseas sales of the show and, thus far, the star has not given his consent.

BBC-TV, which is to pay an unprecedented $15,000 per episode for the U.K. rights of the Kaye show, is confident from reviews and initial ratings that the performer will okay foreign screenings.

With the sale of the show 90% in the bag, BBC-TV is banking on the Kaye starrer as one of its major attractions for its upcoming UHF web, which bows in April.

Sees $-Billion Tint Sales in '65

San Antonio, Oct. 29.

Jack M. Williams of Indianapolis, veepee of the RCA Sales Corp. predicted color tv sales would surpass black and white sales in 1965. He said color sales for that year should exceed $1,000,000,000. Williams was here to address the San Antonio Appliance League.

He said that color receiver sales this year would be more than $450,000,000 and would climb to more than $750,000,000 in 1964.

The price of color tv sets would remain stable for at least two years, according to Williams. He pointed out that the cost of intricate color tube prohibits much of a price reduction in the near future.

It's Earlier Than You Think

Everything in the tv business is creeping forward in time. Once the new tv season traditionally opened in October, but now they're crowding into September. Once, the production of pilots was usually limited to December and January, but currently they're starting in October.

Perhaps of more underlying significance is the fact that the production of new shows is also moving forward on the calendar. Instead of the usual June and July rolling dates, next season will have a flock of starts in April. Earlier production is seen as general boom to the industry since it will give more elbow room for the creative elements who up to now have been forced to operate too close to premiere deadline time.

Earlier production of pilots will, of course, have a chain reaction in the selling to advertisers. Here, too, the 1964-65 selling season is expected to tee off in earnest shortly after the new year as ad budgets are allocated earlier and earlier in the jockeying for the most favorable network slots.

BBC & British Com'l TV in Major Battle to Pile Up Prestige Points

London, Oct. 29.

At a time when the commercial web and the BBC network are locked in their hardest-ever battle for audience appreciation the keenest and most hard-fought programmatic battle is that in the prestige-laden news and pubaffairs arena.

Way back when BBC-TV was a monopoly, the web leisurely and calculatedly broadcast a huge percentage of "serious" fare which not only landed it with the label "Auntie," but gave the Corporation a brand image of a serious-minded organization bent on "informing and educating" viewers.

Conversely, the commercial network made its mighty initial impact with such shows as "Sunday Night At The London Palladium," "Double Your Money," "Take Your Pick" and other variety and quiz style shows.

What's happening now is that the commercial stations are bending over backwards to project themselves as a "responsible, balanced and informative public service." Accordingly, the network is programming approximately 30% of its schedule with what is termed by the Independent Television Authority as "serious" content.

BBC, which has always gathered the pubaffairs-news garlands and does not have such a "frivolous" image as its competitor, has been busy stimulating its dramatic and light entertainment activities, meanwhile to keep it in the race for viewers. But while BBC has accelerated into a more or less even-steven position with the independents as an entertainment medium, the commercial operators, by the same token, have caught up with BBC on the "prestige" front in production of vital news-views shows.

As was evidenced by the Pilkington Committee report and the Government's decision to grant BBC a second national web but not the commercial boys, the worth of a network seem to be largely judged here on its stature as a purveyor of educative and instructional programs. Duly, the struggle for top-dog status in this vital field has probably been getting more intra-

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Where's Your Show?

UPPER (20 *or better rating*)	MIDDLE (*Under* 20)	LOWER (*Under* 15)
1. Beverly Hillbillies	33. Jackie Gleason	63. Great Adventure
2. Bonanza	34. Nurses	64. East Side West Side
3. Dick Van Dyke	35. Rawhide	65. Hootennany
4. Lucille Ball	36. Flintstones	11th Hour
5. Andy Griffith	37. Sat. Nite Movies	66. Judy Garland
6. Petticoat Junction	38. Outer Limits	67. Jamie McPheeters
7. Danny Thomas	39. Joey Bishop	68. Redigo
8. Red Skelton	40. Fugitive	69. Channing
9. Perry Mason	41. Combat	70. H'wood & Stars
10. Donna Reed	42. Greatest Show On Earth	71. Mitch Miller
11. I've Got A Secret	43. Perry Como	72. Jerry Lewis
12. Patty Duke	44. Hitchcock	74. Jimmy Dean
13. Candid Camera	45. Password	75. Harry's Girls
14. Elizabeth Taylor	46. Twilight Zone	76. Temple Houston
15. Dr. Kildare	47. Price Is Right	77. Espionage
16. Ben Casey	48. Jack Paar	78. Nat King Cole (Special)
17. Jack Benny	49. Route 66	79. Cosa Nostra (Special)
18. Hazel	Burke's Law	80. Sid Caesar
19. Favorite Martian	50. Mr. Novak	Edie Adams
20. Virginian	51. Int'l Showtime	81. Bell Telephone
21. Gunsmoke	52. Phil Silvers	82. Chronicle
22. Grindl	53. Danny Kaye	83. Gillette Fights
23. Ed Sullivan	Defenders	
24. Walt Disney	54. Breaking Point	
25. Lawrence Welk	The Lieutenant	
26. What's My Line	55. Bob Hope Anthology	
27. Ozzie & Harriet	56. Arrest & Trial	
28. My 3 Sons	Man Named Mays (Special)	
29. McHale's Navy	57. DuPont Show of Week	
30. Garry Moore	58. Kraft Anthology	
31. Wagon Train	59. Richard Boone	
32. To Tell the Truth	60. Farmer's Daughter	
	61. Glynis Johns	
	62. Mon. Nite Movies	

NBC-TV 'Macbeth' Into Art Houses

Chicago, Oct. 29.

The two-hour tv film of "Macbeth," which stars Maurice Evans and Judith Anderson and which had been aired twice on NBC-TV's "Hallmark Hall of Fame," has gone into theatrical release in art houses. Initial booking is at the Rockhill in Kansas City (home of Hallmark cards, which co-owns the property with producer George Schaefer's Compass Productions). Other bookings set to date are the Mayfair in Baltimore and the Ontario, Washington. Distribution is being handled by Don Gillin.

Pic was telecast first in November, 1960, and was repeated exactly a year later. It's an oddity that reverses the usual pattern of vintage theatricals going to tv, and there may be some irony in the fact that arties have tapped a new source of supply in the vast wasteland. Film costs about $250,000 to produce for tv.

IT'S THE SAME AS LAST SEASON

National Nielsens: Top 15

(Two Weeks Ending Oct. 13)

The CBS domination is very much in evidence on Nielsen's "big one," (See story). Columbia ran off with 31 of the 49 half-hours (not including "Route 66" tieing ABC's "Burke's Law"), while NBC took nine and ABC eight. Conversely, CBS was in third-place cellar only seven half-hours, while ABC and NBC placed third 20 and 21 half-hours respectively. CBS took five nights of the week, with ABC taking Wednesday and NBC Sunday.

Here's the Top 15:

World Series (Sun.) (NBC)	39.5
World Series (Sat.) (NBC)	35.9
Beverly Hillbillies (CBS)	34.9
Bonanza (NBC)	30.9
Dick Van Dyke (CBS)	28.1
Lucy (CBS)	28.1
Andy Griffith (CBS)	27.0
Petticoat Junction (CBS)	25.9
Danny Thomas (CBS)	25.8
Red Skelton (CBS)	24.6
Perry Mason (CBS)	24.2
Donna Reed (ABC)	23.9
I've Got A Secret (CBS)	23.9
Patty Duke (ABC)	23.5
Candid Camera (CBS)	23.1

Travails of Documentarian Lowe: 'Mr. Persona Non Grata Himself'

By MURRAY HOROWITZ

"CBS Reports" producer David Lowe, who did last week's "Great American Funeral", would like to recover by doing a documentary on North American wildlife. Ticking off the documentaries he's done since '60, when he joined the "CBS Reports" team, Lowe said he's persona non grata in Florida, California, Tuscon, Birmingham, South Africa "and now I can't be buried."

He's tilted his lance exploring the establishment, from "A Harvest of Shame" to "Who Speaks for Birmingham" to "Sabotage in South Africa," among other efforts, and he has this to say of documentary efforts: "If all sides say it's good than nothing has been said."

It was a tough go for him doing the "American Funeral" and he wasn't feeling great, despite the good notices, sipping a liquid perker-upper at the Friars Club. He was asked how his wife liked the program. His wife is tv critic Harriet Van Horn and he was interviewed a day after the show.

"I never discuss my programs with my wife," he begged off. Lowe had other things on his mind. (She liked the show).

"You see this bar," he said. "If I were doing a documentary and this bar had to be filmed, I would have to get the liquor license number recorded, count the number of glasses in the showcase, know the number of tables, and . . ." He underscored the pursuit of data in order to illustrate how, as a documentary producer, he constantly has "to prove" ever shot, every word said—not only before a program goes on the air, but after,

(Continued on page 38)

AFTRA, Webs Resume Talks

Negotiations between the American Federation of Television & Radio Artists and the radio-tv networks resumed yesterday (Tues.) in New York for a new pact after a hiatus last week in which both sides studied each other's proposals. Current pact runs out Nov. 15 and anticipations are for long and intensive sessions to beat the expiration deadline.

Meantime, AFTRA-SAG joint negotiations with the ad agencies for a new teleblurb pact have been recessed until Nov. 7. Talks last week were stalled in the head-on clash between the unions' demands for fee increases and the agencies' counter-proposals for a substantial change in current scale procedures. In the latter category is the agencies' proposal for payments over shorter flights of commercials. Under the current deal, fees are paid for a minimum of 13 weeks. The agencies want scales established for two, four, eight and 13-week periods.

Raymond Burr Packed For 8th 'Mason' Season

Montreal, Oct. 29.

Raymond Burr has signed his Perry Mason TVer for an eighth season with CBS. Burr himself made the disclosure here Monday (28) on his way back to the Coast, after a weekend lecture stint before the Conference of Municipal Judges in Quebec City.

Burr, a native Canadian from New Westminster, B.C., also disclosed in an interview that he's ready—"and this is much more than just the usual talk"—to work for the development of film production in Canada.

4 Star Swingin' On '64-'65 Plans; 'Lions' & 'Rogues'

Hollywood, Oct. 29.

Four Star has revved up its tv activity for next season to a peak where seven projects are in preparation for the 1964-65 semester. Various new entries toplining personalities such as June Allyson, David Niven, Charles Boyer, Paul Burke, Joan Crawford, Robert Taylor and Robert Wagner have been put together by prexy Tom McDermott.

Four Star's new projects include "The Four Lions," hourlong anthology series to star Taylor, Wagner and Brandon de Wilde, with Martin Manulis as producer, and Tad Mosel to script the pilot. CBS-TV prexy Jim Aubrey is due in from N. Y. this week to discuss this one with McDermott.

Also on Four Star's agenda: "The Rogues," hourlong show starring Boyer and Niven, with McDermott as exec producer.

Currently in production is pilot of "Royal Bay," hourlong series starring Paul Burke, Charles Bickford and Miss Crawford.

Being readied for pilot production is "The Big Valley," hourlong show which Christopher Knopf is scripting for producers Jules Levy, Arthur Gardner and Arnold Laven. Also in presentation are two half-hour shows, one starring Johnny Crawford, the other Dean Jones.

Miss Allyson will star in a half-hour situation comedy, tentatively titled "The Byrd's Nest."

Purex 'Kangaroo' Buy

Purex Corp. signed for 12 weeks sponsorship of Monday quarter-hour participations on "Captain Kangaroo."

P. Lorillard pacted for 260 minutes in the morning minute plan and for shortterm quarter-hour participations in soapers "Love of Life" and "Secret Storm."

BUT ABC CLOSE ON NBC'S HEELS

By GEORGE ROSEN

The most eagerly awaited National Nielsen summaries in the history of the television industry which arrived in New York from Chicago in the wee hours of Monday night by phone, teletype and jet constitute, in their broad outlines, a reprise of last year so far as network ranking is concerned. While CBS is still No. 1 and NBC No. 2, with ABC bringing up the rear, a new and markedly different variation in their relative standings now prevails.

CBS is even further out front of NBC than was revealed by the parallel National Nielsen report of one year ago. But, significantly, ABC closed much of the gap that prevailed in the same year ago report, attesting to the strength of some of ABC's new freshmen entries.

In summary, the evening averages for 7:30 to 11 p.m. seven nights of the week for the two-week period ending Oct. 13, spells out:

CBS, 20.0; NBC, 17.1; ABC, 16.5.

CBS maintains its supremacy five nights of the week (Monday, Tuesday, Thursday, Friday and Saturday) and scores a close second on Wednesday and Sunday. Oddly enough, CBS loses Sunday night only because of Judy Garland's amazingly low Nielsen of 13.8 in the 9 to 10 o'clock "ice cream" time slot.

While there was good news for such new entries as "Petticoat Junction" and Patty Duke, each of which made the Top 15 (see separate box), it was to the more ominous aspects of the reports that the aspirin-munching Madison Ave. fraternity addressed itself. For example, the ratings of the live shows were far from lively. The problems were by no means confined to Miss Garland. Jerry Lewis' two-hour Saturday night telethon, for which ABC shelled out $9,000,000 this season, averaged a National Nielsen of 12.2, edging out Jimmy Dean's Thursday night entry of 11.8. Even Danny Kaye, while he took the time period, could fare no better than a 16.7, which puts him in the danger area for high-budgeted programming.

Conversely, it remained for the established veterans, such as Ed Sullivan, with a Nielsen of 21.2, and Lawrence Welk, whose Nielsen of 20.9 outrated the competing Phil Silvers, Joey Bishop, "Defenders" and "Saturday Night at the Movies," to show the newcomers how it's done.

While sad news prevailed on several keyfronts, the major tragedy was the Judy Garland show, whose locked-in-for-the-season bluechip sponsors (American Tobacco, Procter & Gamble, General Mills, Menley & James) were weeping the $10 cost-per-thousand blues. It remained for Miss Garland's unhappy tv fortunes to recast CBS-TV prexy Jim Aubrey, long since a veteran of tv valedictory bows, in the unaccustomed role of chaplain, extending low-rating condolences to what perhaps are the unhappiest co-sponsors in CBS-TV history. But if Aubrey has one hour of live woe, ABC's Leonard Goldenson has three—two for Jerry Lewis and one for Jimmy Dean with which to contend.

It wouldn't surprise Madison Ave. savants if ABC, as it did with Steve Allen a couple years back, opened up its checkbook to buy out the Lewis contract. In such an eventuality, it's expected that Jimmy Dean would be moved into the Lewis spot following the highrated and mood-lead-in of Welk.

Rich Strikes It Rich Again

While the Danny Seymours (J. Walter Thompson), the Bud Barrys (Y & R) and the Nick Keeselys (Lennen & Newell) were explaining to the Fords the Chrysslers and the Reynolds Metals the

(Continued on page 42)

Aubrey & Goodson's Near Blowup Over CBS-TV Prexy's Nix On NBC Performers For Panel-Game Shows

CBS Via B'way

The CBS-TV smiles were a mile wide last week in the wake of two Broadway clicks. For the CBS '64-'65 schedule got a sock one-two "trailer," with some of the major ingredients of the two legit hits of the week signed-sealed-and-delivered for tv series next season.

For example Neil Simon, who authored the smash "Barefoot in the Park" has a half-hour comedy series going for him at CBS out of the UA-TV shop. And through the same auspices will come series involving Robert Horton and N. Richard Nash, two of the big talking points of the "110 In the Shade" musical click.

Jim Aubrey's cold war against allowing performers of other networks appearing on any of CBS-TV's quix-panel-game shows led to a near blowup between the network prexy and Mark Goodson, of Goodson & Todman.

An Aubrey-Goodson confrontation last week resulted in a stalemate, with the Aubrey policy of "we won't help the enemy" still in force. Goodson-Todman has "Password," "To Tell the Truth," "What's My Line," and "I've Got A Secret" on CBS-TV. Goodson-Todman on NBC-TV has "Missing Link" and "Match Game," among the shows which use celebs, the type of shows which are at issue.

Aubrey's "we won't help the enemy" approach isn't at force either at NBC-TV or at ABC-TV. On NBC-TV, for example, Dorothy Kilgallen, of CBS-TV's "What's My Line," is slated for a guest shot on NBC-TV's "Missing Link."

Aubrey's policy, unvelied when CBS-TV disallowed Joey Bishop guest shot on "What's My Line" a couple weeks back, is new for CBS-TV. In past seasons, CBS would tell Goodson-Todman to tread softly in the number of stars from other networks utilized on quiz game series. There was no blanket "no" as exists currently, affecting for the most part performers appearing on NBC-TV.

It was learned that NBC-TV's initial reaction to the Aubrey ukase was to retaliate, but, in a more reasoned atmosphere, NBC-TV brass decided that retaliatory action would prove self-defeating. CBS-TV's Red Skelton and CBS Radio's Aurthur Gorfrey have made appearances on "Jack Paar Show," and the feeling at NBC-TV is such cross pollination helps all involved.

To Goodson-Todman, the Aubrey ukase could result in a king-sized headache. A show such as "What's My Line" uses about 50 guest panelists and 50 mystery guests yearly. For the celebs, when the well of legit and picture people run dry, there's only tv to turn to, and CBS can't order a Skelton, Jackie Gleason or a Judy Garland to do a panel stint. The "we won't feed the enemy by granting their stars airtime on our network" CBS-TV policy could ultimately affect such web winners as "Password" and "What's My Line."

What role American Federation of Television & Radio Artists might finally play in the issue is yet to be spelled out. Possibility of AFTRA entering the fray is that its members by appearing on another network are blocked from employment on CBS-TV. Issue for AFTRA is whether one network can utilize its exclusivity clause to that extent.

It's Crisis Time On 'McPheeters'; Call In Doctors

Hollywood, Oct. 29.

The Osmond Bros. and James Westerfield and Sandy Kenyon have been dropped from MGM-TV's "The Travels of Jamie McPheeters" in a revamping of the ABC-TV series. Previously, Michael Witney was replaced as wagonmaster by Charles Bronston.

Kenyon and Westerfield essayed stet heavies in the series, and studio decided policy of having regular heavies just didn't work out. Also, the Osmonds were dropped because of the feeling it was too difficult to work a song act into scripts, that the show didn't need such a turn anyway.

Series has had a realignment in its executive personnel also, with Boris Sagal now functioning as exec producer, Robert Thompson as producer and Tony Wilson story ed.

Producer-writer Boris Ingster has been signed to "doctor" up already shot films in its "McPheeters" series, and negotiations are on for the former Warner Bros. tv exec to join the Culver City ranks as a tv producer.

Ingster's present chores will consist of revamping some of the "McPheeters" films, reshooting some, and doing added scenes on some.

The exec was at Warner Bros. tv for four years, and during that period was producer of its "The Roaring 20's" and "The Alaskans" and exec producer of "Cheyenne."

He exited WB recently after "creative differences" with tv production chief Jack Webb.

750G ALLEGIANCE TO ABC'S MON. NITE

ABC-TV felt the first sales impact of its strengthened rating position this season when Chesebrough-Pond and Thomas Leaming Co. last week moved to switch $750,000 worth of business out of NBC-TV's Monday night features into ABC's "Outer Limits" and "Wagon Train." Switch takes effect starting in January.

The web, meantime, has signed up $2,250,000 in additional nighttime business from Miller Beer, which split its coin between ABC and NBC, U.S. Plywood, Salada Foods, Lehn & Fink, United Biscuit, which bought into nighttime and daytime, and Hamm's Beer. On the daytime front, the web racked up $650,000 in sales from Mennen, Pharmaco, Rubbermaid and Wyler Foods.

Sara Lee Budget To NBC-TV Shows

Kitchens of Sara Lee has bought into NBC-TV's "The Eleventh Hour" and "Jack Paar Show" starting next year. "Eleventh Hour" buy spreads from January through April while the Paar spot will span April through June.

Timex has picked up the tab for "Mr. Magoo's Christmas Carol," to be telecast on NBC in primetime Dec. 13. This is a repeat of the UPA cartoon which bowed on the web last December.

Gillette has picked up assorted fourth quarter minutes in the "Joey Bishop Show" and "Eleventh Hour" while Insurance Co. of America has bought alternate-week sponsorship in "Saturday Night At Movies" starting in January.

Daytime biz for NBC-TV picked up last week with $1,850,000 in sales from Miles Labs, Morton Salt (new to the network), Hublein, Menley & James and DuPont.

CBC's 'Playdate': Proving Ground For TV Dramatists in Canada

By PAUL GARDNER

Ottawa, Oct. 29.

"Canadian writers have really smashed through with some powerful stuff this season," Ed Moser told VARIETY. The exec producer of CBC-TV's weekly hourlong "Playdate," which just entered its third season with a Maxwell Anderson adaptation, is also pleased that both last year's sponsors are back, plus a new pair. Next three plays are Canadian originals. "Playdate" script editors are David Peddie and Michael John Nimchuk.

Moser has also scored a coup by persuading Karel Reicz, producer of films "Taste of Honey" and "This Sporting Life," to let him televise an original by David Mercer, which won "best tv play" award in Britain last season. Reicz has bought world film rights and will produce it as a feature this fall. George McCowan handles this one for "Playdate." (Dec. 2).

Sponsor repeats from last season are Chrysler (through BBD&O) and Sterling Drug (Dancer, Fitzgerald & Sample); new ones Tuckett Tobacco—Buckingham cigarets (MacLaren) and Clairol (Foote, Cone & Belding). Splitting each seg four ways, they've bought 52 weeks—32 new shows and 20 summer repeats. "Playdate" drops out every fourth week for "Red Skelton Show."

Moser is also happy at being moved from last season's Thursday spot, which had three hours of drama in a row, to Monday (9 p.m.), which has no such competition. He's also excited about discovering, in non-pro ranks, a 19-year-old Dominion Drama Festival award winner who, he predicts, will be "the most important Canadian actor since Christopher Plummer."

That's Richard Monnet of Montreal, who played a lead Oct. 21 in "With My Head Tucked Underneath My Arm" by vet Canadian scripter and stage playwright Len Peterson. Producer was David Gardner, ex-actor who once starred in the West End. Main lead was Powys Thomas, now artistic head of Canadian National Theatre School, Montreal. He played a math teacher who comes to reject the values he has always stood for. Whole thing is done as a dream.

Adultery in the suburbs is theme of Nov. 4 show "Willow Circle" by Joseph Schull, usually associated with Canadian historical drama. Starring Charmion King and William Needles, it'll be produced by Michael Sinelnikoff, one-

(Continued on page 44)

Irving R. Levine's 'Italy'

"Main Street, Italy," by Irving R. Levine (Doubleday; $6.50) is recap of observations by NBC's Rome correspondent, concentrating on average citizen's daily life in The Boot.

Book is well-written and comprehensive in every direction. It contains excellent chapter on entertainment in Italy, touching on stage, films, tv, stripping, gambling, censorship and government subsidies.

Tome's purpose is to bring better understanding to Americans of an important ally, and it should succeed eminently in this aim.

Rodo.

Thorny TV Issues On Tap As House Sleuths Convene

Washington, Oct. 29.

A busy broadcast schedule looms for the House Communications Subcommittee, headed by Rep. Walter Rogers (D-Tex.)

From Nov. 6-8 the subcommittee will hold hearings on Rogers' bill prohibiting FCC from regulating commercials.

NAB prez LeRoy Collins is expected to testify but the status of FCC Chairman E. William Henry is somewhat more vague. Henry wants to go back to the International Telecommunications Union meeting in Geneva where some sticky problems have arisen.

But as it stands now, the Geneva trip would conflict with the House hearings. Henry is now trying to work out arrangements with the subcommittee for FCC testimony.

Soon after the commercial hearings, Rogers wants to wrap up his editorial probe which began in July. He hopes to have Henry or an FCC rep testify and clear up fairness doctrine questions arising from the earlier session.

Some subcommittee members have also expressed the wish for Collins to appear on the editorial issue. The subcommittee wasn't particularly pleased with NAB testimony, as related by its Editorial committee chairman Daniel Kops.

After the editorial resumption, Rogers wants to hold hearings on another bill of his forbidding FCC to impose fees with license and renewal applications.

An indication of what looms in the Rogers hearings was given by the chairman in a speech to the Texas Assn. of Broadcasters in Dallas.

He emphasized his oft-repeated maxim that basic policy decisions should be made by Congress not FCC.

Rogers noted varying opinions on the excess ad issue but he said a determination of the commercial problem "if it exists" should be decided by Congress and "if any action is to be taken it should be taken by Congress."

Defending the editorial probe, he said he didn't criticize broadcasters for their denunciation of the inquiry.

"I am satisfied," he said, "that they were simply equating Congress with the FCC and considering the two agencies as being completely interwoven."

"Let me dispel that myth here and now," Rogers continued.

He rapped FCC and other

(Continued on page 44)

New Products Boon To Spot TV

Spot television's substantial advance in the 60's has been paced by an accelerating new consumer product surge, according to a study prepared by the tv division of Edward Petry & Co.

Products introduced during the last three years have accounted for most of the $116,000,000 boost in spot tv volume, according to the study, titled "Spearhearing the New Product Boom of the Sixties."

Martin L. Nierman, exec v.p. of the Petry Co., in releasing the report said "New product introduction is the sternest test of media effectiveness. The mounting wave of new products and their heavy reliance upon spot tv for launching reflects the outstanding long-term performance of the spot medium in this vital area.

Report analyzes media trends among the 10 largest and most new product-conscious advertisers of the food, drug, cosmetic-toiletry and laundry product fields (80% of all new entries are concentrated in these product categories). While these leading marketers increased their investment in all measured media by an average of 18% between '59 and '62, they upped their spot tv expenditures by 60%. The $69,500,000 spot tv boost was more than double the network tv gain, while magazine expenditures were virtually unchanged and newspapers lost ground.

PEAK $900,000 AUSSIE TV PROFIT

Sydney, Oct. 29.

Amalgamated Television Services, with commercial ATN, Sydney, the keyer, turned in a record profit $900,000 for the financial year ended June 30.

Earning rate on ordinary capital of $2,000,000 comes out at 27%. Payment to stockholders has been increased from 17½% to 20%.

ATS, allied to the powerful Fairfax Newspaper Group here, is a top buyer of U.S. product and also backs local producers financially with marked success.

Granada Paces Aug. Brit. TV Biz

London, Oct. 29.

What's toting up to be one of the brightest summers for commercial television here, so far as billings go, has been further enhanced by boffo August bookings with most of the indie stations attracting increased advertiser coin. According to figures just released by Media Records, an independent operation which monitors the commercial web and assesses the stations' ad income by weighing the number of commercials transmitted against published rate cards (a practice fraught with danger of inaccuracy in view of discounts and other station-advertiser deals), the month of August, 1963, yielded an estimated total payout by advertisers of $20,753,600.

Of this total, the Government took $2,055,200 in tv ad tax and the remaining $18,698,400 was split among the 15 commercial tv stations on the indie network, roughly $2,000,000 more than the stations earned the previous August.

Media Records calculate that for the month in question Granada-TV was way ahead in the billings race, pulling $4,636,800. Associated-Rediffusion raked in $3,528,000. Associated TeleVision took $3,208,800 and ABC-TV earned $1,931,600.

Rest of the regional station's grabbed off the advertising loot this way: Scottish-TV $1,089,200; TWW $778,400; Southern-TV $1,064,000; TTT $1,019,200; Anglia-TV $464,800; Ulster-TV $235,200; Westward-TV $266,000; Border-TV $193,200; Grampian-TV $145,600; Channel-TV $61,600 and WWN $75,600.

McMILLAN HOSTS INTERTEL POWWOW

London, Oct. 29.

Council members of the International Television Federation, Intertel, are to meet for the first time in Britain within the next day or two. Chairman will be John McMillan, Associated-Rediffusion's program controller.

Intertel Council comprises reps from broadcasters in each of the main English-speaking countries such as Canadian Broadcasting Corp., Australian Broadcasting Commission, and Westinghouse Broadcasting Co. of the U.S.

Founded in Canada in 1960 as a project to further international understanding through tv, Intertel is to continue producing a series of vidshows for world-wide distribution.

Intertel programs at present are reaching an estimated global audience of between 40-50,000,000 viewers.

Stanton & The TV Growth Cycle

Los Angeles, Oct. 29.

CBS prexy Frank Stanton, in an address before the Los Angeles Society of Financial Analysts, said "the single most important change in the television business recently has been the substantial revival in the rate of growth of advertising expenditures on television since 1961."

"This revival occurred after a number of years of declining rates which had begun to have unhappy effects on profits in the industry. The return to more rapid rates of growth, of course, is resulting in a considerably higher level of profitability throughout the industry and suggests that television may be at an earlier stage in its growth cycle than we would have concluded several years ago."

"From the CBS vantage point," he stated, "business is extremely good," citing the health of the various divisions of the company.

TV-Radio Production Centres

IN NEW YORK

Lou Teicher, CBS-TV director of music operations, back from a Coast business trip . . . **Art Carney** guests on **Danny Kaye** show Nov. 6 . . . Musical comedy vet **Benay Venuta** goes into running lead on CBS-TV soaper "Edge of Night." . . . **Ben Flynn** recently appointed producer of "Lamp Unto My Feet," back from European filming assignments . . . **Bob Newhart** plays straight drama lead on upcoming "Alfred Hitchcock Hour." . . . "CBS Reports" planning upcoming show on "The Changing Face of Hollywood." . . . **Bob Crevani** of CBS-TV press info on jury duty . . . "Paul Lynde Show" pilot rolls Nov. 11 in Hollywood for Screen Gems, financed by NBC with **Bob Finkel** producing, **Bill Asher** directing from a script by **Sidney Sheldon** . . . **James W. Monahan,** for the past five years an account exec with CBS Films, has joined the CBS Radio network sales department . . . KCBN Radio, Reno, Nevada, has joined CBS Radio . . . **Fred R. Frank Jr.** named southeast division sales manager for Trans-Lux Television.

Joe Strasser, member of ABC-TV's sales development staff, into the Army for a six-month hitch . . . **Walt Peters,** ABC News European exec producer, back to Paris headquarters after a two-week stay in New York . . . ABC Films sold "Ben Casey" and "New Breed" to Britain TWW not ABC International, as erratumed last week . . . **Larry Lowenstein** has joined **Herbert K. Landon's** public relations company as a v.p. . . . **Jack La Forge,** prexy of Regina Records, guesting on **Joe Franklin's** WOR-TV show today (Wed.) . . . **Marylyn Evans** dress shop on west 57th St. has a theatrical decor that stems from Miss Evans' longtime association with NBC as associate director of a flock of shows . . . **Robert H. Pick** named assistant general counsel of Metromedia . . . **Arthur Kananack,** ABC attorney, moving to Regan, Goldfarb, Powell & Quinn, which represents RKO General . . . ABC-TV and Screen Gems conducting a 30-city "Miss Farmers Daughter" contest from Nov. 20 to Dec. 5 . . . **Leslie Caron** making her tv debut on ABC-TV's "Discovery" Dec. 8 with a two-parter, "Discovery In London" . . . **George C. Scott,** star of CBS-TV's "East Side, West Side," received a citation from the Federation of Protestant Welfare Agencies for his tv characterization as a "thoughtful and sensitive interpretation of a social worker" . . . **Fortune Pope,** WHOM prexy, and his wife were guests at a White House luncheon last week in honor of the Bolivian President . . . **Martha Wright, Carolyn Richter, Meredith Anderson** appearing on "Girl Talk," Nov. 6 on WABC-TV . . . **Fred Robbins** interviews **Alan King, Zina Bethune, Benny Goodman, Sophie Tucker** and **George Peppard** on his "Assignment Hollywood" this week . . . WNCN preems "Broadway Music Hall" Nov. 3 with **Phil Burrell** as host. It'll cull boxoffice reports on film and legit theatres from VARIETY . . . John V. B. Sullivan, **WNEW Radio prexy,** invited to join the advisory board of the special education program of the Archdiocese of N. Y. . . . **Kirby Stone Four,** backed by **Dick Hyman** orch, doing a live music show on WNEW Radio tomorrow night (Thurs.).

NBC-TV "Today" producer **Al Morgan** flying to Puerto Rico Thursday (31) to survey origination of show there Nov. 11-15. Show cast includes **Hugh Downs, Jack Lescoulie** and **Pat Fontaine** . . . NBC-TV program veep **Gerry Chester's** book "Television and Radio" in third edition at 114 college and classrooms around country . . . **Charles Smith** of NBC Press' magazine staff marking 10th year with web . . . NBC Radio veep **Marion Stephenson** addressing of Alabama Seminar for the Women Executive Nov. 5 . . . **George Heinemann,** Director of News and Public Affairs for NBC-TV, named member of N. Y. State Executive Committee of YMCA . . . **Jim Kitchell,** NBC News Olympics producer, back from Japan . . . **William R. McAndrew,** exec veep of NBC News, receiving U.S. Camera Annual 1964 award Nov. 12 in Rochester . . . **Robert W. Sarnoff,** NBC's board chairman, receiving Joseph E. Connor Memorial Award for 1963 at Emerson College in Boston Sunday (3) . . . NBC News correspondent **Irving R. Levine** awarded citation for distinguished work in journalism by Columbia University.

IN HOLLYWOOD

Tom Duggan, stormy petrel of Coast tv, caught on with KTLA as a straight newscaster after a dry spell preceded by shifts at KTTV and KCOP. Coincidentally or otherwise, **Sam Zelman,** KTLA news director, pulled out as did two others in the news department. Said Zelman," I would rather work in a more conservative environment." He may return to CBS in Hollywood . . . **Ralph Story** winding his 10-month global tour "to observe the human predicament" and resuming his KNX program . . . **Ruth Warrick,** who left "As the World Turns" to resume her acting career in Hollywood, returned to the soaper for four installments to celebrate the 70th birthday of the grandpa character . . . **Charles Cantor,** vet radio-tv comic, won a regular berth on the **Joey Bishop** show after one guesting as the comic's landlord.

NBC's **Thomas Sarnoff** will be chairman of the brotherhood testimonial dinner of the broadcast and motion picture industries by National Conference of Christians and Jews. It will be held Nov. 21 at Beverly Wilshire Hotel. Plate cost: $100 . . . **Bob Redd,** for the past 13 years senior veepee of radio-tv at Erwin Wasey, Ruthrauff & Ryan, has been named executive veepee in charge of creative services . . . **Malvin Goode,** Negro newsman-commentator in N.Y., will have his taped shows aired on ABC . . . KMPC gave 20 students of two high schools their own weekly program . . . **Dick Mack,** veteran radio-tv comedy writer-producer, took the vows with **Naomi Lewis,** "voice over" on tv commercials . . . UA-TV's Coast veepee, **Herbert Gordon,** brought in **Dixon Dern,** late of Desilu, as head of business affairs and company counsel . . . **Hal Knutson** moved up as local sales manager of KLAC . . . **Jack Wrather** will hold his stockholders meeting on the Desilu stage where "Lassie" is filmed . . . **Maxine Anderson,** daughter of Hollywood's earliest cowboy star, "Broncho Billy" Anderson, is one of the town's most popular gal with film and tv stars. She casts "names" for tv commercials and how they love those residuals. **Claudette Colbert, Edward G. Robinson** and **Barbara Stanwyck** are reputed to have drawn $75,000 each for a few days of studio work for Maxwell House.

IN CHICAGO

WBKB knocked out its 12:30 p.m. news strip with **Lynn Walker, Gordon Barnewall** and **Norm Ross** and replaced it for the nonce with "December Bride." Live entry just couldn't pull its weight against the competition . . . **Bud Kelly** of WCOP, Boston, joins WBBM Radio's announcing staff Nov. 1 . . . WBKB sports director **Bob Rhodes** did a thespic stint for ABC-TV's "Day In Court" while on the Coast last week for the telecast of the Illinois-UCLA game . . . WGN ad-promo chief **Jim Hanlon** became a grandaddy for the third time (all girls) via his son James, who's an account exec at Needham, Louis & Brorby . . . ABC Radio's **Paul Harvey** booked solid on the speaker's circuit through November. From Nov. 11-19, he'll originate his broadcasters from affils in the southland . . . Cubs star **Ernie Banks** has been tapped to co-host WGN-TV's traffic safety program, "The Other Guy," with flying officer **Irv Hayden** . . . WLS drew 2,561 requests for the Police Dept. booklet, "Know the Law," offered on a station editorial . . . WNBQ's "Dateline: Chicago" offering next Sunday (3) will deal with foreseeable problems in the future of the city's water supply. **Neil Boggs** will narrate . . . Chi chapter of American Women in Radio & TV will hear from **Orlon Samuelson** and **Bob Atcher** on the 39-year success of the "Barn Dance" at a dinner meeting Nov. 6 . . . WBBM-TV's "Vistas" will present rehearsal scenes from Lake Forest College's production of Shakespeare's "Richard III" this Sunday . . . WBKB picked up the syndicated **French lessons, "En France,"** for stripping at 7 ayem . . . WKN-TV's documen-

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BRIT. TV EYES U.S. SPONSORS

NBC's 'Two For the Season'

After looking at the new 30-market Nielsens and the pro-NBC sentiments expressed therein, NBC prexy Bob Kintner asserted that, once "Redigo" and "Harry's Girls" have been given the bounce and replaced, the web would stand pat and ride with everything else for the balance of the season.

The two weak half-hour entries get the heave at the first of the year with "Redigo" being replaced by a nighttime version of the daytime panel show, "You Don't Say."

After the first 13 segs of "Harry's Girls" are run off, Colgate (which had originally committed for 26) may switch allegiance to Jack Paar, who in that event will be extended to 90 minutes to provide for the new contingency. (Paar presently follows "Girls" on Friday nights). There's no final decision of this one yet, with MGM-TV, producers of "Girls," trying to persuade Colgate to stay with it.

Bob Altman Re TV: 'I've Had It'; Seeks Release On Revue Contract

Hollywood, Oct. 29.

Producer-director-writer Robert Altman is negotiating with Revue studios for a release from his pact, the exec unhappy because "I can't do a show by committee," he said.

Altman joined Revue last February, and option on his pact comes up in January. He asked the studio for a release, and it replied it's "exploring" the situation. Altman was one of three producers originally assigned to "Kraft Suspense Theatre," and he exited that series on grounds Kraft's ad agency, J. Walter Thompson, was not approving his scripts. He then was working on a projected pilot based on William McGivern's tome, "Killer on a Turnpike," but that project is in abeyance now.

Altman explained he thought he had been hired to produce series but it hasn't worked out that way, that there has been much interference. "I left Kraft because Roy Huggins (exec producer) wouldn't leave me alone . . . I don't expect Revue to change its organization to fit me, and I can't change to fit their organization . . . I feel guilty taking their money," he said.

When and if he obtains his release, he plans to quit tv altogether, the disillusioned exec commented. "It's ridiculous. I've about had it—the agencies, the winking, the networks, the ratings. Anybody who thinks tv is an art medium is crazy—it's an advertising medium," he asserted.

"I don't mean artsy-craftsy, and I don't blame what is happening on the sponsor or agency necessarily," he continued. "The exec producer or the producer is to blame because he pre-supposes that they would rather not try for better things, so they play it safe, and hold back. The network will let you do much braver things than we do. The sponsor would, too, if somebody told them rather than follow them. They want to be told. But the exec producer plays it safe and takes no chances. Until it is up to the men who make the pictures, I've had it in tv," Altman concluded.

Jimmy Dean Gets ABC-TV Reprieve

"The Jimmy Dean Show," which has failed thus far to achieve a passable rating mark, nonetheless being renewed by the network for a second cycle of 13 weeks. ABC-TV prexy Tom Moore said the renewal was an expression of confidence in Jimmy Dean, executive producer Bob Banner, producer Julio Di Benedetto and the staff of the show. Moore pointed out that the Dean show is not unique in having to go through a period of search "for its own special quality."

ABC-TV has also renewed "Hootenanny" through March of next year. One of the web's surprise hits last year in a half-hour format, "Hootenanny" has done satisfactory, thus far in its 60-minute framework this current season.

Although renewed, the Dean

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BOARD OK'S PAAR TV STATION BUY

Portland, Me., Oct. 29.

The board of directors of WMTW-TV, Poland Spring, Me., unanimously approved the sale of more than 80% of the stations stock to Jack Paar, subject to FCC approval.

Former Maine Gov. Horace Hildreth, majority stockholder, from whom Paar purchased the bulk of the stock, refused to reveal the purchase price. However, he indicated it was nearly $4,000,000. Hildreth said he will retain a few shares in the station as will John Guider, station president and general manager. Paar and his wife will be record owners of the stock when it is transferred.

Operation '64-'65: CBS-TV's 16 Pilots ($1,000,000 Tab)

Hollywood, Oct. 29.

CBS-TV will gamble a million dollars on 16 pilots ordered and paid for by the network. While most of the samples are earmarked for next season, some of them will be rushed into production to be available as replacements for year-end fallouts. One of them, Alan Funt's "Gripes and Gags" is being speeded as a reported replacer for "Glynis" in early January.

The job lot of pilots breaks down into six hour shows, 10 half hours; nine comedies and seven action-adventure. Ten will be filmed in Hollywood and six in N.Y.

On order and being readied for production are: (from Hollywood) "The House," one hour; Jackie Cooper-Barbara Stanwyck starrer, "County Agent," one hour; "John Strykker," one hour mystery drama; "My Son, the Witch Doctor," half hour comedy; "The James Boys," Sultan-Worth comedy; Cara Williams, half-hour comedy; Betty Hutton, half-hour comedy; "The Chase," hour drama by Rod Sterling.

From N.Y. will come "Mark Dolphin," hour action-adventure; "Mr. Broadway," hour drama by David Susskind; "Third Angel," drama to be produced by Buzz Kulik; "Gibby Hates Fitch," half-hour comedy; Funt's "Gripes and Gags," half-hour takeoff on "Candid Camera;" and Ed Sullivan's "Space Monkey," half-hour space comedy.

Tom O'Malley to ABC-TV

Tom O'Malley, formerly a producer-performer on the CBS-TV "Candid Camera," has joined ABC-TV as a producer.

At ABC, O'Malley is working on a couple of pilot projects being prepped as possible replacements come January.

IN ANTICIPATION OF 2D NETWORK

London, Oct. 29.

In the belief that the second commercial tv network could possibly come earlier than 1966-7, and that would involve attracting more advertising coin to the British industry, the major programming companies are plotting a research campaign directed towards the big American video spender. The immediate target is the automotive industry, especially General Motors, Ford and Chrysler Corp., which have vast interests in Britain and Europe.

Although the automobile industry has been the major sponsor of Yank television programming, the British manufacturers have been in the minor league on the local webs, and it is felt that steps should be taken in a bid to redress the balance. But that is only one part of the campaign. The British video industry, despite substantial billings in excess of $220,000,000 a year, is only attracting about 17% of the advertising dollar, whereas in the United States the ratio is nearer 50-50. Admittedly, there are more tv outlets in America, but even allowing for that, the Yank industry is in a healthier situation.

On present scales, British video advertising costs around $2 per 1,000 viewers, but ad agencies are reconciled to the fact that when the second network comes the cost per 1,000 may have to rise to $2.50, or even as high as $3. Meantime, there has been a significant first move in increasing local time rates, and it is confidently predicted that other majors will follow suit in due course.

The view that the second commercial may be authorized earlier than anticipated is inspired by increasing activity of the major manufacturers who, it is said, have received the backing of the maior political parties. The demand for new receivers capable of taking the new BBC UHF, 625-line receivers is rapidly accelerating, but the demand would be that much higher if an alternative 625 program should also become available. At a time when there has been some recession in industry, any move which would help to avoid unemployment, particularly during the slack winter months, would normally get the support of the political parties. It would, however, take the promise of an early second network to provide the additional impetus to tv sales.

The Man's Persistent

Washington, Oct. 29.

Gov. LeRoy Collins, NAB prexy, has again turned the torch on that big scale broadcasting advertiser, the cigaret.

Latest action by the man who will be enjoying it more when everyone's smoking less was a social gesture which wound up in the Washington press.

It was a strongly-worded "earnest hope" extended to Sen. Maurine Neuberger (D-Ore.) on the publication of her new book, "Smokescreen." The theme of the book is: smoke and drop dead.

Washington newsman Pat Munroe, who is from a prominent Florida family (Collins' state), gave a party honoring Mrs. Neuberger and the book. Munroe, among other things, is the D.C. rep of Prentice-Hall, the publisher. Collins, invited to the black tie dinner but out of town, sent a telegram from Pittsburgh.

The wire, addressed to Munroe, contained this flaming sentence: "I commend Prentice Hall for the publication of her new book which I earnestly hope will have its deserved impact upon the American people."

Parenthetically, Sen. Neuberger does not smoke. Neither did her late husband, Sen. Richard Neuberger (D-Ore.). He died of cancer. Within the last year, she has undergone a successful cancer operation.

ABC-TV Proves It Can Help, So Pre-Testing of Programs Due For Big Madison Ave. Upswing Next Yr.

By HERM SCHOENFELD

Pretesting of tv shows, a relatively young and sparingly used research technique, is due for a powerful upswing next season. More than ever before, tv execs, time buyers and program creators are searching for guidelines to shape their moves in a competitive struggle that each season dooms about 75% of the new programming entries.

The strong comeback of ABC-TV this season has tipped the scales heavily in favor of vastly more program pretesting next season. As the other networks now know and are seriously mulling, ABC-TV pretested audience reaction on virtually every one of its new shows and on the basis of these results, scheduled the best evaluated episodes in the kickoff weeks of the new season. Whether or not this strategy was the whole story of ABC's click, it has been figured to have played an important role.

The testing for ABC was done by Audience Studies Inc., which also has a similar deal with NBC. In the ASI system, a sample of 250 persons, representing a typical cross-section of the population, register their reactions to the tv shows on a hand-held device which relays electrical impressions to a master-board. Via data computors, a audience collective reaction curve is drawn with fluctuating amplitudes that foretell the chances of success or failure in a particular show.

Pierre Marquis, chief of ASI, which is a Screen Gems subsidiary, said the predictive value of past pretesting in the tv programming area has been consistently high. He said: "In six-and-a-half years of experience, we have never seen a program that has tested below average to come in with other than a below-average rating. There has not been a single exception to this. In terms of predicting average or above-average shows, we have never scored below 90%. In two of the past six seasons, we have batted 1,000%."

If the creative personnel in tv have maintained a skeptical attitude towards this form of research, the business end, always numbers conscious, is increasingly looking to pretesting as the system to beat the odds on tv's annual version of Russian roulette. It's recognized, of course, that pretesting can't convert a dog show into a hit, but it can help in determining whether to proceed with a pilot or how to doctor up a series already in the works.

A persuasive factor for web

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ANDY WILLIAMS MAY GO WEEKLY

Look for Andy Williams to be back in the weekly programming sweepstakes next season. (This semester he's doing a cycle of 14-hour specials for NBC-TV in the Tuesday night 10 to 11 period).

NBC was so taken with last week's 30-market Nielsen returns (in which Williams topped CBS' Garry Moore) that the network lost no time initiating the plans for the return of the singing star to a weekly showcase in '64-'65.

Chi Footnote To RCA's Gee Whiz '63 Performance

Chicago, Oct. 29.

RCA's record sales and earnings pace is continuing through October with the company anticipating new alltime highs for the fourth quarter and the year as a whole. That's the analysis and forecast made by RCA prexy Dr. Elmer W. Engstrom in a talk last Thursday (24) before the Investment Analysts Society of Chicago. RCA recently reported its best business volume and profits for the first nine months of any year.

Dr. Engstrom said the advances in RCA's consumer and industrial sales through 1962 and 1963 have more than compensated for the levelling off of Government contracts. While consumer and industrial products accounted for 38% of RCA's business in 1961, they are expected to rise to 44% this year. At the same time, Government business has dipped from 38% of the 1961 volume to an estimated 32% this year.

Dr. Engstrom noted that "RCA has made basic contributions to the defense and space programs, and we expect to maintain a leadership position in these vital areas of electronics. Moreover, with the new emphasis given by the Dept. of Defense to fixed prices and incentive types of contracts, we look forward to increasing the ratio of earnings to sales in our Government work. Nevertheless, we do not consider ourselves to be dependent primarily upon defense business. We are, rather, a broadly based enterprise whose capabilities include a competence in significant areas of defense.

Three principal factors accounted for the sharp rise in RCA's profitability, according to Dr. Engstrom.

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'ONE OF A KIND' CBS SUN. SERIES

CBS-TV, beginning Jan. 12, will start a new Sunday afternoon pub-affairs series, titled "One of A Kind." The 12 hourlong telecasts, slated from 4 to 5 p.m., will utilize unusual production techniques and range over a wide spectrum of subjects.

Among the broadcasts will be a "Bird's-Eye View," taking in familiar American landmarks and the rapidly changing face of America from the vantage point of a helicopter. Another is "Inspiration," for which a painter, a sculptor and a composer have been commissioned to create works of art in their individual media from the same subject, N.Y.'s bridges. "Through Different Eyes" will explore the city of Dublin, through the viewpoints of three residents. Other projects deal with the arts, poetry and science.

NBC Eyes Disney 'Crockett' Series

Hollywood, Oct. 29.

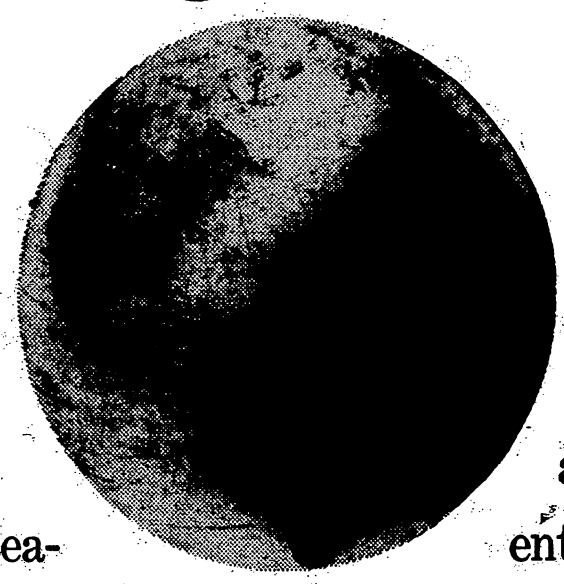
NBC-TV has overtured Walt Disney regarding his producing a vidpix series based on Davy Crockett, for the 1964-65 season. If Disney agrees to undertake such a venture, such a series would most likely star Fess Parker, who starred in five Crockett telefilms which Disney produced seven years ago as part of his "Disneyland" series.

At that time, Disney's series was on ABC-TV. He has since exited that network, and moved to NBC-TV, where his hourlong show is a Sunday night fixture.

NBC-TV's interest in a Crockett series was aroused by the showings of three of the original Crockett telefilms, rerun on NBC-TV early this season. Retreads beat hefty opposition, and their showing impressed the network so much they approached Disney about the new series.

Talks have already been held with Parker's reps anent the project.

Theatre in the Round



"Bonanza" is as big in Tokyo as it is here. "Amahl and the Night Visitors" has been shown for four consecutive seasons in Denmark. And "Dr. Kildare" is—if you'll pardon the expression—killing the people in Manila.

These are just a few of the NBC Television Network programs being enjoyed and admired all over the globe. It is a globe which radio and television have transformed into a giant theatre-in-the-round, with audiences of hundreds of millions the world over.

These attractions—embracing public affairs, drama, comedy, adventure and opera—are giving the world's viewers a closer look at American life, history, entertainment and culture than they've ever had before.

This overseas program—in which NBC International plays so large a role—is a natural outgrowth of a broadcasting company whose horizons, both here and abroad, have never been limited.

■ NBC is, for example, the acknowledged leader in the field of electronic journalism—with coverage that ranges from the expanded "Huntley Brinkley Report" to the fascinating exploration of ancient Greece's Golden Age.

■ The NBC Television Network, with the most diversified schedule in broadcasting, is unmatched in its record for developing young performers—like "Dr. Kildare's" Richard Chamberlain—and in introducing such innovations as the drama-repertory principle of the weekly "Richard Boone Show."

■ NBC Radio, boasting such unique attractions as the dynamic "Monitor," has more sponsored time than any other radio network.

■ NBC's owned television and radio stations have earned an unparalleled reputation for distinguished achievement in the field of community service.

The *universal* appeal of NBC programming is, we think, happily underscored by its hundreds of millions of viewers and listeners overseas.

But no statistics can tell the whole story of this broadcasting company's worldwide popularity and impact. More revealing, perhaps, is the repeated observation of travelers abroad that, wherever they go, the people look upon NBC as the second most familiar set of letters to come out of America.

The first? USA, of course.

THIS IS NBC

...serving 410,000,000 people all over the world

WLS' Healthy No. 2 Chi Status & It Traces to 'Beaudin Vitamins'

By LES BROWN

Chicago, Oct. 29.

With television it's usually the hot network that carries a local station to rating glory, but with radio it tends to be just the other way around. WLS was a 50,000-watt weakling in the spring of 1960 when Ralph Beaudin came in to steward it, and parent ABC Radio was able to pull no more weight in the market than the station did. But after three and a half years on those Beaudin vitamins, WLS has grown to a strapping No. 2 standing here, and the network has suddenly sprouted muscles where it's never previously had them on the Chicago airwaves.

The before-after status of two established ABC programs dramatically illustrates the metamorphosis in stature of both the station and the network here during the Beaudin years. The Pulse pocketpiece for January 1960, representing the period just preceding Beaudin's arrival from Pittsburgh, showed Don McNeill's "Breakfast Club" averaging a pale 4 share of audience in the 9 a.m. hour and Edward P. Morgan's early evening newscast a mild 5 share.

With both programs essentially unchanged during the interval, the June '63 Pulse for the Chicago metro area draws an astonishingly different picture. "Breakfast Club" is pulling a 13 share, running second in the period now to WIND's Howard Miller; and Morgan notches a 23 share for first place at 7 p.m. where he leads off an hourlong news block. That's an audience gain in those two network time periods of more than 200% and 350%, respectively.

To Beaudin it stands as vivid proof of something immediately important to the station, namely that WLS has not achieved its second position in the market by teenagers alone, for the two shows cited are hardly the kind that attracts adolescents. The competing stations, says Beaudin, have done a good job of perpetuating the myth that WLS gets its high ratings from teenagers alone because of its concentration on the current pop tunes and because it literally "owns" the high school crowd during television's prime time. Even the managers of other radio stations here have been

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Wall-to-Wall Wolper

Pittsburgh, Oct. 29.

Six David L. Wolper specials will be given a wall-to-wall promotion treatment when the documentaries begin with "The Yanks Are Coming," on Veteran's Day, Nov 11, on WATE. The two sponsors, Pittsburgh National Bank and Liberty Mutual Insurance, will join with the station in a kick-off luncheon for the press on Thurs. (31).

The other five documentaries are "Dec. 7: The Day of Infamy," "Ten Seconds That Shook the World," "The American Woman in the 20th Century," "The Rise and Fall of American Communism" and "Berlin: Kaiser to Khrushchev." Each will be backed by a solid newspaper direct mail and billboard campaign along with station time. After each film is run it will be offered in the area for private showings to schools and private groups.

Hub WNAC Bally On Yak Format

Boston, Oct. 29.

In one of the biggest radio campaigns ever to hit the city, WNAC radio is promoting its new daylong talk programming with an ad campaign running from newspapers to billboards to subways, direct mail, phone calls, parking lots and even supermarkets.

Emphasizing new slogan, "WNAC Radio—the station that has everyone talking," the 50,000-watt station put its top brass, William M. McCormick, prexy and general manager; Al Korn, advertising director; to work with its ad agency, Arnold & Co., to create an intensive radio promo.

They've set up 124 newspaper ads, including full pages, totalling 12,000 lines to run in Boston Herald-Traveler and Boston Globe. Headlines taken from actual discussions on WNAC programs will be used to point up range of topics covered. "How to ask for a raise," "Marriage, then Motherhood," are typical captions to direct readers' attention to another slogan "Grown Up WNAC Radio."

McCormick explains the new all day talkathon bit as "filling a need." He said, "extensive research into the public's attitude toward Boston radio indicated the need for conversation. The listener has need and desire for more than background music. Our talk is directed, not to specific groups, but rather to the community at large. By supplying useful and interesting information we are filling the void for the vast audience that demands and expects more of radio today."

Capital Cities In 41% Net Increase

Albany, Oct. 29.

Capital Cities Broadcasting Corp., which operates in five cities and includes ownership of WTEN-TV and WROW, Albany, reported (23) a net profit for the first nine months of 1963 that was 41% higher than the figure for the same period in 1962.

President Frank M. Smith revealed the company netted $1,321,796, as of Sept. 30. At the same time last year, profits were computed at $939,197. This year's total is double that for the first nine months of 1961, Smith pointed out.

Net broadcasting income topped $12,000,000; broadcasting profit was $4,675,217, before depreciation, interest and financing, taxes and other expenses.

Capital Cities also owns radio and television stations in Buffalo and Providence; a video outlet in Durham, N.C., and WPAT radio station in Paterson, N.J. (serving New York metropolitan area).

From KOAT to Frock

Albuquerque, Oct. 29.

A former staff announcer and engineer at KOAT-TV in Albuquerque has resigned his post to enter the ministry.

John W. Penn, who was with the ABC affiliate here for about four years, has enrolled as a junior in the Seabury-Western Episcopal Theological Seminary in Evanston, Ill. Course is three years.

Penn and his wife have three children.

Moore, Jean Hendrix In New WSB-TV Slots

Atlanta, Oct. 29.

Ray Moore, WSB-TV's news director, and Jean Hendrix, assistant to WSB-TV general manager, have been named to new program positions. Don Elliot Heald, manager of station, oldest tv operation in Southland, has named Moore to a new post as local program director for station and will be in charge of all local programming and responsible for community relations activities. He will continue as news director, a position he has held since 1958. Moore has been with WSB Radio (oldest in Dixie) and WSB-TV, both National Broadcasting Co. Affiliates, since 1958.

Miss Hendrix has been appointed program coordinator of WSB-TV and the Cox television stations. She will be in charge of all film programming, network scheduling and special program promotions for WSB-TV and will act as film and special programming consultant for Cox chain of tv stations. Miss Hendrix joined WSB Radio in 1946 and moved into tv in September, 1948, when WSB-TV hit the airwaves.

WNYC 'Moonlighting' Gets New Go-Round

Washington, Oct. 29.

WNYC radio's application for pre-sunrise operations in New York will get another spin in the FCC mill.

The full Commission remanded the case to a Hearing Examiner where it originally began in 1957.

The Gotham municipal station got a Hearing Examiner's okay then for special service authorization but the full Commission deferred action until the clear channel issue was settled.

WNYC operated on 830 kc which is also used by WCCO, Mineapolis, a clear channel, unlimited time station.

Also routed back to a Hearing Examiner was the application of WOI, Ames, Iowa, which is operated by Iowa State A & M College. WOI operates on 640 kc which is dominated by KFI, Los Angeles.

Watters' Parttime CBS Status in Cincy As WCPO Gets Zingup

Cincinnati, Oct. 29.

Executive changes put into effect last week at WCPO-AM and FM stations by Mortimer C. Watters, general manager and a v.p. of Scripps-Howard Broadcasting, are forerunners of an advance in local programming.

Effective Nov. 9, Watters said, WCPO will change to partial affiliation with CBS Radio, dropping all of the web's programs except from 6:45 to 7:45 p.m., including Lowell Thomas, Phil Rizzuto and World Wide Sports.

Newcomers in major appointments are Bob Keith, former program director of WFUN, Miami, for the same capacity at WCPO-AM, and William Minshall, former general manager of WGGG, Gainsville, Fla., as sales manager of WCPO-AM and FM, a new position.

Robert Gordon, who headed WCPO radio and tv sales forces, is now sales manager of WCPO-TV and general manager of WCPO stations.

Bill Dawes, vet announcer and recently appointed director of community relations for WCPO radio and tv, now heads the FM station, which will have it own programming from 6 a.m. to 6 p.m., and then resume joint broadcasting with the AM outlet, effective Nov. 9.

CBS is negotiating with another Cincy radio station to pick up its remaining radio programs, Watters said.

The changes have no bearing on the WCPO-TV and CBS-TV linking.

EMBASSY'S STRONG SALE ON 'HERCULES'

Shortly after announcing the availability of 13 new Hercules-type features for tv, Embassy Pictures has sold 53 markets.

Under the umbrella-title of "The Sons of Hercules," Embassy is offering the pictures, all in color, as 26 edited hours in addition to the regular feature-length presentation. Top markets locking up the new Embassy series, which is deliverable after Jan. 1, 1964, include: WOR-TV, N.Y.; WNBQ, Chicago; KGO, San Francisco; KHJ, Los Angeles; KTVT, Dallas; WXYZ, Detroit; WTIC, Hartford; WFLA, Tampa; WKBW, Buffalo; KLZ, Denver; WDAF, Kansas City; WWL, New Orleans; WTTV, Indianapolis; WKRC, Cincinnati; WITI, Milwaukee.

In conjunction with sales, Embassy is merchandising a "Jr. Strong Man Exercise Kit."

Giese Helms WOSU-TV

Columbus, Oct 29.

Raymond C. Giese has been named general manager of WOSU-TV, educational outlet of Ohio State Univ. here. He succeeds Raymond J. Stanley, who resigned to become director of the Educational Television Facilities Program with the U.S. Office of Education in the Department of Health, Education and Welfare in Washington D.C.

Giese is a veteran of educational radio and television.

Texas as Educ'l TV Trailblazer; All Started in Houston Classroom

Houston, Oct. 29.

The needs and shortcomings of higher education in Texas have been so resoundingly publicized it may come as a surprise to many that Texas is the pioneer in the field of higher education for the future.

The U. of Houston 10 years ago became the first institution of higher learning to adapt techniques of television to the classroom.

It was so successful that the tv classroom is now used by other schools throughout the nation, and last spring 3,700 university students here were getting their credits for hours seated before the television screen.

In central Texas, 11 colleges and universities are linked in what is known as the Texas Educational Microwave Project (TEMP).

This television network became the nation's first system of closed circuit classroom instruction. Nobody could estimate what it would cost in advance because no such system had ever been constructed. The microwave installation, as designed and built from scratch by Collins Radio, bears the serial No. 1.

The system has its headquarters at the U. of Texas and is connected with two other Austin schools, St. Edwards and Huston-Tillotson and five in San Antonio, St. Mary's Trinity, Our Lady of the Lake, Incarnate Word and San Antonio College.

It reaches north to Southwestern U. in Georgetown and connects between San Antonio and Austin with Texas Lutheran and Seguin and Southwest Texas State College in San Marcos.

Planning for the TEMP system began in 1957 and full operation started Sept. 18, 1961.

TEMP so far has provided instruction for credit of 11,725 students in the 11 institutions.

Using the figure of $10 per credit hour, which at present is the accepted cost of a basic course in institutions of higher education, and using an average of two credit hours per student, this would indicate TEMP has had, so far, an instruction value of $234,500.

Since this is $418 more than the original installation cost of the physical system, it can be seen the original outlay has been amortized. However, operationaly costs since the pilot plant was begun three years ago have been $426,823.

Gradually this gap is expected to close by 1966, when 29,312 students are expected to be receiving education over TEMP, the costs are expected to be $546,823 and instructional value, $586,240.

But economies in spreading education are not the sole aim of TEMP. Its backers claim that it improves education.

Through TEMP, an electronics campus has been created and the faculty resources of all 11 participating schools are shared.

Classes using TEMP usually have two televised lectures and one live lecture each week. In this way, teachers are freed for other

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NEW 7 ARTS BUNDLE OF 20TH FEATURES

A new group of 42 features out of the 20th Century-Fox library is being put into tv distribution this week by Seven Arts as Vol. 8 in its "Films of the '50" series. Package includes such titles as "The Remarkable Mr. Pennypacker," "Woman Obsessed," "Three Came Home," "The Lieutenant Wore Skirts" and "That Wonderful Urge."

Seven Arts, meantime, registered 10 additional sales on the tv documentary, "Churchill, The Man," bringing the total to 33. Latest stations buying this half-hour include KMJ-TV, Fresno; KOGO-TV, San Diego; KREM-TV, Spokane; WKYT-TV, Lexington; KID-TV, Idaho Falls; KLAS-TV, Las Vegas; KVIQ-TV, Eureka, Cal.; KBOI-TV, Boise; KAUZ-TV, Wichita Falls; and the Doe Anderson Advertising Agency, Louisville, Ky.

Big Stars Shun Syndie Careers

One category of network programming which at this point in time seems unlikely ever to hit the domestic syndication circuit is the star-variety showcases, currently riding the networks in such numbers, especially on CBS-TV.

Such shows as Danny Kaye and Garry Moore are sold abroad. Domestic syndication, however, is another story. Big name guestars, for one, make it uneconomically feasible for most of the star-variety showcases to win a domestic syndication ride. The stars, themselves, many of them, prefer not to get into syndication, fearful of overexposure. Rerun rights under AFTRA rules are much more complicated for the most part, compared to Hollywood talent guilds.

CBS-TV, which has a longterm deal with Jackie Gleason, does have syndication rights to the current Gleason show. The rights, though, may be academic, when the costs of syndicating such an entry are considered.

Jorgensen Nixed On 300G Libel Suit Review

Columbus, Oct. 22.

Ohio Supreme Court refused William C. Jorgensen, Cleveland tv newscaster, formerly of Columbus, a review of his $300,000 libel suit in which he was denied any damages. A jury in Franklin County Common Pleas Court decided in favor of Bert Charles, manager of WVKO radio here, in the suit Jorgensen brought against him. Court of Appeals affirmed the lower court.

Jorgensen, formerly of WTVN-TV, accused Charles of libeling him in a broadcast by Charles answering a broadcast by Jorgensen concerning a hypothetical, powerful family in a Midwest city.

WLW Cages Cage Coin In Cincy Radio Switch

Cincinnati, Oct. 29.

Broadcast schedule of the Cincinnati Royals for the National Basketball Association season will be by WLW with Hudepohl Beer as sole tagger for the fourth year. It is a switch from WKRC.

Ed Kennedy, the brewery's sports voice, will do the play by play. He filled the chore in recent seasons and also miked Cincy Reds baseball on WLW television for Hudepohl.

MCA TV Sales

Roster of new sales were registered by MCA TV's off-network hour entries.

"Thriller" was sold to KAIT, Jonesboro; WNBE, New Bern, N.C.; "Frontier Circus" to WCNY, Watertown-Carthage; KRON, San Francisco; "Cimarron City" to WCNY, Watertown-Carthage; among others.

WGN-TV's Bundle Of 50 Features

Chicago, Oct. 29.

WGN-TV, the indie which is battling WBBM-TV for feature film honors in this market at 10:15 p.m., last week armed itself with two new packages of post-1960 titles, each distinctly different from the other. In all, the station purchased 50 new features.

One group contains 26 spear-and-sandal epics, all in color, with such titles as "Caesar the Conqueror," "Last of the Vikings," "Samson," "Seventh Sword," "Queen of the Nile," and "Fall of Rome." This is the Medallion Specta-Color group that has run a good track record on WOR-TV, New York.

The other is a package of art features, purchased from Walter Reade-Sterling, containing such films as "David & Lisa," "Oliver Twist," "Taste of Honey," "My Uncle," "Silent Enemy," "Waltz of the Toreadors" and "Loneliness of the Long Distance Runner."

TV'S BLOCKBUSTER CINEMATICS

Teachvee Station-In-the-Sky

Washington, Oct. 29.

Educational television may be going airborne.

FCC has asked for comments on a petition by a midwestern etv group to operate regularly a teach-vee station whose headquarters are in an airplane.

Midwest Program for Airborne Television Instruction Inc., has been transmitting educational program to six states via airplanes. The group now wants regular FCC authorization and is seeking Channels 72,74,76,78,80 and 82 for the program.

The association now broadcasts to 1,125 schools in Indiana, Ohio, Kentucky, Illinois, Michigan and Wisconsin.

The program was started by Purdue Univ. and was later assumed by MPATI. It has been financed through $14,700,000 of Ford Foundation grants.

Although not sounding beside itself with enthusiasm for the plan, Commission did request additional comments on the possibility of airborne etv on a nationwide basis.

Drastic Curtailment of British Vidfilm Prod. Feared (Maybe 50%)

London, Oct. 29.

Political maneuvers on either side of the Atlantic may lead to a drastic curtailment in the volume of British vidpic production. In some quarters it is feared that telefilming might even grind to a half—at least for nine or 12 months.

On the British side, the major programming companies have consistently warned the authorities that the imposition of the $50,000,000 a year tax on tv advertising could jeojardize the local vidfilm industry, and significantly, no new projects have been launched during the last few months.

Across the Atlantic there is maneuvering in New York and Washington to ease the British tv quota, which restricts imports to a maximum of 14%, or one hour a day on each of the networks. It is being suggested here that pressure is being exerted to restrict, or even cease, all production involving American interests, until the quota is amended and the Yank telefilmeries are given a bigger share of the domestic U.K. market.

It has been reported, for example, that direct and indirect overtures have been made to win the support of the British unions to an easing of the quota, with the warning that unless such support is forthcoming, there is little chance of further series being undertaken in the immediate future. That pressure on the unions comes at a time when feature film production is in the doldrums, and substantial unemployment among technicians and craft grades is likely to be intensified by further redundancy in the major studios.

The intensive political conniving, both in London and Washington, has hit the telefilm business at a time when it had adjusted its

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Storer 3d Qtr. Profit $1,067,172

Miami, Oct. 29.

Storer Broadcasting Corp.'s profit, after taxes, for the third quarter ending Sept. 30 was $1,067,172, a 21% increase over the same period last year. Profit equaled 54.4c. per share, compared to 36.1c. per share for the same period last year.

Net profit, after taxes, for the first nine months of this year was $3,998,826, or $1.82 per share, compared to $4,499,918, or $1.85 per share, for the 1962 period. The 1963 figures included a non-recurring loss of $256,247 from the company's disposal of the Miami Beach Daily Sun last June, while the 1962 earnings included a non-recurring gain of $911,492 arising from the sale of WWVA, Wheeling, W.Va., in January, 1962.

Report noted that the company has reduced its outstanding shares by buying 439,700 shares of its Class B common stock from George B. Storer, chairman of the board and chief exec officer, for $28.50 per share.

Bernstein to Triangle

Bob Bernstein, ex-Westinghouse public relations director and more recently with the Softness Group, has joined Triangle stations as p.r. chief. It's a new post with the radio-tv division of Triangle Publications, a Philadelphia - based company.

Bernstein will work out of New York assisted by Carol Parrott, also formerly with the Westinghouse chain.

TV Tryout On Houston KHOU's For New Legiter

Houston, Oct. 29.

KHOU-TV, the Corinthian outlet here, is innovating a Broadway tryout via tv when it presents the John Hess comedy, "The Better Moustrap," in a two-hour prime-time showcase in late November. Hess, with numerous tv writing credits in his background, believes that the tv exposure and subsequent reviews will enhance his ability to finance the show on Broadway.

Agent Ashley-Steiner worked out the deal with KHOU's Cal Jones who sought the play for "Houston Television Theatre," a four-time-a-year project of the station emceed by Jan De Hartog, playwright in residence at the U. of Houston. The series in the past has depended on public domain and locally written scripts. Corinthian execs believe that the concept of a Broadway tryout on tv represents a breakthrough in the acquisition of quality material on a local level.

Charles Krohn and Tonie Browning, from Houston's Alley Theatre and Theater Inc., star in "The Better Mousetrap." Rod Browning is director.

'UA SHOWCASE' INTO 125 MARKETS

"United Artists Showcase for the 60's" feature package has been sold in an additional 25 markets, bringing total sales for the package to 125 markets.

The 25 station buys include: WDAU, Scranton, Pa.; KMSP, Minneapolis; CKLW, Detroit; KCMT, Alexandria, Minn.; WTOC, Savannah; WBIR, Knoxville; KCRA, Sacramento; WTOP, Washington; and KFDA, Amarillo.

UA-TV exec v.p. Erwin Ezzes reported that with the sale of the "Showcase for the 60's" in 125 markets, UA-TV is preparing a new group of features for syndication. Ezzes says the new package will be made up largely of post-'57 features and will be ready for syndication in about two weeks.

TOP BUDGETERS BEING SPRUNG

Features-to-tv biz, which has gone through many phases, now is entering the era of the blockbusters. Gate to the era already have been opened by the post-'48's, but from here on in, the gates will be opened still further, as more recent pix product, representing the big budgeters of more recent years, find their way to the home screens.

By and large, the pool of fresh pix which is due to be fed to tv, represents those features made when Hollywood, in order to combat tv, went in for the big budgeters. The pix heading for tv were made when major studios were revamping their production schedule to cash in on a more selective theatrical audience, when quality and money were poured into the pix projects. It was a time when the assembly line "B" pix were held down in numbers.

What has happened to the motion picture industry—and the consequent result on the pix fare in this age of tv—now will be inherited by the home screen. The fewer releases, the accent on quality and big budgets, the great number of adult themed features characterize today's features-to-tv biz. The era of the blockbuster in theatres now has become the era of the blockbusters on tv screens.

The alteration in the product pool also has caused major alterations in releasing patterns. For the most part now, all the majors are involved in tv distribution of their own pix. The packages offered to tv are composed of a relatively small number. Prices secured for pix-to-tv are higher, the increase dependent on the particular market and the competitive situation prevailing.

That's the market-by-market situation prevailing in the features-to-tv biz. On the network level, NBC-TV, which once looked with distaste on any network telecasting pix, now is booked two nights weekly with a series of pix from 20th-Fox and Metro. While ABC-TV this season has remained aloof from telecasting cinematics, and CBS-TV's only network venture in cinematics is the yearly holiday telecast of "Wizard of Oz," possibility of one or both of the networks turning to cinematics as a possibility to bail out a weak rating night isn't ruled out at this juncture.

On another front, it's known that one major distributor has approached some interested advertisers with the project of networking a few blockbusters over the course of a season. Feeling is that if the advertiser is booked, the network clearances can be secured.

In this era of blockbusters, comparative short supply, and higher prices, there has been no significant decrease in the number of feature slots around the country. Stations, for the most part, are retaining their pix programming, using the new releases to brighten up their vaultees and renegotiating for the better post-'48's.

Seven Arts Associated, out with a new group of pix, plans to package its recently acquired Universal post-'48's and 20th-Fox post-'48s in small groups of about 40 titles,

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TV's 10,427 Features

There are 10,427 features in current release for tv, according to the fall-winter issue of the TV Feature Film Source Book, recently published by Broadcast Information Bureau.

Of the 10,427 features available to tv, 2,997 are post-'48's and many are as new as the last three years. Some 1,205 pix were available in color. Of the 533 titles released in the past year, 416 fare post-'48 titles, with 307 being U.S. product, 157 being British and 69 being Italian, French or German, according to BIB.

Gene Autry Co.'s $12,000,000 KTLA Buy In L. A.'s Top TV Transaction

Hollywood, Oct. 29.

KTLA, Paramount Pictures' sole television station which was built at a cost of $800,000, has been sold to Gene Autry's Golden West Broadcasting Co. for $12,000,000. It's the biggest tv transaction thus far in the L.A. market, exceeding by $2,000,000 the $10,000,000 paid by Metromedia for KTTV, which was formerly owned by the Los Angeles Times.

Autry's Golden West company already owns KMPC radio station in the L.A. market, along with AM stations in San Francisco, Portland, Ore., and Seattle. In addition, Autry personally is involved in ownership of tv stations in Phoenix and Tucson.

Sale of KTLA came as something of a surprise, with considerable conjecture as to why Par would want to unload its sole station property. Under the Stretch Adler management, it has established its own unique niche among the indie tv stations. On the other hand, $12,000,000 is figured a lot of loot for a lone indie, especially considering that it only cost Par, in addition to the original $800,000, less than $2,000,000 additional investment in the intervening years. Transaction does not include the real estate, which means Par will pick up an additional $300,000 through rental of studio facilities.

It's expected that the Adler-managed staff will continue to operate as is. Howard Stark, broker, negotiated the deal.

MCA-TV Shuns TFE-'64

MCA-TV, one of the largest syndicators, again has elected to stay out of the Television Film Exhibit, which for the second year will be held in conjunction with the annual National Assn. of Broadcasters convention.

TFE-'64, scheduled for Chicago, April 5 through April 8, coinciding with the NAB meet there, again will draw its support from the other syndicators, however. MCA-TV has a traditional conservative policy, staying out of newly-formed organizations.

8 Jo Stafford Specials To Fels In Regional Buy

Fels & Co., in a major regional buy, has inked for the eight Jo Stafford specials, putting the potential of $100,000 for each of the specials closer to realization by distributor Independent Television Corp.

Fels, via S. E. Zubrow, in a 24-market spread, inked for such cities as N.Y., Chicago, Philadelphia, Detroit, Boston, Pittsburgh, St. Louis and other major markets. Regional sales on the Stafford specials now encompass 61 markets comprising more than 93% of all tv homes, according to ITC's exec v.p. Abe Mandell. Other major regionals are Foremost Dairies and Ohio Bell. One of the Stafford specials was aired this summer on CBS-TV, with Procter & Gamble picking up the tab.

A rundown of sold markets shows a complete sellout of the top 15 and 24 out of the top 30. Mandell, feeling no pain, says the success of the Stafford specials "is proof positive that regional sales can be made with first-run programming of top network quality. The days when anything goes in syndiction are a thing of the past. But for the producer who is willing to invest in talent and production values, the future looks more promising than ever for the need is greater than ever, and ITC will be taking full advantage of it."

Mandell estimated that before the Stafford specials have run their course in U.S. syndication, they will gross about $100,000 per hour segment.

ELDON'S 41-MARKET TRIANGLE PACKAGE

Triangle Program Sales wrapped up its largest sale to date in a deal with Eldon Industries which bought the Triangle auto racing package in 41 tv markets. Buy includes six Triangle outlets.

Series of half-hour color shows, which will start next spring, are built around the annual motor racing classics. Eldon, a toy manufacturer, made the buy through its agency, Klau - Van Pieterson-Dunlap.

Reed's Far East O.O.

Official Films prexy Seymour Reed has left for a special sales and goodwill tour of the Far East, stopping off in Hollywood for Coast production confabs prior to the tour.

The three-week jaunt will take Reed to Japan, Hong Kong and Hawaii. Reed plans stops in Los Angeles, both en route and on the return trip from the Orient, for a series of meetings geared to formulate '64 production plans.

MGM Syndie Sales In Sharp Upswing

MGM-TV's total sales volume in syndication this year is currently running far ahead of 1962's record, according to Richard A. Harper, the company's director of worldwide syndicated sales. Along with the growth of the domestic market, Harper noted a steady increase in foreign operations.

MGM-TV has made sales on two of this season's network entries, "Mr. Novak" and "Harry's Girls," to Mexico, Canada, Australia, Uruguay and Peru. "Mr. Novak," "The Lieutenants" and "Travels of Jaimie McPheeters" have been sold in Brazil. New deals on 135 MGM cartoons were signed in Brazil and Peru.

"Father of the Bride" was sold to Rediffusion Ltd. in Hong Kong while "The Islanders" were bought by TWW in Great Britain.

On the domestic side, MGM sold 135 cartoons to KTTV, Los Angeles. A package of post-1948 features was bought by the Holchak Advertising Agency, Austin, Tex., for telecast over KTBC-TV there. WTVW, Evansville, Ind., bought "The Islanders," "Sam Benedict" and "Asphalt Jungle" series.

Westhampton Corp. Acquires Post-'60 Pix

Westhampton Film Corp. has acquired 15 post-'60 features for tv distribution from Parade Pictures, of California.

The pix, six in color, include the Japanese color feature, "I Bombed Pearl Harbor," the horror pic, "Trauma," starring John Conte; and "The Scavengers," starring Vince Edwards.

Henry S. White, v.p.-marketing, said that 11 of the 15 were made in the U.S. All of them were filmed by indie producers, distributing theatrically through Parade Pictures. White said three of the pix will be distributed theatrically next month, with their telecasting date delayed until Sept. 1, '64.

Westhampton named Ben Colman as sales manager. He was formerly eastern sales manager at Screen Gems. Company stated that it would also be active in financing new production in motion pictures and tv fields.

Tell me a story

Fill it with pirates and Indians and end it happily. Here, in much of its programming for children, television's ability to tell a story is demonstrated. It entertains. It informs.

TV Guide magazine also combines entertainment with information. And that makes it one of the most valuable advertising channels in American publishing.

Stated in a few words, TV Guide magazine is a commentary on things interested people see on television and want to know more about, which is just about everything. It treats the light parts lightly and speaks with authority about the more serious side of television. Its opinions are its own, for TV Guide magazine is anything but a house organ for television.

This is why it is such a valuable medium for your mass-market advertising. People, nearly 20 million each week, buy it to read. They read it, according to readership studies, from cover to cover. They read the advertisements. They respond to them. This has been proven time after time to the satisfaction of our growing list of advertisers.

You can reach this vast market for half the cost per thousand of any other mass weekly or biweekly, through TV Guide magazine.

We have a story to tell you—an important media story.

SOME FACTS AND FIGURES ABOUT OUR MAGAZINE

TV GUIDE magazine delivers a guaranteed circulation of 8½ million households. 19½ million primary readers. TV GUIDE reaches over five million young marrieds—more than any other magazine published. Compared with Look, Life and Post, TV GUIDE reaches the most home-owning families, families who own their own automobiles, and families with children. The median income of TV GUIDE households is $7503. TV GUIDE magazine offers two to three times more primary readers per advertising dollar than any other mass weekly or biweekly.

Source: Starch Consumer Magazine Report, 1963

TV GUIDE

America's Biggest Selling Weekly Magazine

Television Followup Comment

International Television Festival

After a bright getaway the previous weekend, WNDT, N.Y., brought the International Film Festival to a close last Saturday and Sunday night (26-27) with a dreary procession of programs. It was two unremitting nights of determinedly cultural shows imported from France, Poland, Italy, Germany, Finland and Mexico. Only pedants could have been impressed by this pretentiously arty material.

If this was the best or the most representative programming of the participating nations, then it's no wonder that U.S. shows like "Have Gun, Will Travel" or "The Untouchables" are popular abroad. For all their canned quality, the U.S. shows have more vitality and even reality than these foreign entries on last weekend's schedule.

Saturday night opened ominously with a surrealist French film memorial to the poet Robert Desnos. This half-hour was strictly for linguists, poetry specialists and psychoanalysts. Two films from Poland were relatively simple to understand. One was a behind-the-scenes look at Poland's Slask Song and Dance Festival with dialog in French and Polish, but at least it was in prose not poetry. The other was a routine documentary about the painter, Canaletto. The evening's climax was provided by an hour-and-a-quarter filmization by Italy's RAI of a performance of Beethoven's Ninth Symphony. Great music, but enough is enough. The last item showcased a folk ensemble from the United Arab Republic, a totally uninspired half-hour.

Sunday's offerings maintained the crawling pace. The leadoff German documentary, "Der Fremde Morning," was a hackneyed view of the world at dawn with such commentary, in English, about New York as follows: "8,000,000 knives cutting into the flesh in the slaughterhouse of paradise." Another film from Germany about the Sacco & Vanzetti case was the most interesting of the weekend, but it was an essentially superficial lookback at this case. A study of Greek music was a pleasing, if routine, entry. Two documentaries from Finland were of uneven quality, one being a stagey ballet-jazz piece and the other a slow-paced documentary about tar distilling. From Mexico, there was some tired musical numbers tied together into a half-hour variety stanza. *Herm.*

Conversation On 'The Deputy'

If WNBC's Sunday morning "Conversation on 'The Deputy'", moderated by Roger Tuttle, with producer-director Herman Shumlin and Jubilee mag staffer Peter White is a sample of the things to come, then Tuttle may be prophetic in his rhetorical summation, "What will your (Shumlin's) production of this controversial play achieve? Will it raise more anti-Semitism? More anti-Catholicism? More anti-Protestantism? More anti-German feeling?"

There was no conclusion on this issue because time ran out on both Shumlin and White who, as a Catholic author and critic, took issue with Rolf Hochhuth's controversial play. Despite Shumlin's documentation that many Catholics also looked askance at Pope Pius XII's silence during the Nazi genocide of the Jews and Hitler's oppression and excesses, there can be no doubt that most Catholics will resent the play. Fact that the 32-year-old German Protestant dramatist dedicated his play to two German Catholic priests is bound to be lost in the broader pitting of religioso attitudes. Nor will this mass group recognize or even care about any ideology or philosophy that Hochhuth, because of his very age, undoubtedly grew up in the Hitler Youth Movement; or that, perhaps, his purpose may be to shift some of the Nazi shame from the Third Reich to the portals of the Vatican.

Shumlin is a very positive and betimes persuasive proponent of the thesis that the truth must be brought out even if it emerges with anti-clerical overtones. He put it a bit stronger. It is likely that, as his February target for Broadway production nears, he may be even more outspoken. "The Deputy" ("Der Stellvertreter," in German) has become world advertised through multiple productions since its original staging in Berlin. But somehow the fact that it was done in Germany, Switzerland, the Scandinavian countries, and even concurrently in London, kept the irritating pros-and-cons from these shores.

The American techniques of widest communications, especially via our highly developed electronics systems, introduces an undoubtedly disturbing hark-back to Hitler's darkest years. Proponents of the play, such as Shumlin, insist light must be shed on it. None the less the religioso antagonisms which must follow makes one wonder if this isn't again the long arm of Hitlerism, albeit vicariously revived.

As a footnote, there has been intratrade comment from non-Jewish showmen along the lines, "I saw it in London (or Berlin) and it's a powerful play, and it should be done, but somehow I'd rather the impresario were a guy whose initials were Leland Hayward or Roger Stevens or Alfred de Liagre Jr. rather than Billy Rose or Herman Shumlin." The inference is "resultant irritations perhaps to the American Jewish community," and so expressed. Whether Rose dropped his option for that reason (Shumlin was to have directed it for him) or Shumlin evidences unusual courage, is for the future. As Sunday morning half-hour discussion between two mature and educated men, the prime emotion emerged that Peter White's religious persuasion is dominant in his antipathy to the play regardless of its dramaturgy or intent. Shumlin felt that the current Ecumenical Council's directive to ameliorate anti-Semitism by expunging time-malingering phrases, such as "perfidious Jew" (vis-a-vis the Crucifixion), could have been inspired by resultant world feeling anent "The Deputy." Moderator Tuttle still has unanswered his posers on new irritations on anti-Semitism, anti-Catholicism, anti-Germanism. *Abel.*

Danny Kaye Show

Danny Kaye, who can carry his own show solo if need be, put icing on his own cake Wednesday evening (23) on his hour long CBS-TV variety showcase. For guests Gene Kelly, Michele Lee and the youthful Clinger Sisters provided more than a fillip for this Coast-originated program.

Kelly, who once danced to a poem by Carl Sandburg, displayed his versatility anew by terping to Kaye's recipe for an Italian sauce. A Kelly-Kaye duet traced the former's career in song and reprised some of his hit tunes. It was a rewarding sequence that finaled with "Ballin' the Jack."

Among Miss Lee's brighter bits was her warbling of "I Could Write a Book." It was a lively arrangement of the Rodgers & Hart standard and she sold it with animation. The Clinger Sisters, four lasses from Utah, scored in a jazzy version of "Side by Side" in which the ubiquitous Kaye lent an imaginative assist.

Two sketches, presumably concocted by Kaye's battery of some seven writers, rounded out the session. One, which could be tagged "The Businessman's Lunch," was an amusing skit. Fashion show betwixt a business deal provided Kaye with lotsa doubletakes for lotsa viewer guffaws. Less successful was a bit in which Kaye portrayed the operator of a Viennese beauty salon. Slapstick piece was strongly reminiscent of Abbott & Costello.

Choreographer Tony Charmoli contribbed an exciting dance idea in which the camera picked up only the legs of the terpers. The routine's interpretation was up to the individual viewer. Briskly backing the entire layout was Paul Weston's orch and this expensive show again sparkled with its usual production gloss. *Gilb.*

Bob Hope Show

Bob Hope was long on guests for his second comedy special of the season, but the outing was short on laughs and imagination. The gags for the most part had that manufactured quality, and the skits seemed to ramble aimlessly without a real premise. Even the warmup monolog was sub par, largely because its topical subject matter had been overexposed. Hope got off some good lines on Madame Nhu and Valachi, but so have a lot of other comedians before him. He also got off one or two that were in questionable taste, reflecting on the nationality rather than the individual.

Of the two skits the first was easily the better, with Hope playing a Mafia leader trying to get himself locked up in Andy Griffith's country jailhouse. This lent itself to some funny pieces of business, but made few demands on Griffith's talents. It did, however, favor him with plugs for his own show on CBS-TV.

Second skit had Martha Raye playing a preposterous Vietnamese Dragon Lady and Hope her royal fiance, bald from the eyebrows to the back of the neck when he removed his hat. And that was about as comic as the skit ever got. Between sketches, the trio of Jane Russell, Connie Haines and Beryl Davis harmonized a pair of catchy religious numbers.

For a finale, Hope brought on three heroes of the Los Angeles Dodges—Don Drysdale, Sandy Koufax and Tommy Davis—trusting them with a byplay of gags. The were about as convincing with the funny lines as they are with the Gillette testimonials, proving it's still a long, long way from the sports field to the performing stage. *Les.*

Channing

The competition being what it is, "Channing" simply can't afford the kind of hackneyed and simple-minded teledrama that was aired last Wednesday (23). It was slightly reminiscent of those old animated cartoons in which the hero has a little devil perched on one shoulder whispering poisonous advice and a little angel on the other cooing words of caution. Naturally it's the angel who wins the struggle for the soul, and naturally the political candidate, realizing how corrupt he's become, has his confessional on the selfsame paid political telecast that was to have been used to crush the side of good.

William Shatner played a Channing alumnus running for states attorney who is about to be smeared for his theft of $850 from the college exchequer back in the days when he was a student. The good dean, Henry Jones, had covered up the theft at the time and given the lad another chance, and that's how he gets involved in the scandal. Had Shatner heeded Jones' advice and faced his public with an honest explanation of the incident, the whole drama could have been wrapped up in a 30 minute show. Instead, he allowed himself to be manipulated by his cynical and machiavellian campaign manager (Denver Pyle), and it all got quite messy in a trite sort of way.

Shatner performed rather woodenly and carried the political forensics into his love scenes with Maggie Pierce, the coed who follows him down the path of corruption. Gene Raymond made a believable character of Shatner's political opponent, but Pyle was a caricature of the ruthless angle-shooter, and that fault should probably be traced to James Yaffee's script. As for the "Channing" regulars, Jones was much too flippant for the circumstances and Jason Evers almost unsympathetic as a stuffy goody-goody. *Les.*

Ed Sullivan Show

There are approximately 7,000 acts in the roster of the Moscow Circus, which is sufficient to farm out a troupe to many major cities. Presently, one company is touring the United States under Morris Chalfen auspices. The layout which Ed Sullivan presented on his show Sunday (27) over CBS-TV was taped during a performance in London, and like many of its counterparts represents top accomplishments under the big top.

The acts in this particular show were superb. Each act was thoroughly accomplished in its specialty and showed excellent discipline.

It would have been desirable to see more of Karandash, the clown, who like Popov, seems to have a basis in reality. Karandash did a few excellent items showing characterization and comedic skill. He served as comedy relief between acts and deserved a long spot of his own.

Sullivan may have had some difficulty in the pronunciation of Russian names. Aside from the opening animal act headed by Vladimir Durov, and Karandash, Sullivan failed to give the identification of any of the other turns. It made for a sort of anonymity.

The Chinese equilibrists, the Simadov Troupe, were excellent head balancers. The understander equilibrated a colleague on a pole which was balanced on the bottom man's head. It's an unusual accomplishment. The Four Boubnovs provided excellent aerial work. The Gratschovi Troupe combined juggling and acro work, and the Kirickoukovi Group amazed with some highspeed acrobatics.

One of the top acts was the Kochenov Cossack Riders, who exhibited some wild riding, and there was the bear act which performed a multitude of tricks including a motor bike ride. In addition, the aerial ballet, the trampoline act, and Durov's handling of the elephant, rooster and assorted other animals including mice and doves proved entertaining. Latter turn, incidentally, may be the co-existence propaganda turn. It had mice, a cat, rooster and a fox on stage simultaneously and no fatalities. *Jose.*

CBS Reports

Well, the funeral documentary of "CBS Reports" has had its airing, and the nation stands firm in its wake.

There must be—or at least there should be — many embarrassing people who quaked at the mere prospect of such a documentary as "The Great American Funeral," telecast last Wednesday (16) evening, in the pre-Halloween season. The documentary, sight unseen, was denounced by Rep. James B. Utt, (Rep.-Cal.), for providing a forum for Jessica Mitford, author of "The American Way of Death." Congressman Utt, who comes from that colossal state with those colossal funerals, impugned Miss Mitford's Americanism. One of the funeral directors associations issued a nervous statement prior to the telecast that they wanted to see a screening of the hourlong telementary, a request which CBS declined to grant.

In this season of witches and ghosts, CBS brass stuck to reality. Looking into their crystal ball, exec producer Fred W. Friendly, producer David Lowe, reporter Robert Trout, and others in the CBS News unit must have asked themselves, "Who is not touched by death? There's an audience out there for such a show. Why not examine the economics of the death mill? Is or isn't it overcommercial?"

Putting down their crystal ball, the CBS News unit mounted their cameras and microphones and travelled far and wide, visiting cemeteries and memorial parks, talking to ministers and funeral directors and just plain people, even to Miss Mitford. When it was all over, they delivered in straightforward style the pros and cons of funerals as practiced in the U. S. It wasn't an eyeopener, just a reprise — and if some people look foolish in their fashions (and costs) for death, it's not the fault of alert tv devils, but the fashions, themselves, which can't bear exposure. *Horo.*

Bell Telephone Hour

The second "Bell Telephone Hour" of the season on NBC-TV last Tuesday (22) rang up a solid score in all departments. Exec producer Barry Wood and his aides; producer Burt Shevelove and director Sid Smith rate special praise for their savvy in putting together an all-encompassing musical variety show without losing points in any area, whether it be ballet, longhair or showtune.

The show caught is a case in point. Working with the legit-oriented Nannette Fabray as hostess, the program managed to give her a proper showcasing, especially in a medley that featured many of Jule Styne's Broadway score songs, as well as Gounod, Balanchine and Prokofiev.

Gounod came through importantly via a stirring reading of a portiton of his "Faust" by Lisa dela Casa and Nicolai Gedda and Cesare Siepi; Balanchine's choreography came off splendidly as Patricia Wilde and Nicholas Magallanes (and members of the N. Y. C. Ballet Co.) terped through his "Square Dance"; and Prokofiev did okay too with a lively interpretation of one of his flashy works by pianist Byron Janis.

Miss Fabry was a charming hostess throughout and helped make Bell's second musical party of the season a complete delight. *Gros.*

Richard Boone Show

The Richard Boone repertory unit looks better every week. Working with an unconventional and skillfully written teleplay by Dale Wasserman last Tuesday (22), the players gave sterling performances that brought the fantasy off credibly and with rare (for tv) dramatic impact. "The Stranger" may prove to be one of the more memorable offerings of the new anthology series.

It was an intriguing and intelligent playlet that threatened on a few occasions to fall apart, as too often fantasies will, but managed always to hold its perilous footing. Wasserman also ran the literary risk of making no secret of his theme, and it took real craftsmanship to let it come out explicitly for the mass audience without lecturing or moralizing. Buzz Kulik directed with understanding restraint.

Robert Blake was just about perfect as the youth of indeterminate age who is totally void of knowledge or wordly experience when he is "found" on the highway by four neurotic adults, played pointedly by Harry Morgan, Bethel Leslie, Lloyd Bochner and Laura Devon. Taking him into their lives to educate and raise him, the four find suddenly that the boy, in his innocence (and by virtue of it), brings out the hideousness in each of them, the arrogance, the self-hate, the loss of faith and the desire to possess and consume. To save themselves, they conspire to promote his suicide.

Boone himself played a small but consequential role, and a tricky one since technically he was the character with whom the audience had to identify. In the end, the lesson of the play was his to learn for he, like each of us, had destroyed the innocence of his own life and knew that he would appear grotesque to the young boy he once was. This was satisfying drama on both the thematic and plot levels, and television has had all too few such that are provocative and leave a lasting aftertaste. *Les.*

TV Blockbusters

Continued from page 31

maintaining an orderly release schedule. Same pattern of small groups of pix will be retained by Metro TV, Warner Bros. TV, United Television, et al.

MCA TV, incidentally, might be back in the features-to-tv biz in the not too distant future with fresh product. Under MCA TV's consent decree, brought on by its acquisition of Universal, MCA TV at an upset price had to sell U's backlog up to 1956. MCA TV, though, can elect to distribute Universal pix made after 1956. MCA TV, it will be recalled, distributed the Paramount pre-'48 library to tv.

Disposition of the Paramount post-'48 library, the only untapped post-'48 pix of the Hollywood majors, still is a mystery. There have been offers, but to date Paramount has rejected them, leading some in the trade to opinion that Paramount may elect to distribute its own pix via the acquisition of an active pix-to-tv distribution company.

San Antonio — San Antonio mayor Walter W. McAllister now does a daily five-minute program, "The Mayor's Report" on KITE at 6:20 p.m. Monday through Friday and repeated at 6:20 a.m. the following morning. The mayor reports in by telephone on his activities, plans, opinions and other matters for the live broadcast.

STREETS OF BUDAPEST
With Bob Ryan, others
Producer: Kenn Barry
Director: Jerry Wesley
Writer: Ryan
30 Mins.: Tues. 7:30 p.m.
MPLS. FEDL. SAVINGS & LOAN
KSTP-TV, Mpls.-St. Paul

From time to time the always on-its-toes NBC affiliated KSTP-TV comes through with its own tip-top live documentaries and on this occasion the subject matter was furnished by the tragic Hungarian revolt of 1956 and its consequences which shook the world. Like its predecessors, the show stacked up as worthy of network consideration, and justified its prime time preemption of the network's "Redeigo.."

There were a number of good reasons for producing "Streets of Budapest" at this particular time. One was that it's the revolt's seventh anniversary. Another was that staffer Bob Ryan, a keen student of foreign affairs, twice in recent years has visited Hungary to learn firsthand details of the country's courageous but losing fight for freedom and the lingering results.

In doing so, Ryan not only accumulated sufficient knowledge of the situation to present a vivid and illuminating account of what had happened and why, he also gathered many feet of exciting action film that had been taken during the revolt and which survivors handed over to him. The films showed among other things, actual battling in the streets and these, in themselves, would have been sufficient to make the show worthwhile.

The stories of three Hungarian escapees, in response to Ryan's questioning, also were calculated to stir interest. Ryan had located these escapees from in the Twin Cities, another 10-strike for the program. The trio faced the narrator-interviewer in a studio that fitted into the scheme of things.

As writer, narrator and interviewer Ryan acquitted himself in his usual fine fashion. His questions brought forth thought-provoking and informative replies from the escapees. He had convincing conclusions why no trust can be placed in Kruschev.

Credit also is deserved by producer Kenn Barry and director Jerry Wasley, old hands at their tasks which they always perform commendably. *Rees.*

LUNCHEON AT THE ONES
With Alice Weston, Buzz Aston, Win Fanning, Milton Berle, Joey Hetherton, Bill Burckett, Elliott Martin, Mario and his Merrymakers.
Producer: Miss Weston
Director: Mike Andrews
60 Mins.; Mon. - Fri. 1 p.m.
PARTICIPATING
WIIC-TV, Pittsburgh

Pitt's brighest afternoon local show is back with Alice Weston again holding sway over her usual lineup of talented guests. Milton Berle was on the show caught and Miss Weston let him dominate the proceedings and he was in top form as he clowned with everybody and then got serious with singer Bill Burckett on the perils of a show biz career. He handled words with critic Win Fanning over the fate of ABC's "Laughs for Sale" which neither liked. He got in plugs for his present Holiday House appearance and with Fanning discussed his coming stanzas on the Chrysler Theatre and "Mad, Mad, Mad, Mad World."

He even pulled a switch on the star-producer by interviewing her. Fanning had producer Elliott Marin of "Never Too Late" on with him and they discussed the play which Fanning endorsed. Joey Hetherton was on to plug the opening of "Twilight of Honor" at the Fulton. Mario and the Merrymakers did their usual top drawer job in providing the music. Buzz Aston is a perfect foil for Miss Weston and does a fine job in talking with the large studio audience who are watching the show and having their lunch. *Lit.*

MGM-TV's 'Solo'

MGM-TV is turning out a one-hour suspense drama, "Solo," in a pilot deal with NBC for the 1964-65 season. Robert Vaughn, currently appearing in the web's "Lieutenant" series, stars in "Solo."

Norman Felton will be exec producer of the show which will roll under his Arena Productions banner on the MGM-TV lot Nov. 11. Sam Rolfe wrote the pilot script and Don Medford will direct.

THE WORLD'S GIRLS
Producer-Writer: Arthur Holch
Directors: Holch, Warren Wallace, Nicholas Webster
60 Mins.; Fri. (25), 10 p.m.
PHILCO
ABC-TV (Color; film)
(BBDO)

"There is nothing like a dame" is generally a surefire show biz theorem for squaring the boxoffice or the Nielsens. Joseph E. Levine's Embassy Pictures has been having a windfall with the theatrical release of "Women of the World" and now ABC-TV's special projects division has worked over more or less the same idea in "The World's Girls" as the second in the series of four Philco shows devoted to interesting, if not critical, angles in the news.

And what could be more interesting than girls—all sorts of girls from all kinds of countries and especially beautiful girls at work, at play, in philosophical reflection and in bikinis. This stanza covered the subject in the round with film crews in eight countries contributing clips of white, brown, yellow and black women, some of whom were not only very beautiful, but talkative as well.

This documentary tried to formulate a point of view to tie all this picturesque material into some justifiable kind of package. The underlying idea seemed to be that modern women is caught in the dilemma of trying to remain feminine and maternal while struggling for self-realization in a world made by men. Fortunately, this theme was not pursued in a dogmatic straight line, but rather with numerous appealing divertissements of shapely girls who didn't seem to care much about the more cosmic problems.

There was one standout sequence showing the Playboy bunnies getting a pep talk from a bunny "mother." It was a brilliantly preposterous speech handled in deadpan style, which characterized this script generally. The most memorable comment was made by French actress Simone Signoret after listening to a nerve-grinding harangue by a contemporary American feminist: "Whew, that is too intelligent for me." But, as a rule, intelligence was only skin deep on this show while the beauty was profound. *Herm.*

QUEST
With Dave Broadfoot
Producer-Director: Daryl Duke
Writers: Broadfoot, Eric Nicol, others
30 Mins., Tues. 10:30 p.m.
CBC, from Toronto

Taped during two regular shows at Howie Bateman's Inquisition coffee house in Vancouver, this seg of CBC's weekly "Quest" was wholly devoted to native son Dave Broadfoot, the most consistently sharp Canadian comic, who comes over very well on tv. He was only kidding when he intro'd: "This is a special occasion—the 10th anniversary of my material" because he keeps it fresh and topical.

Ribbing of his fellow Canadians drew the biggest laughs, but he also went over with lines like "Some Americans are urging President Kennedy to invade Cuba again—but only in the interest of freedom, democracy and the United Fruit Co."

He did a brilliant impression of a hyperthyroid sports announcer and a dimwitted monosyllabic hockey player—who, it turned out, was deserting the game to run for Parliament. (A w.k. icer, Red Kelly, actually won a seat in the last election.)

It was generally sharp show, well-produced and with a comic who should be able to make it anywhere—as he's already done at a couple of clubs in London. *Gard.*

CHICAGO SCHOOLS IN CRISIS
(Special Report)
With Frank Reynolds, Hugh Hill, reporters; Supt. Benjamin Willis, others
Exec Producer: Con O'Dea
Producers: Reynolds, Hill
Director: Richy Victor
30 Mins., Tues. 10:30 p.m.
ALPO DOG FOOD
WBKB, Chicago (tape, film)

Where the trade is concerned, WBKB's news special last Tuesday (22) was less interesting for its content than for what it foretold of the station's chances in a three-way battle for news supremacy in Chicago. Frank Reynolds and Hugh Hill, a pair of thoroughly professional video journalists who had made names for themselves at WBBM-TV, have switched to WBKB

(Continued on page 42)

TWENTIETH CENTURY
(Keep It Cool)
With Walter Cronkite
Exec Producer: Burton Benjamin
Producer: Isaac Kleinerman
Director: Robert Sharpe
Writer: Jules Koslow
30 Mins., Sun., 6 p.m.
PRUDENTIAL
CBS-TV (Film)
(Reach, McClinton)

In the most affluent society in the world, the United States still has to master the blight of poverty, ignorance, prejudice and violence in its midst. In a technically proficient age, the "Twentieth Century" opened its seventh season with an episode, in which the drama of Chicago's violent streets was lost by the unintelligibility of sight and sound.

Title of Sunday's (27) CBS-TV episode was "Keep It Cool," the phrase used by Chicago YMCA field workers to describe the peace that they attempt to keep in violent, depressed areas. The half-hour opened with a meeting of the field workers as they discussed ways to meet varied problems. That, for the most part, was intelligible.

When the cameras went into the streets, though, the sights and sounds of the drama were delivered in a hit and miss way—the misses due to technical deficiencies. There was drama in the situation, dealing with a shooting, the play for revenge, and the final acceptance of the guilty boy that the only way out was to stop running and give himself up to the law. The stentorian voice of Walter Cronkite climaxed the episode with the narration that now that the boy has given himself up he will be rehabilitated, apparantly in a state institution.

Cronkite's epilogue may have supplied a happy ending to a technically uneven drama, but is that pat rehabilation bit wishful thinking, or is it true? How many kids trapped in a similar web, come out as they were, worse, or better after a rehabilitation stretch in an institution?

The program did document the courageout efforts of the social workers, in trying conditions. That their worthwhile efforts hardly match the extent and depth of the problem can be deduced from scanning the daily newspapers, or visits to blighted areas. *Horo.*

APRIL IN PARIS BALL
With Lisa Kirk, Jean Pierre Aumont, Lisa Minnelli, Peter Duchin, Frank Sinatra Jr., Maurice Chevalier
Producer: Al Wallace
Director: Dick Schneider
Writer: Hal Hackaday
60 Mins., Sun. 10 p.m.
BRISTOL-MYERS
NBC-TV, from N.Y. (Tape)
(Foote, Cone & Belding)

According to the newspaper reports on Saturday (26), the "April In Paris Ball" held at New York's Americana Hotel the previous night was a huge success, but the hour excerpt of the bash shown on NBC-TV Sunday (27) courtesy of Clairol gave no such indication. In fact, it came off as a dud and belied the frivolity that usually goes with a party that swills 250 magnums of champagne, 3,000 bottles of wine, 100 bottles of scotch and 50 bottles of rye.

The show took the wrong road in its attempt to bring high society's most elegant affair to the video peasants. Instead of concentrating on the celebs in party action, it turned out nothing more that a road company "Ed Sullivan Show" via an assortment of variety turns. There were some shots, of course, of the society shenanigans via the Twist and a fashion show, but none of the elegance of a ball that reportedly netted $250,000 for French-American charities came across. It was an hour's hodge-podge that did no one any good.

Lisa Kirk and Jean Pierre Aumont were hosts for the show and only their professional savvy helped get them through the awkward patter moments. Miss Kirk came through best when she stopped speaking of the affair's elegance and started singing. Aumont was okay, too, with a pleasant song turn dedicated to "La Femme." Also pleasing in familiar vaudeo turns were Frank Sinatra Jr., Peter Duchin and Liza Minnelli. Latter also appeared in a filmed in Paris sequence with Maurice Chevalier who did his usual charming treatment of "Thank Heaven For Little Girls."

There were reportedly 1,350 guests at the ball and the tv people needn't have been invited. *Gros.*

Foreign TV Reviews

RITORNA IL TENENTE SHERIDAN
(Lt. Sheridan Returns)
With Ubaldo Ley, Carlo Alighiero, Walter Maestosi, Gabriella Andreini, Mario Lombardini, Renato Lupi, Carlo Lombardi, Marcello Benini, Ferruccio de Cercea, Maria Pia Luzi, Giovanni Dietajuto, Franco Lumachi, Enrico Lumarcschi, Sabrina Loy, Mario Luciani, Daniele Tedeschi, Turi Ferro, Mario Ciechio, Luciano, Pigozzi, Jolanda Verdirosi, Flora Lillo.
Director: Mario Landi
Writers: M. Casacci, A. Cambricco, G. A. Rossi
65 Mins., Sun., 9:05 p.m.
RAI-TV, from Rome (tape)

Lt. Sheridan, popular fictional figure in a mystery series of some years ago, is back in a different format, but with the same lead, Ubaldo Lay, who made the previous series. Parlay should pay off with healthy weekend ratings for RAI-TV, if the quality of the first item holds throughout the skein.

Elaborately produced item, with a large cast of performers, had proper suspense and pace for a good listener response in telling its intricate tale. Sets (series is set in the U.S., as local taboos include tv exposure of crime and police operations in Italy) were apt, and acting generally was excellent in keeping with material and desired effects. *Hawk.*

DIXON OF DOCK GREEN
With Jack Warner, Richard Carpenter, John Rolfe, Jane Hylton, Barry Keegan, Natalie Kent, Arthur Rigby, John Hughes, Paul Elliott, Anne Ridler, Jan Miller, Anne Marnell, Peter Byrne, Jeanette Hutchinson, Geoffrey Adams, Maitland Moss
Producer: Ronald Marsh
Writer: Eric Paice
45 Mins., Sat., 6:35 p.m.
BBC-TV, from London

As cozy and high-minded as ever, this skein has come back for its ninth year, and the initialler was a suitably moral tale. Jack Warner ambled typically through it as the kindly cop on the beat, and other regulars were unchanged.

Plot concerned Betty Harris (Jane Hylton) and her husband Fred (Barry Keegan) who got involved in a fight with a door-to-door salesman, trying to trick them into buying encyclopaedias. Betty had taken on too many hire-purchase commitments, without Fred knowing. The situation was resolved, with familiar sentiment, by Fred being persuaded to increase his wife's housekeeping allowance, and the brash salesman being scared off prosecuting him for assault.

Placid glimpses of station life and Dixon eating his supper punctuated the development as usual, and the segment had all the ingredients from Eric Paice's script that have made it an addiction rather than an inspiration. Bright cameos came from guest thesps, Jane Hylton, Richard Carpenter, and the forceful Barry Keegan, and Ronald Marsh's production was homey. *Otta.*

YES, BUT SERIOUSLY . . .
With Tony Tanner, Barbara Young, Rex Robinson
Producer: Lennie Mayne
Writer: Ken Hoare
30 Mins., Wed., 6:35 p.m.
BBC-TV, from London

Nimble and flippant, this offbeat situation-comedy show made a welcome entertainment, but its air of sophisticated comment cried out for a late-evening slot rather than the bleak time it was allotted. Tony Tanner, the deft clown who replaced Anthony Newley in the London legit run of "Stop the World," and Barbara Young were a couple of movie scripters, dreaming up a vehicle for stars called Linda Id and Jack Ego.

This peg was used to parody an assortment of Hollywood conventions, from boy-meets-girl to

(Continued on page 40)

SUNDAY
With Frank Blair, host; Ray Scherer, Richard Schickel, Nancy Dickerson, Aline Saarinen, William K. Zinsser, Edwin Newman, Martin Bookspan, others
Producer: Craig Fisher
Associate Producers: John Lord, Bob Asman
60 Mins., Sun. 4 p.m.
PARTICIPATING
NBC-TV, from N. Y. and Washington

This new hour Sabbath afternoon program on NBC-TV is hardly going to replace the Sunday newspaper. Most likely it was never intended to. But within the framework in which it is set up and executed, this NBC News feature page look-see at what's happening in the world today, and specifically what's been happening in the past week, could have been a far more diverting program had it shown a little more imagination. In trying to be all things to all people, there was a resultant superficiality. (At least with a Sunday paper you can discard the sections that don't interest you. With tv, you just lose your audience).

Probably inspired by the network's "Sunday Times of the Air" full-hour showcase during the protracted N. Y. newspaper strike of some months back, this "Sunday" display (in essence it's a weekend variation of the longrunning "Today" show without striving for innovations or new creative thrusts), provides pictorial documentation and backgrounding in an effort to compensate for the fact that it lacks the authoritative scripting or verbalizing of the Jimmy Restons, et al, that distinguished the earlier Times collaboration.

"Sunday" has Frank Blair as host and he handled the assignment with his customary skill. It covered practically all aspects of a metropolitan Sunday paper, and even ventured into a nervous alluding to the upcoming Nielsens (we won't be in this one"). There was a once-over-lightly on the hot news; Ray Scherer and camera following the activities of Sen. Barry Goldwater; there was Nancy Dickerson's report on the drinking habits of the nation's capital; Aline Saarinen's guided tour of the Frank Lloyd Wright house outside Pittsburgh; there was an excellent exposition of the new movie smash "Tom Jones" by Bill Zinsser; an interview with Yogi Berra and a Martin Bookspan review of Benjamin Britten's symphonic "War Requiem." And a lot more.

But it proved a pallid and conventional filler when, as in the case of last Sunday's premiere, it was stacked up against such real life drama as that emenating from the Cleveland Muoicipal Stadium in the Giants-Browns pro grid fray. NBC and its affilates would have given their eye teeth (and thrown in a dozen "Sundays") for that one. *Rose.*

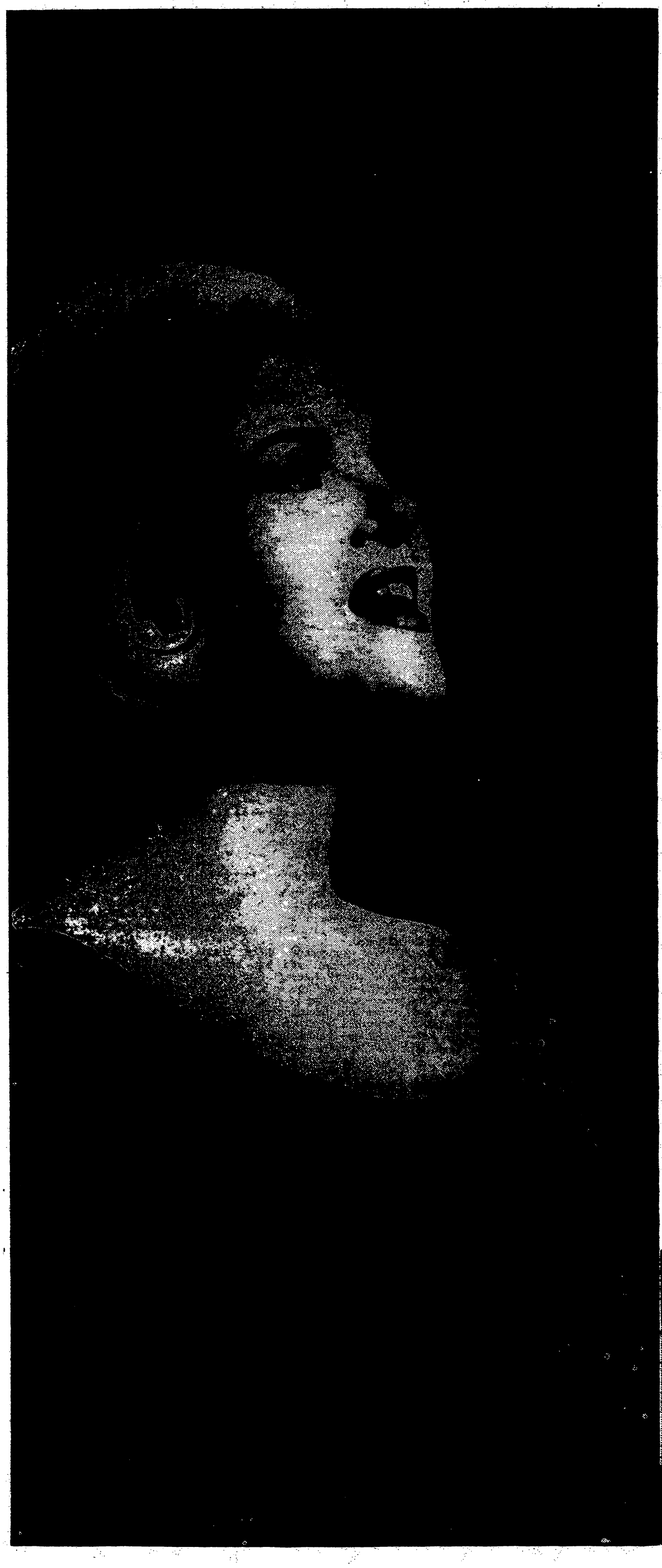
LET'S SING OUT
With Oscar Brand(host), The Tarriers, Gale Garnett, David Campbell
Producer: Sydney Banks
Director: George Dick
30 Mins., Fri., 9:30 p.m.
PROCTER & GAMBLE CO. OF CANADA
CTV, from Toronto (tape)
(Benton & Bowles)

Procter & Gamble (Canada) has hypoed folk singing addicts by sponsoring 39 weeks on the indie trans-Canada web of the "Let's Sing Out" series. Teeoff saw Winnipeg-born Oscar Brand as permanent hosting at cross-country campuses of Canadian universities which will feature leading folk artists and student audience participation. Preem had The Tarriers, Gale Garnett and David Campbell, Toronto singer-guitarist and an exchange student from British Guiana.

Strangely enough, the U. of Toronto stuffily nixed the preem because of "commercial aspects," but St. Michael's, a Catholic affiliate, voiced no objection to present policy. An obvious carbon of ABC's "Hootenanny" series, Sidney Banks has already taped shows at McGill, Western, Waterloo, Ottawa and the prairie and maritime universities.

All trans-Canada CTV indie stations and affiliates carry the show which is wholly sponsored by Procter & Gamble of Canada. Closeup camera work of the various artists was commendable and P&G messages were unobtrustive.

McStay.



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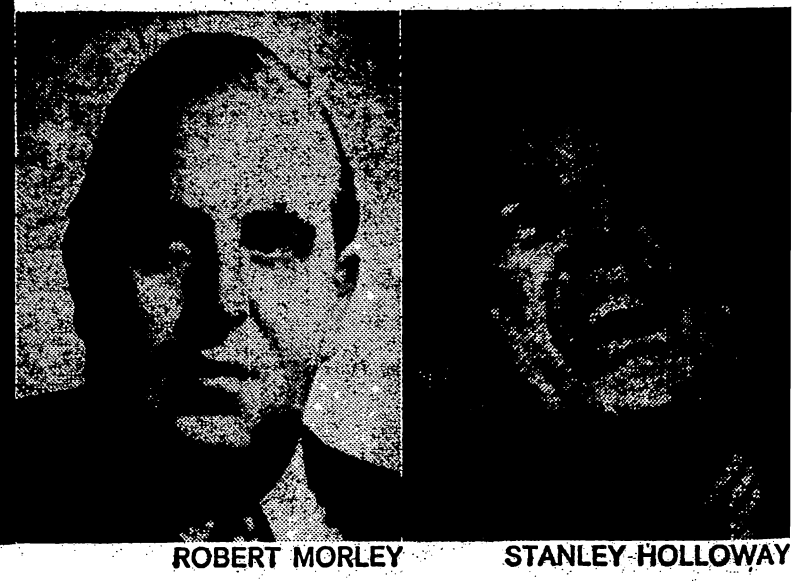

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iser..."The Jo Stafford Show"

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audience coverage exceeding 93% of all U.S.

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Jack Parnell's 50-piece orchestra, the Polka Dots,
air Dancers and full chorus of singers.

tar and host, Jo Stafford...her performance in "The
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ırk won critics' raves like these...

y has style and a way with a song unmistakably
.. looks magnificent."—New York Daily News

stylish performer."—Philadelphia Bulletin

a delight."—Cincinnati Enquirer

Stafford's wonderful way with a song."
—Los Angeles Times

Guest starring is this galaxy of brilliant performers, available for the first time on a market-by-market basis...**ELLA FITZGERALD ☆ ROSEMARY CLOONEY ☆ PETER LAWFORD ☆ PETER SELLERS ☆ MEL TORME ☆ ROBERT MORLEY ☆ ROY CASTLE ☆ STANLEY HOLLOWAY ☆ CLAIRE BLOOM ☆ EDD "KOOKIE" BYRNES ☆ KENNETH MORE** and others ...and as extra-special attractions, Miss Stafford presents such television "firsts" as **WESTMINSTER CHOIR** performing in historic Westminster Abbey, **LONDON PALLADIUM,** entertainment showplace of the world, and more.

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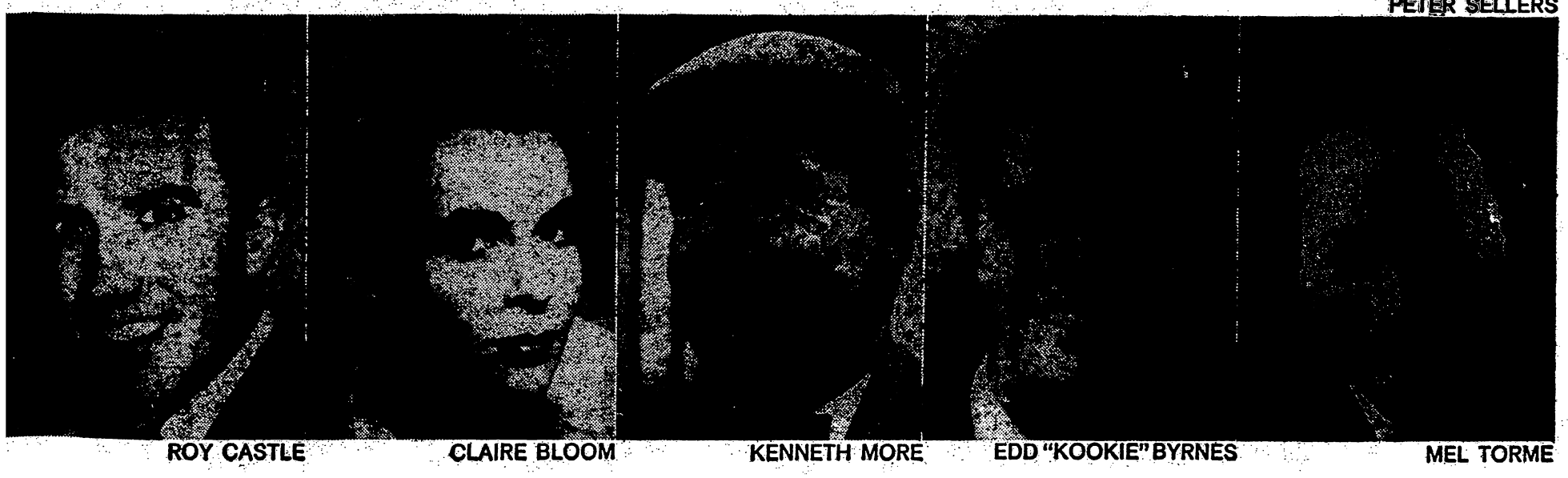

ROY CASTLE

CLAIRE BLOOM

KENNETH MORE

EDD "KOOKIE" BYRNES

MEL TORME

From The Production Centres

Continued from page 26

tary "Friday's Children" won a New York Film Festival award in the public service tv program category . . . Sig Sakowicz named "Man of the Year" by the Combined Veterans Assn. of Illinois.

IN LONDON . . .

Stockholders of the Welsh indie station WWN, which fell out of the production race earlier this year to become just a relay station for networked programs, have accepted the takeover offer by TWW . . . Roy Thomson has publicly indicated that his Scottish Television company will be reapplying for a further tv franchise . . . Associated Television board member Lord Bemberough told the annual general meeting of the Institute for Educational Television that notwithstanding the increasing number of etv programs on both webs here, the U.K. was lagging behind the U.S. and Japan on the teachvee front . . . STV appointed its first femme director—June Howson, at present with Anglia-TV . . . Dennis Wahren, assistant to Dr. John Grierson on the "Wonderful World" series, planes to Australia to take up independent film making . . . Jean Hart, freely tipped as replacement to Milly Martin, femmestar of BBC's "TWTWTW" who leaves cast at the end of the year . . . As late p.m. followup to its popular "Scene at 6:30," Granada-TV has skedded "Late Scene" for 11:25 p.m.

IN WASHINGTON . . .

Mitch Miller visited last week and was honor guest at a party of Hank Fort, songwriter. Among those there were fellow Tennesseans FCC Chairman and Mrs. E. William Henry . . . Fred Knight joins WMAL-AM-FM-TV as staff performer. He has been with WAVY in Norfolk . . . George Cheely of CBS Washington News signs on as news director of ABC affil WXYZ, Detroit . . . Metromedia pubaffairs v.p. Mark Evans awarded Certificate of Merit and life membership in the Defense Supply Association, the food supplier for the armed forces. Evans was also appointed General Chairman of next year's Cherry Blossom Festival here . . . Reps. Robert Barry (R-N. Y.) and Lionel Van Deerlin (D-Calif.) acted as guest moderators on WWDC's "Steve Allison Show" while Allison was in Gotham for an AGVA Board meeting . . . WRC-TV to air half-hour special Friday (1) on Washington (D.C.) International horse race . . . WTTG-TV studied local traffic problems Sunday (27) on its "Community Dialogue" show titled "Our Not So Rapid Transit."

IN BOSTON . . .

Virginia Graham in for "talk talk" contest at WNAC-TV with Phyl Doherty, press chief, arranging . . . WNAC-TV previewing "Yanks Are Coming," first of series of six major Dave Wolper tv specials, for Hub film crix Tuesday (5). Air date is Sat. (9) from 8:30-9:30 . . . WNAC has its City Hall reporter Al Benjamin, news chief Bill Whalen, BU govt. prof. George Blackwood and politico analyst Lester Allen covering mayoralty, school committee and city council elections Tuesday (5) from 6:15 p.m. on . . . Stan Kaplan from St. Louis new arrival at WMEX . . . Final papers have not gone through yet for sale of WILD and Nelson Noble is still operating the station . . . Paul Benzaquin, WEEI's "Listen" host nabbed special award from BU school of pub. rel. and communications at annual homecoming meet . . . Louise Morgan, WNAC's "Louise Morgan and Gus Saunders Show," elected new regional director Fashion Group of Boston . . . WBZ radio getting lots of fan mail on their new programming concept for nighttime radio. "Bob Kennedy/CONTACT." One of technicques developed by WBZ tech boys for show is custom built listener telephone switchboard which not only allows audience to participate personally, but also guests by long distance telephone . . . Barry Beals, WHNB-TV vet tv and radio newscaster, elected chairman Connecticut State Safety Commission.

IN PITTSBURGH . . .

Bob Prince, voice of the Pirates who now has a sports seg on KDKA-TV's "Saturday Report" took on the Pittsburgh Press again when he rapped the paper's sport writer, Pat Livingston, for accusing the Steelers of "choking up" against the St. Louis Cardinals. Prince didn't leave it there but took out after the paper generally and said that he was going to rap the paper when they needed it and said that KDKA-TV was just as big and powerful as the Press. Still in the can is a Prince tape which raps ballplayers for being "ungrateful" and "cheap." Station heads are debating whether or not to put the tape on the air . . . Tony Cortese, who was assistant executive director at the Civic Arena, has become Director of Community Affairs at KQV . . . "Focal Point" will continue its yearlong exploration of the unemployment dilemma with "Space Age Success Formula" on Thurs. (31) from 8 to 9 p.m. on KDKA-TV. Sheldon Weaver, operations manager of WIIC, back to work after a two-week Florida vacation.

IN ST. LOUIS . . .

Actress Maureen Arthur subbing as hostess of KSD-TV's "Charlotte Peters Show" this week while latter junkets to Hollywood for the premiere of "It's a Mad, Mad, etc. World." Maureen is in town starring in the American Theatre production of "How to Succeed In Business Without Really Trying" . . . Lois Wilmig will return on Nov. 4 as the "Miss Jean" of KTVI-TV's "Romper Room." She left the show in June to await the stork and was replaced by Joan Grimm in the interim . . . WIL radio has slotted a new deejay, Al Adams, in the late late evening period formerly occupied by Gary Stevens . . . KCFM radio will be the St. Louis outlet for QXR Network series, the "Casper Citron Program" and the "G. E. Stereo Drama" . . . KMOX radio will broadcast Sunday night concerts of the St. Louis Symphony Orchestra season, marking the first time in history that concerts here will be aired on a regular basis . . . KSD-TV has booked a David L. Wolper-produced documentary on World War I, "The Yanks Are Coming," for a prime slot on Sunday, Nov. 10.

IN DETROIT . . .

Leonard Kaale, prexy of Detroit Board of Education, and Thomas Poindexter, spokesman for the Great Detroit Homeowners Council, are bitter foes over school taxation issues and they will be pitted against each other in debate on WWJ-TV's "Town Meeting" feature this week . . . Roni Gamble, WWJ-TV's host on "Weekend" has been elected prexy of the East Michigan Tourist Assn. . . . Bob Layne has joined disk jockey crew at WJBK . . . Ed McKenzie will trace his family tree with the help of a member of the Detroit Genealogical Society on his "After Hours" WXYZ-TV show and will discuss the reasons that motivate people to look into their family history . . . George Pierrot's "World Adventure Series" will feature a color tour of Europe on WXYZ-TV this week . . . WWJ-TV's "Opinion" program with newsman Ven Marshall at the helm moves to a Wednesday evening slot to provide WWJ-TV with cross-the-board locally-produced evening programs.

IN MINNEAPOLIS . . .

KSTP-TV preempted NBC's "Redigo" last stanza to carry half-hour documentary, "Streets of Budapest," commemorating seventh anni of the Hungarian uprising. Newscaster Bob Ryan narrated the special . . . WCCO Radio sent staffers Dick Chapman, Gary Bennyhoff and Jergen Nash to Marshall, Minn., 160 miles southwest of Minneapolis, last frame to broadcast live remotes during the opening of the state's pheasant hunting season. Extensive weekend coverage of the event included an interview with Dr. William Schofield, Minneapolis psychologist, on "why men go hunting" . . . CBS Washington correspondent Paul Niven, slated to be the United Nations Day convocation speaker at the Univ. of Minnesota last week, was forced to cancel out at last minute when the network sent him to Algeria. Niven was to have filled in for Alistair Cooke who was called to a special White House confab . . . CBS affiliate WCCO-TV taped "Route 66" seg, part of which was filmed last summer at the Sheraton-Ritz Hotel here, for later showing to the hotel's staff. Employes of the hostelry appeared in the show but were working when the web beamed it two weeks ago . . . 20th-Fox's KMSP-TV assisting Red Cross and Minneapolis and St. Paul fire departments by carrying fire prevention tips on smallfry shows

IN CINCINNATI . . .

Crosley Broadcasting president John T. Murphy elected to Ohio Chamber of Commerce board of directors for three-year term . . . Jimmy McClain, the original "Dr. I. Q.," bowed on WZIP with a weekday 90-minute audience participation morning show and guest stars in Hotel Vernon Manor's Garden Room . . . Folk singing team of Bud & Travis started name talent addition to WKRC-TV "Hootinnati" Friday night show's parade of guests . . . Hospital associations of Ohio, Indiana and Kentucky commended Ruth Lyons, WLW radio-tv luminary, for leadership of her 23-year-old Christmas fund for children hospitals . . . Joe Longstreth, who has radio and tv shows on Crosley Cincy and Dayton stations, teamed with John Escosa for recording of Christmas carols performed on two concert grand harps on the Carriage label. Vocals by Harriet L. Wheatley.

IN PHILADELPHIA . . .

Roger W. Clipp, veepee and general manager of Triangle Stations, planed to L.A. (25) to receive the American Heart Assn.'s "Howard E. Blakeslee Award" for "Man Made Heart" program. Film is part of WFIL-TV's "Frontiers of Knowledge" series, and local station is the only broadcasting outlet to be honored in the annual awards . . . "Eugene Ormandy and the Sounds of Genius" with pianist Andre Watts and violinist Young Uck Kim will be rebroadcast on WCAU-TV (Nov. 3). Bankrollers of the original telecast (Sept. 12), Campbells Soup and Fels & Co., will again sponsor program . . . John Facenda and Herb Clarke will be election night anchor men for WCAU-TV. Station's viewers will have opportunity to watch the tv news staff in action as Channel 10's election night headquarters will be located in its newsroom . . . Ralph Collier, radio and tv freelancer, heads the communications course at the Graduate School of Library Science, Drexel Institute . . . Raymond L. Vanderslice, former promotion head of the Storer chain's Detroit station, appointed to the same post at WIBG

IN SEATTLE

Morton Downey Jr., son of the w.k. singer, now handling the 9 to midnight disk jockey stint on KJR . . . Fred Von Hofen, formerly director of Heritage Station reps and before that general manager of KVI, has joined sales staff of KING-TV . . . Bob Schulman, special features director for KING-TV, has done half-hour program on new Seattle Repertory Theatre, set for showing Oct. 27. Show was filmed at the Repertory Theatre and features upcoming plays along with members of staff . . . Hugh Feltis, president of Feltis/Dove/Cannon, Inc., radio-tv station reps, reports that Savalli/Gates, has been appointed national sales rep for the 50 radio station Western States Radio Empire, non-wired Northwest radio network, formed by Feltis . . . KIRO-TV will do program on Repertory Theatre Nov. 6, tabbed "3,000 Miles From Broadway" . . . KING-TV did live broadcast from City Council of hearing on controversial Open Housing Ordinance, third time in past year that station has done hearings from Council chambers.

IN CLEVELAND . . .

Dr. Warren Guthrie, eased out of the WJW-TV 11 p.m. Sohio newscasting after 12 years, starts Mon-thru-Fri. 15-minute 8 a.m. news stint with WHK and then will leave his post of head of speech department of Western Reserve U to become associate public relations director at Sohio . . . Don Young, Bill Hampton, news editors, and Ted Paskert, photographer, axed in Westinghouse Broadcasting Co. economy move . . . Jimmy Dudley recovering from heart attack and skedded to start vacation prior to resuming sports chores for WERE . . . KYW radio general manager Perry Bascom accepting radio-tv award from Ohio State Nurses' Association for Group W's role in hospital immunity legislation fight . . . Pat Murray takes over Channel 3's lead newscasting role at 7 p.m. while Bill Jorgensen gets on-the-scene coverage and the 11 p.m. news slot . . . Traffic Commissioner Sam C. Skerotes assigning helicopter voices for WERE's traffic reporting

Travails of Documentarian Lowe

Continued from page 25

when often, the big hollers split the air.

The hollers about the funeral show still seemed to be reverberating in his head. He said out of left field came the charge that Jessica Mitford, author of "The American Way of Death", was "pro-Communist and anti-American." The charge, he said, first was made by the management of Forest Lawn Memorial Park, and then echoed in the Congressional record by Rep. James B. Utt (Calif. Rep.)

Incepted Last Jan.

"She had four minutes in the program. I started on the idea for the show in January. Miss Mitford's book was published in August. I read the galleys in June and arranged the interview. We would have been remiss in not interviewing the author of what turned out to be a best seller involved in the same issues under exploration. The powers that be felt that Rep. Utt's charges and his refusal to appear on the program should be made part of the documentary. In frustration, initially I wanted to take her off entirely, but that was felt to be more damaging.

"If I was doing a show on Communism, I would investigate the backgrounds of each and every participant. This wasn't a political show. It's a fact that after our program, Miss Mitgang is set for 16 different radio and television appearances, which she couldn't make until the airing of 'CBS Reports,' under our exclusive deal with her." He reflected on the power of a fancy letterhead addressed to the network, on the storm triggered by one Congressman against the handwritten letter of a housewife.

Other reflections also came. "All right, we should prove everything that goes out over the air. What we say is important. I don't like documentaries that just take up air time and have nothing to say. When I take up an hour of a viewer's time, I want to deal with consequential things, in an other than bland fashion."

He paid tribute to the people who participate in his programs. He said that some of the migrants who spoke up in "Harvest of Shame" had been harassed and arrested after the documentary had been telecast. He recalled that when he did the South Africa documentary, upon his return to the States, he cabled some of the participants, asking them whether they fully realize that they may have to pay a price, if they are included in the program. All, Lowe recounted, said that they were willing to pay that price. He felt sorry for some of the funeral directors who might have their lives made unpleasant by the Funeral Directors Assn.

"I come. I do my story and I leave. I feel keenly for those who may have stuck their necks out in my program. They remain. It takes a brave person to stand up to the establishment," Lowe reflected.

Radio Review

SECOND GUESS
With John W. Ray, Cliff Lewis, Ken Hildebrand
Producer: Charles L. Getz, Jr.
15 Mins., Sun. 4:45 p.m.
PLYMOUTH DEALERS OF GREATER CLEVELAND
WEER, Cleveland
(Wendell & Getz)

How to second guess a winner is a most difficult job for even experts who might want to be a post-game quarterback. And then, how does one second guess a team like the Cleveland Browns whose sensational play and overwhelming, if not inspired following, would make any negative-sounding expert a schnook. In this 15-minute sports segment dreamed up by energetic Charles L. Getz, one-time radio-tv public relations director for the Group W outlet in Cleveland, three grid experts analyze and second guess the Browns immediately after the ball game. John Ray, head football coach for the John Carroll U.; Cliff Lewis, former Cleveland Browns star from 1946 to 1951, and Ken Hildebrand, announcer and sportscaster, have formed a stimulating, intelligent and sparkling trio who pull no punches either for the Browns or the opposition. At present, finding fault with the Cleveland team has been almost impossible: the opposition—well, they generally lose.

Generally, the stanza has much merit and sounds like the banter one would hear following any gridiron classic. The critics are expert enough to understand the game; give praise where it is due; find fault where it exists, and they're articulate in their remarks. Not only is the segment well received at home, but judging by the crowds who have had to start-stop out of Cleveland Stadium parking areas, it should provide for an additional 15 minutes of listening "to forget parking problems by."

Mark.

Brit. Sideshow

Continued from page 24

original series which reached a peak audience of 3,862,000 dual channel homes (a 31 rating), the second run of the program is attracting smaller audiences week by week.

TAM, an independent research organisation, reckons that over the first three weeks of the "TWTW-TW" retread audiences have dipped from the "first night" total of 3,573,000 dual channel homes to some 2,831,000 abodes, equipped to pick up both programs.

On the other hand, TAM adds that the ATV satirical entry which is not screened in the major Midland and North areas, nor in Scotland, the North-East, Wales and the West, or Ulster, is building up its following this time round. From its current semester initialer which was peeked in 893,000 homes, the show built to 1,043,000 homes on its second outing and to 1,102,000 homes on Oct. 12.

Working out a national rating for the two shows which hold late-night Saturday berths, TAM estimates that this time round TWTWTW's top national rating is 28 while Braden's is 22.

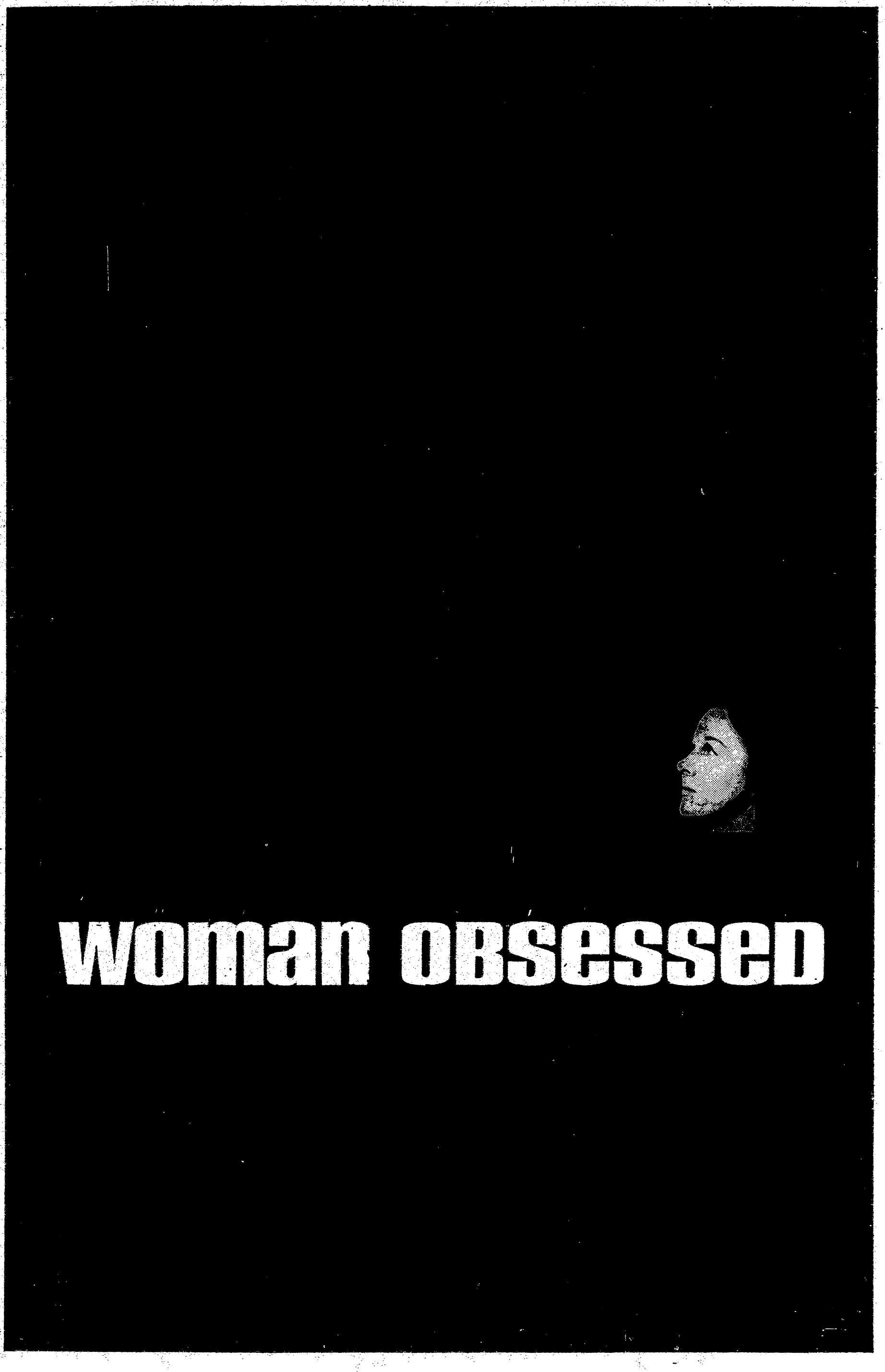
Jimmy Dean

Continued from page 27

show will still have to prove itself to return for the 1964-65 year. Thus far, among the new shows on the ABC-TV schedule, the sure returnees next season as of this week are "The Outer Limits," "Breaking Point," "Greatest Show On Earth," "The Fugitive," "Patty Duke Show," "Burke's Law," "Farmer's Daughter," "Hootenanny" and "Arrest and Trial."

Failure of "Arrest and Trial" to lift ABC's Sunday night standings has not shaken the web's confidence in the show or in its 90-minute format. ABC execs figure that with a better lead-in or a shift to a different night, the impact of "Arrest and Trial" will be considerably stronger than indicated to date.

Detroit—George Cheely has been named tv news director at WXYZ here. For close to 10 years, Cheely has been with CBS News, working mainly out of Washington, D.C.


woman obsessed

Foreign TV Reviews

Continued from page 35

doctor-cures-patient. They weren't equally successful, but Ken Hoare's touch grew more certain as the show progressed. Typical was a takeout of sci-fi situations, with a housewife being driven distraught by a monstrous midget lurking in her cooker. "Dr. Kildare" was also cuttingly deflated, and another click was the stiff-upper-lip school of British movies, shown in a sort of "Brief Encounter" renunciation.

Both Tanner and Miss Young were polished and likable, and Lennie Mayne's production was admirably fluid and pointed. The unseen voice of "Mother," giving typical audience reactions to the different skits, did not quite come off. But the show as a whole was enterprising and amusing, and deserves development. *Otta.*

GRAN PREMIO
(Grand Prize)
With Amedeo Nazzari, Alberto Bonucci, Bettina, Fred Bongusto, Rossella Como, Antonietta Stein, Elio Pandolfi, others
Directors: Romolo Siena, Piero Turchetti
80 Mins.; Thurs. 9:05 p.m.
RAI-TV, from Rome

Regional rivalries, frequently us[illegible]y RAI-TV on its quizzers, have been dusted off once more for this three-month skein designed to boost sales of Italian National Lottery tickets as well as provide entertainment and award weekly prizes to listeners. It's a functional effort, though a bit overblown and wide-ranging in early stanzas.

Pattern pits two Italo regions against one another with reps sparring for listener votes in various fields such as dance, opera, comedy, etc. Some names (from the region) are used, but the accent is on undiscovered local talent. Emcees (actors Amedeo Nazzari and Alberto Bonucci in the show caught) vary each week, and shows are alternated remote pickups from regions concerned.

Show caught featured some top-notch singing by various members of Sardinian team, especially an unknown, Maria Casula, in a "Barber of Seville" stint. *Hawk.*

Foreign TV Followup

Tempo

Taking advantage of Oscar Brown, Jr.'s, presence in London, and of the current furore over the campaign for Negro rights in the States, ABC-TV's cultural skein, "Tempo," brought the two together. Brown, who won critical raves for his one-man show locally, linked an acrid songalog with comment about the basis of protest and frustration that inspired his program. Sharp direction by Helen Standage helped the impact, and Brown clicked both as performer and personality, if the two can be disentangled.

Practically all his numbers thus had a second dimension. "Sam's Life" turned into a potent stab at the under-privileged existence of the Negro fraternity, and this was followed by the bitter "Forty Acres and a Cow," which harshly underlined the failure to carry out Lincoln's promise. The African heritage was ebulliently illustrated, and Brown used "Stay Cool" as an example of Negro patience under provocation. He closed with a lively "Brown Baby," and the show managed to mix social comment and entertainment so that they enhanced each other. In both roles, Brown was formidable. *Otta.*

First Night

David Turner, whose legit "Semi-Detached" has won a Broadway airing, contributed a slight, but rewarding and observant, hour to BBC-TV's "First Night" drama skein. "The Initiation" had something important to say, and said it in a subdued, unflurried tone of voice.

Jim (Derek Carpenter) was joining his father, Charlie (Derek Godfrey), for his first job on a building site. Jim, full of school instruction, was starry-eyed about his skill. But they were both working on shoddy suburban villas, where costs were cut by inferior materials and workmanship. It was Jim's first lesson in the necessity of compromise that provided the theme.

Unwittingly, he disclosed to prospective purchasers that the house wasn't all the salesman cracked it up to be, and they used him as an excuse for not buying it. It was only because Charlie took the blame for his son's loose talk that his job was saved. And Derek Godfrey made a powerful moment of his own angry outburst against the commercial short-cuts that had destroyed his own faith in his work.

Within its limits, it made a fetching and true anecdote. Derek Carpenter scored as the youngster, avoiding priggishness and neatly establishing his eager hopes. Good support came from Edward Evans, Jon Rollason, and Mary Chester, and Alan Bridges directed John Elliott's production with an exact eye for the right detail. Robert Fuest's building-site set also added to the effect by visually supporting the jerry-built descriptions of the script. *Otta.*

Sunday Night at the Palladium

From time to time Associated TeleVision's top vaudeo showcase "Sunday Night At the London Palladium" sets the screen alight with sizzling acts and artistic derring-do which more than justifies its run-of-the-mill activities throughout the rest of the season.

Such an occasion was the edition of the Palladium show which starred The Beatles, a beat-music product of the Liverpool mold, who currently are top insects in the fermenting Tin Pan Alley jungle and are producing disks of fever-pitch excitement and strong erotic flavor.

From any standpoint, the sheer zest and enthusiasm of the quartet's act—despite their incongruous title, haircuts, dress etc.—caught fire and engulfed the whole show in a spectacular burst of showmanship which had the kidominated audience screaming incessantly.

In the face of such competition as the Beatles, who rendered their hits "From Me To You," "I'll Get You," "She Loves You" and "Twist And Shout" in a surefire tongue-in-cheek, amusing routine, veterans like Bruce Forsyth and Des O'Conner could do little else but submit to the tidal wave of audience opinion and turn the whole Palladium outing into a sort of "Beatles Benefit."

Compare Forsyth, a wily campaigner, who has emceed and held his own with many of the world's top ranking performers in his Palladium stints, wisely played it for the mums and dads and projected himself as much in awe and amazement of the rockers as were the rest of the uninitiated. Des O'Conner, another who normally appeals to the more senior members of the audience, on the other hand gagged rather at a loss and as an anti-climax to this seething, swelling atmosphere generated by the Liverpuldians who took the Palladium by storm and shook the Video show by the lapels.

One sharp and hard lesson the kids got across that might be learned by many so-called "professionals" was that there's no substitute for undiluted showmanship when it comes to generating some healthy b.o. reaction. *Watt.*

Play of the Week

In a commercial web program shuffle, the indies' Tuesday night dramatic offering shifts to Monday, where it now holds the 9:10-10:30 p.m. berth and directly opposes BBC-TV's big pub-affairs show "Panorama."

Queing in the switch was an Associated TeleVision play (three weekday major commercial stations contribute to this all-network cycle) by Peter Draper called "The Funambulists," and it rates a high spot as topclass video drama.

With John Moxey at the directorial helm, the production unspooled in a style now prevalent in Herb Brodkin's "The Defenders," and utilized tape, cameras and electronic techniques to their utmost advantage. Ingenously projected flashbacks and cross-cutting made the "grasshopper" tendencies of the drama not only easy to follow, but positively exciting. And if the direction was inspired and inventive in these respects the script, too, was of the highest order with superbly drawn, sympathetic, wholly credible characters. The simple but intensely interesting dialog enhanced a well rounded moving yarn.

Sophisticated tale dealt with a husband and wife who played around with moral attitudes and the surprise was who got hurt when the husband put a private eye on his wife's tail because he suspected she was tangling with a family friend.

Standout performances came from Judi Dench as the wife, Francis Matthews as the husband and Joseph Furst as the family psychiatrist *Watt.*

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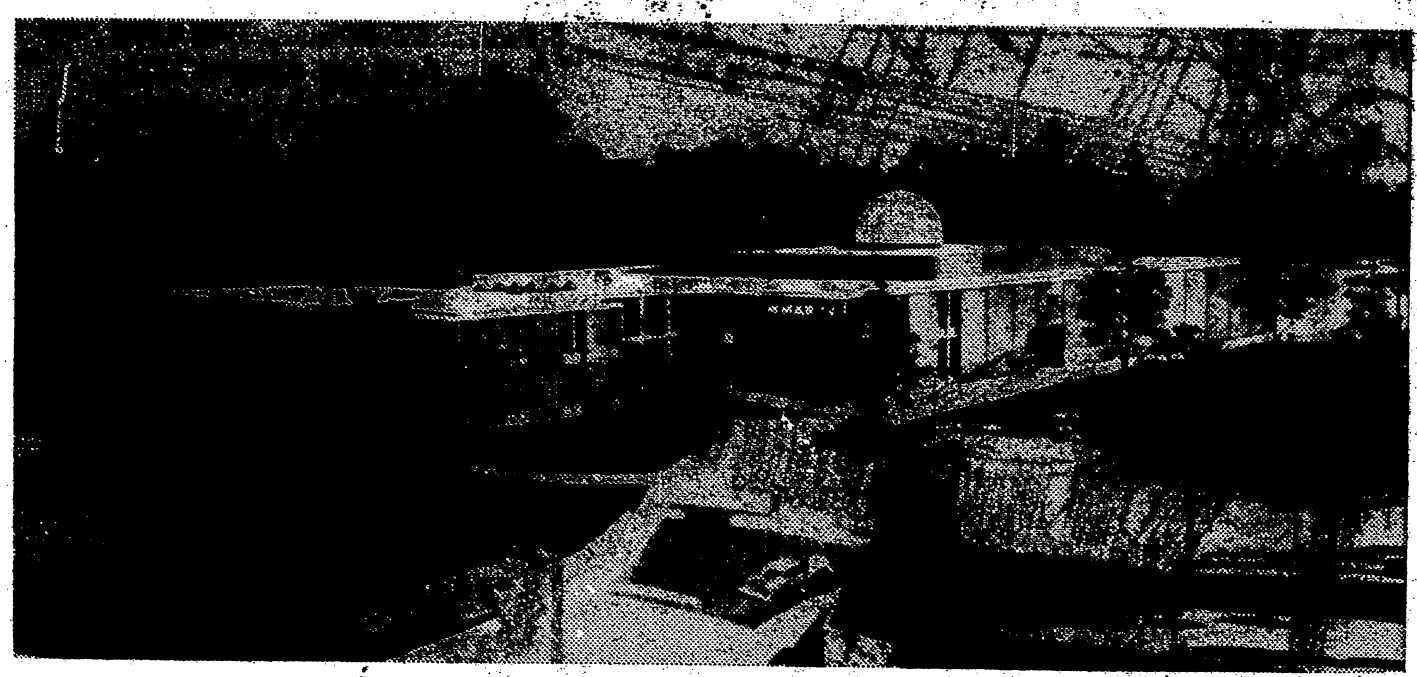

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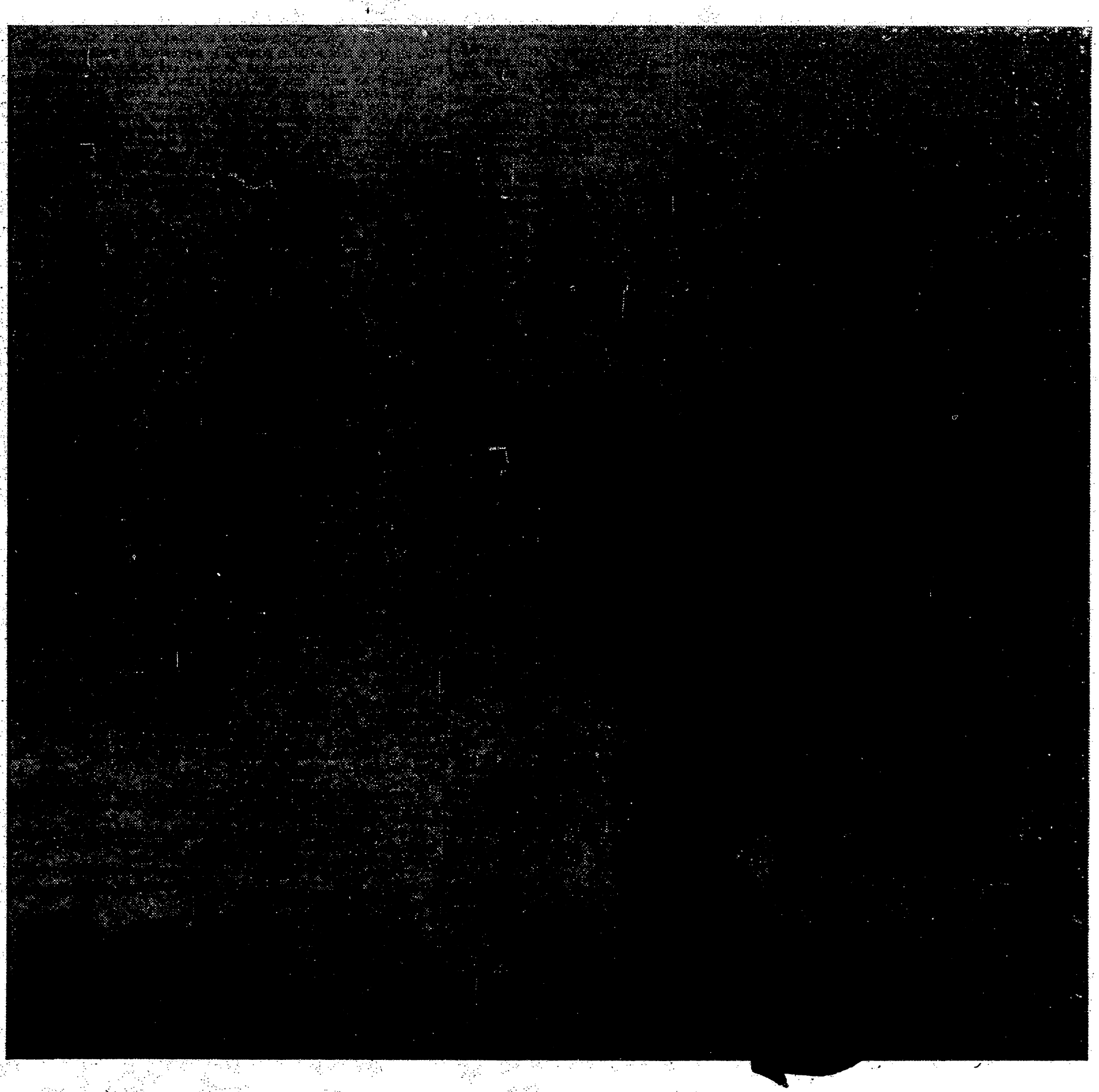

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WSM 650 CLEAR CHANNEL NASHVILLE, TENNESSEE

OWNED AND OPERATED BY THE NATIONAL LIFE AND ACCIDENT INSURANCE CO.

It's The Same as Last Season

Continued from page 25

whys of such lowrated entries as "Arrest and Trial," the Bob Hope Anthology and the Richard Boone Anthology, it was peaches & champagne in the ebullient tv emporium of Benton & Bowles' Lee Rich who apparently didn't have to look any further than the Top 15 Nielsen list to see how his Dick Van Dyke, Lucille Ball, Andy Griffith, "Petticoat Junction" Danny Thomas and "I've Got A Secret" were doing.

The trade has been particularly interested in the Rich fortunes since the portents of the Nielsen 30-market report, which do not reflect the fat station lineups of his time buying, were far less favorable.

One of his sharp reversals vis-a-vis last year was the licking taken by "Kildare" at the hands of "Perry Mason." (CBS took one look at the returns and ordered an eighth-year renewal on "Mason"). "Kildare," of course, suffered from the extremely lowrated "Temple Houston," which couldn't do better than a 10.7, with the result that "Kildare" had fallen from Top 10 grace.

In the news league, the elongated Huntley-Brinkley half-hour with a 13.0 Nielsen, took the measure of CBS Walter Cronkite's 11.7 while ABC's early evening news entry—Ron Cochran — was low man with a 6.5. However, these statistics can be regarded as premilinary since all early evening news ratings were depressed in the daylight time hour.

While a year ago at this time the First Oct. National Nielsens clearly established the full year pattern of CBS as No. 1, NBC as No. 2 and ABC as No. 3, it is likewise clear that the CBS leadership will prevail over the '63-'64 course. However, NBC's less firm hold on second position, as revealed in the National Nielsens, could give way if its Monday and Saturday night feature films (which constitute one-sixth of its prime time schedule) should prove less audience winning in the remaining pix of the 20th and Metro catalogs.

So while No. 1 is safely tucked away under Bill Paley's pillow, it's a cinch that NBC's Bob Kintner and ABC's Leonard Goldenson will be hovering over the Nielsen barometers in their critical weeks which still lie ahead.

TV Reviews

Continued from page 35

and are being relied on now to give the ABC station the identity of a major news outlet. "Special Report: Chicago Schools In Crisis" was not their debut but was their fanciest showcasing on the station to date.

They brought to the half hour special the same authoritativeness, intelligence and style that had characterized their work at WBBM-TV, but for some hard-to-figure reason their 30 minute in-depth coverage of the local crisis seemed less vital than any comparable program they were part of at WBBM-TV. Maybe the technical finesse at the CBS station had something to do with it, or maybe it was just a matter of conditioning. For whatever reason, Hill and Reynolds seemed merely life-sized in this effort, where previously (at WBBM-TV) they had loomed larger.

It becomes axiomatic that two or three firstrate newcasters do not make a big league news operation, any more than two or three crack columnists make a newspaper. Reyonlds and Hill put their report together skillfully, let all sides be heard from, summarized the issues lucidly, illustrated the happenings up-to-date with newsfilm and subtly gave their presentation a viewpoint. Fine as it was, it carried less weight than it might have and of course the sponsorship by Alpo Dog Food did nothing to dignify it.

Still it is interesting that only WBKB, the not-yet-big news station, showed the courage to tackle the sensitive subject at the present critical stage, fraught as it is with racial and political implications. This bodes well for WBKB's prospects in news. A few more special reports of this quality, backed by reliable day-to-day news service, and the station may be on its way to developing the status it needs to give programs like this the stature they deserve. *Les.*

BBC's Financial Dilemma; Needs Twice As Much

London, Oct. 29.

BBC's net income, which last year totalled $106,322,000 from licence fee revenue and a further $1,090,200 from publications, is way below what it is seeking in the future to carry out development plans. By April, 1965, the Corporation wants annual finance in the region of $210,000,000 (the proceeds of a $16.80 licence fee instead of the present $11.20 license.

In its annual report for 1962-63, BBC states that if it had received the full proceeds of a $14 license fee from April this year (as it asked) then it could have managed its video and audio operations out of income until the end of the 60s. But as it is, by April '65, it will be forced to do some substantial borrowing from the City.

This sour note on finance is joined by a sharp reminder to the Government that BBC's independence should not be impinged by its method of finance. At a time when the Government has given no clear indication as to how BBC is to garner its additional income (though it has accepted its responsibility for ensuring that the Corporation can secure sufficient income to finance adequate services,") the report states:

"The Post Office (governmental department responsible for broadcasting) has been informed of a resolution passed by BBC's General Advisory Council, and strongly endorsed by BBC itself, to the effect that in any method of financing the BBC should make it clear to all concerned that the BBC is independent of Government control."

This thesis, the report goes on, seems to be generally accepted, but loses much of its practical value if BBC does not in fact receive the money it reasonably needs. In addition to the cash required for such developments as its 625-line UHF tv network, color tv, extensions of its radio services, and so on, the Corp. has been faced with the normal incident of rising costs, says the report.

Elsewhere in the report, BBC states that if the International Radio Consultative Committee, which is currently debating which tint system should be adopted by the European countries comes in for the American NTSC system, BBC could be on the air with public transmissions of colorvision early in 1965. Choice of either the competing SECAM or PAL methods would take longer to ready for general transmission.

Inside Stuff—Radio-TV

CBS board chairman William S. Paley came out for Federal aid to education, in a convocation address at Bates College, in Lewiston, Me. "We all know that what is essentially a problem in public education is being confused and sidetracked by racial and religious issues."

"These," he said, "are the largest single factors impeding federal aid. But while we struggle to deal with these issues, we must rid ourselves, once and for all, of a notion that many of us have taken for granted and which seems to crop up whenever the question of federal aid is raised: The charge that federal aid means federal control . . . I have been trustee of a great university for almost 15 years. In that time over $200,000,000 of federal money has come to the university in one form or another. I say flatly that, as a result, the university has not been threatened with any form of federal control. I doubt very much whether any university is yielding control of its academic affairs in return for federal grants.

More than 500 Philly civic leaders, including representatives from every outlet in the local broadcasting field, attended the first annual WIP Public Service Awards luncheon at the Bellevue-Stratford Hotel.

Affair was a tribute and mass salute to organizations and individuals who have given time, energy and talent on behalf of civic endeavors. Guest speakers included Mayor James H. J. Tate, John W. Kluge, chairman of the board and president of Metromedia, Inc., and Mark Evans, Metromedia's pubaffairs director. WIP is Philly outlet of Metropolitan Broadcasting a division of Metromedia.

The awards given in six categories were commerce and industry, City of Philadelphia's Commission on Human Relations; Armed Services, U.S. Army Recruiting; Religion, Church of the Holy Trinity (Episcopalian); Health, Philadelphia Tuberculosis and Health Assn.; Welfare, United Fund of Philadelphia, and Education, Fire Prevention Division, Phila. Fire Dept.

Westinghouse Broadcasting's fifth conference on local public service programming, to be held in Cleveland Nov. 11-14, will be attended both by performers and station execs. Steve Allen, Marc Connelly and Dick Gregory have been set for the opening day's panel on "The Communicators," which will also have Mike Dann, CBS-TV v.p. over programming; critic Robert Lewis Shayon and Dr. Henry Lee Dmith, N.Y.U. professor of anthropology and linguistics.

Over 400 tv and radio program managers are expected to attend the four-day seminars.

A group of companies and individuals are getting together to establish a fund to support an annual Anthony V. B. Geoghegan Lecture under the supervision of the Annenberg School of Communications at the U. of Pennsylvania. The fund honors the late Young & Rubicam exec, who played a major part in the growth of such mags as Time and Life and who supported ABC both in radio and tv in its early phase. The fund has received $1,000 each from Cowles Magazines & Broadcasting Inc., Time Inc., McCall Corp., NBC, William Morris Agency, Y & B will also participate. Fund now has $6,200 in it. Contributions can be made out to the U. of Pennsylvania, care of Dean Robert Spiller.

Seven Arts, now syndicating the French language instruction series, "En France," has entered into a publishing deal with Libraire Hachette Europe's largest publisher, for the production of a home-study book-and-disk kit which is being offered on tv for $24.95. The "En France" series of 26 half-hours was produced by Tele-Hachette in cooperation with Hofstra U. on Long Island.

Furthering its attempts to get along with women, the NAB disclosed publication of a Study Guide on Broadcasting in cooperation with the General Federation of Women's Clubs.

The 22-page booklet is aimed at giving clubwomen a better understanding of broadcasting's role in the community and giving broadcasters another method of feeling the local pulse.

Defer Vegas Hearing

Washington, Oct. 29.

An FCC Hearing Examiner agreed to postpone a scheduled hearing surrounding the KSHO-TV, Las Vegas imbroglio.

Examiner Millard French accepted motions to set the hearing back to Jan. 15 next year. It was scheduled to begin in Las Vegas today (29).

The hearing was originally scheduled to look into the complex financial manueverings surrounding the stations.

FRANK ATWOOD TROPHY: Young Richard Weingart of Franklin, Conn., proudly shows his prize heifer and the Frank Atwood Trophy, which he won at the Eastern States Exposition in Springfield, Mass. With Weingart is the man for whom the trophy is named: Frank Atwood, farm program director of WTIC. New England 4-H leader's named the trophy to honor Frank, who has worked long and hard with farm youngsters. The prize heifer is a granddaughter of a calf Weingart purchased with an interest-free loan from WTIC's Farm Youth Program, which has helped more than 600 youngsters obtain foundation stock for dairy herds. (Advt.)

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WLS: 'Beaudin Vitamins'

Continued from page 30

known to admit (happily, in fact, for the propaganda value) that their own kids are addicted to WLS in the evening.

Beaudin took over an unsteady and slightly schizophrenic station in 1960. Prior to his arrival it had been owned jointly by American Broadcasting-Paramount Theatres and Prairie Farmer publications and was operated somewhat chaotically, with rural service programs spotted everywhere in the schedule. When AB-PT bought out its partner and installed Beaudin as prexy of the station, he remade it almost completely in one drastic sweep two months after he took charge. His object was to make it a distinctly Chicago station and give it a personality of its own.

In his overhauling, he wiped out 40 hours a week of commercially sponsored religious programs, killed all time-brokerage deals, shifted the agricultural shows to strategic areas, and knocked off a miscellany of segmented programs that carried full sponsorship in order to go straight spot. Having sized up the market, he found the situation ripe for the techniques that had worked so successfully for him at KQV in Pittsburgh.

He picked a staff of deejays who had all previously been "morning men," schooled in fast gab and time-temperature reports ("good mechanics," he calls 'em); laid down a strict rule of "no dead air"; decreed that there would be no stars among the announcers; and created a uniform tone for the station throughout the day, extending even to public service spots.

Beaudin admits that his initial pitch was for the teenager listener, in order to get a foot in the door of metropolitan households that had never tuned in the station before. For this purpose, he had the need of a single "star," a screamer named Dick Biondi who worked the 7-11:30 p.m. chore. Without increasing the homes using radio at that time of day, WLS quickly went from a 3 share to a 27, according to Pulse, and has enjoyed a 75-90% sellout status in the normally hard-to-sell nighttime hours ever since.

Having hooked the teenagers, Beaudin found it a "natural step" for their parents to get drawn to the station too, despite a prevailing belief that only the juves care about the current hits. "Pop music is part of our way of life," Beaudin says, "and though the kids tend to see the trends the adults eventually get with it, just as they have with the twist, the crew cut and loafer shoes." In addition to network fare and newscasts on the half hour, he's stocked the adult time periods with Martha Crane's women's features, Norm Ross' "Chicago Portrait" and "Commentary," and the discussion show "Pinpoint," plus a raft of public service spots.

There's no question now but that the Beaudin techniques have caught on. The station has been operating in the black since the second year of Beaudin's management and is understood to have hit a profit stride of about $500,000 last year. The third quarter of the present year went 22.6% over the 1962 third quarter, and Beaudin sees 1963 shaping as WLS' biggest year yet.

Brit. TV Prestige

Continued from page 24

industry attention this fall than any other.

Firstoff, BBC-TV picked up the gauntlet by shifting its big 9:15 p.m. newsbreak forward 15 minutes to 9 p.m. where it directly opposed the Independent Television News telecast. ITN countered by announcing the shift of its bulletin to 8:55 p.m., giving it a five-minute edge.

The battle over the "most successful" pubaffairs show from a ratings point of view—involving, in the main, BBC's "Panorama," Associated - Rediffusion's "This Week" and, latterly Granada-TV's "World In Action"—is producing a continual stream of figures and counter-statistics illustrating the "grand job" being done by one or other of the shows, depending on the source of the figures.

Granada meantime has gained lotsa screen milage and piled up a stack of prestige points in its coverage of the Trades' Union Congress, the Labor Party and Conservative Party conferences where, this year, it was "all happening" (including the announcement that Macmillan was to retire, Lord Hailsham's dramatic pronouncemento that he is to turn in his title to vie for leadership of the Tory Party and so on). Granada's "instant" scoop is seen in the trade as a weighty victory for the company, which is strongly campaigning for the televising of Parliament. BBC, in this instance, was out in the cold.

Corporation's awareness of the independents of, especially Granada's, increasing prowess as documentary-makers is causing a certain amount of "pirating" of staff, by the BBC, it's said. And these days, more than performers, its the Tim Hewats, the Jeremy Isaacs, and other pubaffairs producers who feature in behind-the-scenes graboff attempts.

Top Brass Shuffle On Tap in Italo TV

Rome, Oct. 29.

RAI-TV, the Italo telenet, is expected to reshuffle some of its higher echelon brass, according to persistent local reports.

Per the grapevine, the major innovation would consist of the unification of heretofore divided first and second video program directorships. Move is designed to do away with admitted previous conflict and/or overlap of two tv services since the start of national second channel casts some time ago.

The human-element variations are in a more conjectural state. It's thought, however, that Sergio Pugliese would continue in his longtime function as RAI-TV program topper. Under him, video setup would be split into two main branches: entertainment and culture, with Leone Piccioni taking over the former, Mario Motta the latter. Other subdivisions would be for various coordinating functions.

As usual, RAI-TV is not commenting until formal announcement is made.

San Antonio—KWEX-TV, local Spanish language outlet, will become the first television station in the United States to use a unique series of religious programs in Spanish when it starts weekly telecasts of "La Respuesta" (The Answer) at 11:30 a.m. Sundays. The "La Respuesta" series, consisting of 13 half-hour films, is produced and distributed by Southern Baptists' Radio and Television Commission, Fort Worth.

CBC 'Playdate'

Continued from page 28

time Ottawa actor and composer, just arrived from CBC-TV in Halifax. Last week (14) was "Not for Every Eye," a French-Canadian novel — "sardonic comedy" — by Gerard Bessette, adapted by M. Charles Cohen, starring U. S.-born Jack Creley and produced by George McGowan.

John Colicos, who starred in three shows at Stratford, Ont., Festival this summer, dittoes in Pushkin's "Queen of Spades," adapted by Leo Orenstein and produced by Ronald Weyman for Nov. 11. All shows are taped.

Moser has also just bought, for a North American preem, Harold Pinter's "The Lover," produced by BBC and repeated after a wave of requests. It recently won an Italian prize for best tv play anywhere. In legit adaptation, it's one of two Pinter plays now in the West End and Moser says, set for Broadway. His version will star Jack Creley and Corinne Conley, with George Bloomfield producing.

"Playdate" will also do Murray Schisgall's "Typists," which ran nearly a year off-Broadway. It'll star Douglas Rain (who'll star in Stratford, Ont., Festival company marking Shakespeare's 400th birthday at Laurence Olivier's Chichester Theatre next April) and Frances Hyland, who was in "Look Homeward, Angel" on Broadway. Basil Coleman will produce. Another future is "The Fight for Martin Wheeler," produced by Leo Orenstein and starring U. S. actor Frank Overton.

"We've never done so many unusual plays before," Moser exults. "I only hope our audiences will go for them; but every time we've tested them with an offbeat play so far they've gone along with us, so hopes are high."

RCA

Continued from page 27

These are (1) the rapid growth of the color television market, (2) the substantial increase in NBC earnings and (3) the "sustained rapid advance of RCA's electronic data processing towards profitable levels by the end of 1964.

Dr. Engstrom noted the trend of RCA's earnings and sales figures. "RCA's nine-month profits are 29% above those for the first nine months of 1962, on sales there are 4% higher than the 1962 figure. For the third quarter of this year, the earnings were up 44% on a sales increase of 6% over the third 1962 quarter. These relative percentages underscore the sharp rise in the ratio of earnings to sales that has become a characteristic of RCA's business over the past year and a half."

Dr. Engstrom pointed to RCA's stake in Illinois and the Chicago area. He said RCA employs 1,200 people in Illinois with an annual payroll of over $8,000,000.

Thorny TV Issues

Continued from page 26

regulatory commissions for misconstruing the word "independent" in their designations as independent agencies.

"Independent" Rogers said, "was intended to mean independent from the executive branch of the government."

"However, from some of the muscle flexing that has taken place in recent years, it would seem that some of these agencies have decided to construe the word 'independent' literally and to consider themselves as the fourth branch of government."

400 'U' Channels Get FCC Blessing

Washington, Oct. 29.

FCC proposed adding 400 new channel assignments to its UHF assignment table.

This would increase the total UHF assignments to 1,975, of which 600 are reserved for educational use.

No VHF changes were proposed.

Commission said its selection of cities for etv reservations was based on a survey of the National Assn. of Educational Broadcasters with modifications accepted in some instances from states and cities.

In assigning commercial channel spots, FCC said it wanted to give every community of 10,000 or more population except those "near" large cities at least one commercial channel.

Comments were invited before Jan. 3, 1964.

Robt. Rubin (Ex-NBC) Back With CBS News

Robert Rubin, who resigned from NBC News last April, is joining CBS News as a producer. He had been with CBS News prior to 1961 as a production exec. His job at NBC News was production supervisor for creative projects.

Rubin's initial assignments for CBS will be in the technical area, helping to develop and test equipment and techniques which will improve the capabilities of CBS News in news and pubaffairs coverage. He left NBC last April to form his own film production company utilizing techniques he had developed. The company produced an indie pic, "Nothing But a Man," which is currently being edited.

In another addition, marking another return, Sam Zelman has rejoined CBS News, effective Jan. 1. He becomes manager of CBS News bureau in Los Angeles. Bob Schakne, now L.A. bureau manager, will be designated CBS News correspondent for South America, based in Rio de Janeiro. Zelman's more recent assignment had been director of news for KTLA, Los Angeles. He had been with CBS News in an exec capacity prior to his leaving the web.

HERB CARL TO KTRH

Hounston, Oct. 29.

Herb Carl, formerly manager of KGNB here has resigned his post to take over duties with KTRH, Houston.

Carl was previously a disk jockey with KONO, San Antonio, as well as manager of KENS prior to it becoming KBAT in that city.

Charlotte — Unless unexpected problems arise, a new radio station in Charlotte is expected to be on the air within two months. FCC has granted a construction permit for Station WRPL. The station will be jointly owned by the York-Clover Broadcasting Co., which operates WYCL and Station WADE in Wadesboro, N.C., owned by Risden A. Lyon.

We are proud that THE MARK OF CAIN has been selected as the opening program of the 15th anniversary celebration of LAMP UNTO MY FEET, Sunday, November 3, 1963—10:00 A.M., CBS-TV.

THE MARK OF CAIN was conceived, adapted and directed by

JEROME SCHNUR.

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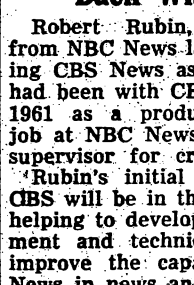

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HOUSTON CHRONICLE . . . A slickly polished whodunit full of clues and climaxes . . . promises to be a high spot on the new Friday lineup on ABC.

CINCINNATI ENQUIRER . . . suspenseful and did a good job of keeping the murderer's identity secret until the last possible moment.

COLUMBUS DISPATCH . . . For an exercise in high hokum, television has rarely put forward a better foot.

NEW YORK MIRROR . . . good listening and excellent viewing . . . so many beautiful gals.

WEEKLY VARIETY . . . Four Star Isn't one to stint either on front-or-back-of-the-camera production values or in the casting department . . .

SAN FRANCISCO EXAMINER . . . The new "Burke's Law" got off to a sizzling good start. It may be ABC's best bet of the new season.

TV GUIDE . . . For real happy homicide for the whole family, you can't beat ABC's new corpus delectable, "Burke's Law."

CHICAGO NEWS . . . There is enough good-natured charm to make the new detective series a winner.

NEWARK NEWS . . . this tongue-in-cheek, sassy, intelligent series . . . pretends to do no more than entertain.

BOSTON TRAVELER . . . not only walked off with rating honors . . . but turned out to be one of the slicker, more amusing shows.

CHICAGO TRIBUNE . . . a sleek, sophisticated, well written, beautifully played crime thriller.

ABC-TV

GENE BARRY
GARY CONWAY
Burke's Law
REGIS TOOMEY • LEON LONTOS

Lack of TV Talent in Britain Finds Everybody Channel-Hopping

London, Oct. 29.

It is a striking phenomenon of the British television business that at any one time almost any local performer you care to name will crop up on one of the tv networks notwithstanding the fact that weeks, days, or even hours before, they have been involved on a show on the competing web. Such is the shortage of talent hereabouts.

Most recent examples of the channel-hopping involves Millicent Martin and Roy Kinnear of BBC's "That Was The Week That Was" who have elected to swap networks to perform in a play for Associated TeleVision. And comedians Terry Scott and Hugh Lloyd who cut their video teeth on BBC territory in a series called "Hugh and I" have signed to appear in an ABC-TV show "Comedy Bandbox."

While these, and other performers like Charlie Drake, Tony Hancock, etc. and the abundance of smalltime acts which crop up on the webs' light entertainment specials, chop and changed between the two national video outlets, the "hedgehopping" has begun to extend to writers, producers, directors and MDs.

For example, as previously noted, the dramatic directing and producing talent in tv drama from ABC-TV is flowing to BBC in the wake of Sydney Newman. But, at the same time, directors like Charles Jarott, Philip Saville and Ted Kotcheff, among the best in the business here, are now retaining certain ties with the commercial companies as well as being prepared to work for Newman at BBC. Thus their affections fluctuate and in working for two camps, they stand in danger of even competing against themselves on the competitive networks.

Pre-Testing

Continued from page 27

execs and the agency buyers is the relatively minor costs involved in testing compared with the gamble of a definite program commitment. ASI fees range from $1,500 to test a half-hour show to $2,300 for an hour show. Like the Schwerin company, which is most active in testing commercials, ASI also pretests commercials in its Los Angeles theatre along with film features for MGM and Columbia Pictures. Unlike ABC and NBC, CBS-TV uses its own resources to test its shows and reportedly spends upwards of $300,000 annually in this area.

The very latest development in pretesting brings the research tools into play at the point of a pilot's inception. Instead of producing a finished show, it's now become possible to test with a much cheaper story-board setup using a finished soundtrack with scenic mockups to suggest the visual details. ASI, which claims to have developed a high degree of predictive accuracy in testing of story-board commercials, now is offering this service to the program producers and buyers.

Rock Hudson Pacted For German TV Role

Frankfurt, Oct. 29.

Young German producer Mohr von Chamier has pacted Rock Hudson for the lead in a German television show.

A series, now being filmed in Paris, deals with travel stories of America and Europe, and one—starring Hudson—will be filmed in Germany.

Chamier Films is financing the studios for the German production and the additional German stars, in return for the rights to sell the German production to television.

Hudson is a top fave of German cinemagoers, having won the equivalent of the Oscar—the German Bambi award—as favorite foreign actor in Germany the last couple of years. This will be his first appearance in a German television film.

ABC-TV's Turkey Day 'Cowboy & the Tiger'

ABC-TV is coming up with a Thanksgiving Day special, "The Cowboy and The Tiger," a musical fantasy starring David Wayne, Paul O'Keefe and Jack Gilford. The Sonny Fox-Maurice Levine production is set for 2:30 to 3:30 p.m. Nov. 28. Harold Beebee wrote the score with book by Wallace Gray.

Show is being bankrolled by American Doll & Toy Co., Irwin Corp. and the Transogram Co., all through Helitzer, Waring & Wayne; Miles Labs, through Wade; Miles Labs, through Wade; and Nestle, through McCann Erickson.

Italo TV Upping Ad Rates; Clients Beg for Space

Rome, Oct. 29.

It's a sellers market in Italian radio-video. It's therefore no surprise that all tv ad space for 1964 (and part of '65) has reportedly already been sold solid.

Inevitably, too, RAI-TV has upped rates on its video commercial time without substantially or noticeably upping total ad time. Another major change is in duration of maximum "unit" of time per product sales program: two months instead of three at a time, thus permitting more applicants a crack at RAI's restricted airtime.

According to usually reliable sources, RAI-TV rates would rise from about $3,200 per current two minutes 15 seconds spot on "Carosello" (the most popular evening ad position) to about $4,800. The shorter 35-second "Arcobaleno" spots would go for an upped $3,200, while "Tic-Tac" items of 40, 35 and 30 seconds duration would likewise be hiked to $2,800, $2,560 and $2,400 respectively. To this airtime cost, advertisers must add production costs.

Also recently disclosed here is breakdown of all Italo expenditures. According to figures released during recent Ichia gathering of ad execs and companies, field is still dominated by ads in the Italian press, at a 45% clip.

Another 9% goes to television commercials, 7% for ads screened in movie theatres. The remaining 32% is split among other media.

Jackie Cooper Firms Up 'Calhoun' TV Prod. Staff

Hollywood, Oct. 29.

Jackie Cooper has rounded up his entire production staff and virtually all of his cast for "Calhoun," hourlong vidseries he is preparing for CBS-TV for the 1964-65 season. Cooper stars in the series, about a county agent, also is producing it under aegis of his Jackie Cooper Productions.

Regulars with him in the show are Barbara Stanwyck and Ken Berry and one femme stet role, not cast yet. Signed for a number of appearances, and to function as semi-regulars, are Robert Lansing and Beverly Garland, both pacted to multiple-pic deals. Also set on a non-regular basis are Richard Eye and R. G. Armstrong. Cooper rolls pilot Nov. 11.

Stuart Rosenberg has been signed as director; script is by Merle Miller; Robert Alan Aurthur is creative consultant; original music was composed by Mel Torme.

Texas Educ'l TV

Continued from page 30

duties for two thirds of the time.

In some instances a professor will be on the television with a videotaped lecture and, at the same time, be appearing before another class in person. In effect, he is doubling his teaching potential.

Robert Squier, director of TEMP, said the project adds to the quality of instruction and it also adds to knowledge and techniques because many teachers, watching the presentation of another, detect ways to improve their own instruction.

At all events, the microwave network is here to stay and it has shown the way to the Southern Regional Education Board to instruct schools in other states of the south to set up similar networks.

In like manner, the U. of Houston is extending its use of television. The Houston system differs from TEMP in that its telecasts are on open transmission. Not only students but the entire public is free to sit and learn.

Roy Barthold, director of KUHT-TV, has been with the project from the beginning. He began as an aide to John Schwarzwalder who is now director of educational tv at KTCA-TV, St. Paul, where he went in 1957.

The local educational programs are on the air five days a week following a schedule that usually calls for three hours in the morning, an hour in the early afternoon and from 5:15 p.m. straight through to 10 p.m.

The original cost of the station was $420,000. Its operating budget today amounts to $175,000 a year, of which the city and county school systems contribute nearly half. The cost to the university is about $90,000.

Brit. Vidpix Cutback

Continued from page 31

economics to give it a chance of breaking even and even showing a profit without necessarily taking into account the American market. At one time, the view had been held that without a U.S. deal a film series was doomed to financial failure. Now, with the growth of the world market, investment can be amortized without an American deal, and if one should materialize, that is an additional bonus for the producer.

Furthermore, there is the advent of coproduction between the United States and Britain, which gives the U.K. partner the local market plus the Eastern Hemisphere for about one-third of the budgeted cost. So, while the British side does not have the prospect of a U.S. bonus dangling like a carrot, it has a quality production for a fraction of its original cost and, all other things being equal, must come out in the black.

It is no secret around the town that the British tv networks have enough product on hand to see them through for the next 12 months. But if they are contemplating new programs for the fall of 1964 they will have to start thinking about them by the first of the year and get into active production before spring sets in. But meantime, the poker game goes on, with the bid to revise the quota as the ace in the game.

Ironically, whilst the programmers favor quota relaxation there is a fear that such a development would lead to more realistic price demands from the U.S. distributors. All in line with the classic laws of supply and demand.

'En France' Sales

"En France," Seven Arts series of 26 half-hour shows, have been sold to KTVI, St. Louis; WJW-TV, Cleveland; WSB-TV, Atlanta; WXYT-TV, Oklahoma City; KAVE-TV, Carlsbad, N.M.; and WTRF-TV, Wheeling.

Seven Arts also sold its 41-title Vol. 3 package of features to KPAC-TV, Beaumont, Tex.; Vols. 4 and 5, containing 93 features, were sold to WTAF-TV, Marion, Ind. The 50 features in Vol. 7 were acquired by KTVT, Dallas and KBOI-TV, Boise, bought Vols. 3, 4, 5 and 7, containing 18¾ films. Latter also bought some special features from the distributor.

British ABC-TV Farms Out a New Batch Of Trainees to Hinterland

London, Oct. 29.

For the fourth year, ABC-TV, Britain's weekend-only major on the commercial network, has selected a batch of trainee directors who will be allocated to various stock companies around the Midlands and North, ABC's home territories.

Tyro directors this year are Anne Burge, 24, who goes to the Playhouse, Liverpool; Barry Davis, 27, Oldham Repertory Theatre; David Spencer, 23, Studio Theatre, Stoke-on-Trent; Mark Cullingham, Northampton Repertory Theatre; Nicholas Barter, 23, Phoenix Theatre, Leicester; J. Michael Walton, 24, Theatre Royal, York; and Richard Digby-Day, 24, whose theatre is still to be arranged.

In the four years of the scheme, ABC-TV itself has taken on only three of the couple of dozen candidates that went to the respective stock theatres, although others have met with varying degrees of success. Possibly the most notable of the newbloods is Laurence Bourne who went to the Manchester Library Theatre on an ABC-TV scheme in 1960 and has now entered the station's drama department to work on its top-rated action show "The Avengers."

Portland, Me.—Robert M. Saracen has been named local sales manager for WGAN-TV. It's a newly-created post. Last April Saracen was a winner of the TvB award for outstanding creativity in selling.

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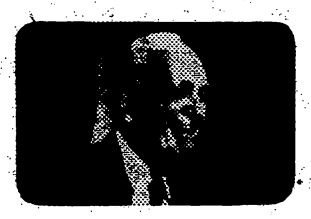
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Nashville Braces as 3,000 Deejays, Music Men Spin in for C&W Meet

By RED O'DONNELL

Nashville, Oct. 29.

The sound of this city over the coming weekend will be near bucolic bedlam as country music deejays from 50 states and Canada come in for the yearly rural rhythm convention. Joining the jocks will be execs and reps from recording companies, music publishing firms and sundry artists.

It is the 12th annual powwow—with accent on the wow—although this time WSM radio, official host, has dubbed it "Grand Ole Opry's" 38th Birthday Celebration; a salute to the station's Saturday night evergreen hoedown which began in November, 1925.

Registration starts Thursday (31) with formal (and informal)hoopla programmed for Friday and Saturday.

The sponsors anticipate an enrollment of 3,000. Invariably such calculations prove accurate, and non-conventionally enough these convention-goers maintain good behavior, or at least a reasonable facsimile.

It's a sorta low tempo fun-loving group, and its objectives aren't detoured by a plethora of serious talk and stuff. Business meetings and the omnipresent standard panel discussions are kept at a minimum.

This year no official talks or addresses are on the regular agenda. That policy, however, doesn't hold in hotel lobbies or smokefilled hospitality rooms underwritten by the recording nabobs; there talk is a bargain commodity.

Freeloaders' Utopia

The 12th annual, or 38th birthday celebration (vote for one), is a utopia for delegates functioning on a low-budgeted, or cutting-the-corners expense account.

What with the likes of Capitol, Columbia, Dot, Mercury, RCA Victor, Starday and United Artists—among the major diskeries—and Pamper Music Co. . . tossing parties and chow-lines virtually around the clock, a wax spinner has it made if he has the price of a room at the inn. And even lacking that, there is no record of a house dick evicting a sleepyhead from a lobby chair or sofa.

To their credit, the old a&r party-giving pros such as Randy Wood, Ken Nelson, Steve Sholes, Pappy Dailey, Shelby Singleton, Owen Bradley, Chet Atkins, Don Pierce, J. Hal Smith, Don Law, et al play their host roles graciously and hospitably.

WSM, as per usual, officially opens the festival with a Friday morning breakfast, where all var-

(Continued on page 50)

Decca Raiding Morgue for LPs

Decca Records is continually digging into its morgue for album product to spark its monthly release schedules. The morgue lode comes from platters by its veteran diskers, those no longer with the company and even those no longer alive.

In November, for example, in which Decca-Coral is releasing 17 new albums, the morgue spotlight is on Al Jolson and Danny Kaye. The Jolson album, titled "Jolie," contains 12 selections recorded for the old "Kraft Music Hall" radio shows. The Kaye set, a two-LP package, features 24 selections cut by the singer-comedian when he was under contract to Decca. The deluxe set also comes with text and illustrations.

For its August promotion, Decca did a job similar to the one now being prepped on Kaye for Judy Garland. In other months the company did similar deluxe wrapups on Al Jolson (this was a "Best of Jolson" package), Billie Holiday, Burl Ives, Patsy Cline and Kitty Wells.

In addition to Jolson and Kaye, the November packages from Decca include Carmen Cavallaro, Henry Jerome, Jan Garber, Peter Duchin, Warren Covington, Guy Lombardo, Earl Grant and Lenny Dee among others. The Coral disks spotlight Big Tiny Little and Joe (Fingers) Carr and Little Richard.

FREDDY MARTIN HITS 25-YR. PAY JACKPOT

Los Angeles, Oct. 29.

Freddy Martin has been inked for tallest coin his orch ever has received in his more than 25 years as a batoner. Date is a one-nighter at a Dec. 7 private party being tossed by the Standard Club of Chicago. Orch will get a flat $9,000, with Martin, of course, hefting air travel costs.

Martin, current at Thunderbird, Frisco, for a week, goes next to Thunderbird, El Segundo, Calif., for a frame. Latter, drawing from L.A. International Airport biz, is instituting a name band policy. Thereafter, batoner follows one-nighter string prior to returning to Cocoanut Grove here Dec. 27 for stand until March.

The Irving Mills On Lam From Any 50th Anni Fetes

Next Saturday (2) marks the 50th wedding anniversary of Bess and Irving Mills and at the last minute, the executive veepee of Mills Music decided to duck any fanfare by lamming from their BevHills manse for a lieseurely round-the-world trip.

Sidney Mills, one of their sons, who is recording general manager for the Mills Music, has prepared an elaborately and patiently researched discography of over 400 tapes which he has chronologically organized as a musical memento to his father's veteran career in the music business. Many of these old recordings had to be acquired from disk collectors and "rare recording" retailers. It took him about a year and a half to do so. Many of the recordings go back to the 1920s when Mills, who was a pioneer in harnessing such great Negro composer-conductors as Duke Ellington, Cab Calloway et al., also sang with them or with his own "Hotsy Totsy Gang," an al fresco group which was fundamentally organized to plug Mills songs.

However, their local prowess over the then novelty radio stations created diskery interest and Mills emerged under sundry noms-de-disk, belting the current plug songs, be it "Diga Diga Do," "I Wouldn't If I Want To," "I Can't Give You Anything But Love" and the like. He was "Sonny" Smith on many an Ellington Victor and Okeh recording; he was "Milton Irving" on the Brunswick label with the "Hotsy Totsy Gang"; he was something else when he did the vocals with Jack Teagarden's waxings etc.

When Stanley Mills recently asked his father did he ever know a singer called "Milton Irving," the publisher derided, "What kind of a name is that for a singer," whereupon the son played him an old platter and identified him as Irving Mills. Some of this is contained on the Decca diskbiog of "The Ellington Era" for which Irving Mills wrote the liner notes.

The presentation of the pub's personal musical calvacade will be made ultimately but Bess and Irving Mills meantime are due in Australia this weekend, en route from the Fiji Islands and New Zealand, with the Far East to be liesurely surveyed.

By coincidence, a postcard from the Mills in the Fijis states, "Found this very interesting but not musically. Everything sounds like 'Diga, Diga Do'."

'Hoot' Package's Tour

Another Hootenanny package has been put together to hit the midwest circuit next week. In the unit will be The Clancy Bros. & Tommy Makem, Oscar Brand, Jean Ritchie, Judy Collins and Josh White Jr.

The group will be on the road from Nov. 9 through Nov. 14.

Frisco Jazz Critic
RALPH J. GLEASON
expounds on
Why and How Payola Gets You Nothing
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And'son, Howard, Cedarwood Tops In BMI Citations

Bill Anderson, Harlan Howard and Cedarwood Publishing Co. will lead the writer and publisher contingent in the Broadcast Music Inc. country & western Citations of Achievement awards to be presented tomorrow (Thurs.) during the Country Music Festival in Nashville. Anderson and Howard are the leading writer-award winners with four BMI citations, and Cedarwood is the top publisher-award winner with six citations.

In all, BMI will award 53 writers and 31 publishers from 11 states, Australia and Canada its c&w citations. The BMI awards are based on trade paper polls of national popularity and public acceptance, reflecting record and sheet music sales, radio and tv performances, coin machine plays, and other factors measured in these polls.

Other multiple writer-award winners will include Wayne P. Walker with three awards; June Carter, Jack Clement, Hank Cochran, John Loudermilk, Webb Pierce, Justin Tubb and Alex Zanetis, with two awards each. Other publishers winning multiple BMI awards include Acuff-Rose and Pamper Music with five awards each; Central Songs, four awards; Tree Publishing, three awards; Glad Music, Jack Music, Moss Ross Publications, and Samos Island Music, each with two awards.

Bill Anderson's winners are "I've Enjoyed as Much of This as I Can Stand," "Still," "Tips of My Fingers" and "We Missed You." Harland Howard's citation-getters are "Don't Call Me From A Honky Tonk," "Second Hand Rose (Second Hand Heart)," "You Comb Her Hair" and "You Took Her Off My Hands."

Cedarwood's winners are "Detroit City," "Hello Out There," "Leavin' On Your Mind," "Lonesome 7-7203," "Pride," and "Sands of Gold."

L.A. Local 47 to Curb Halloween's Goblins With 25 Cuffo Kiddie Concerts

Los Angeles, Oct. 29.

AFMusicians' Local 47 will expend upwards of $3,000 out of its share of Music Performance Trust Funds to put on free kiddie concerts in at least 25 public playgrounds Halloween.

Each combo will comprise either four or six tooters, plus leader. Working will be those not otherwise employed, and all will receive union's casual scale—same scale they would get for a commercial gig: $39.38 for leader, $26.25 for sidemen. Says local prexy John Tranchitella, "This is our direct participation in a youth activity that not only has social merit, but also serves to introduce youngsters to quality jazz music. . ."

Another obvious design is to help communities keep prank-minded Halloweening youngsters out of mischief. The concerts will start at either six or seven p.m., Thursday (31) and continue till nine or 10 p.m.

Among bandleaders who will front various combos: Rex Stewart, Clyde Dunn, Ronnie Savitt, Armando Rendon, Andy Florio, Bob McNeeley, Lou Blackburn, Jesse Price, Lonnie Bolden, Jewell Grant.

NOGAS MOVE INTO FILM - JUKEBOX BIZ

Helen Noga, who with her husband, John, manages such singers as Johnny Mathis and Mike Clifford, is branching into the film-juke area via a new product tentively called Videotron.

Helen and John Noga are partnered with Col. Robert Kaye in the new machine which plays a disk a la a regular jukebox operation and shows an 8m film of the performer along with it. The machine will be manufactured in Long Beach, Calif.

The Nogas and Col. Kaye are now in negotiation with various record companies for permission to use their artists on 8m film for showing on the machine.

802 Membership Split Over Dues Hike Referendum

A hassle developed within the ranks of Local 802 late last week over the exec board's decision to conduct a referendum to repeal the dues hike approved by the membership in September. An emergency meeting of rank and file musicians was held in New York Oct. 25 in which it was charged that the union officials were unlawfully trying to reverse the vote.

At the Sept. 9 membership vote, the dues were raised to $80 per year and the 1½% work tax was abolished. The dues were formerly $24 per year.

The tootlers who are opposed to the referendum feel that the money necessary to support the Local should be shared equally by all members "not by just a few who devote all their time to the profession." They further complain that this referendum, if not stopped will burden them with the financial support of the union since the vast majority of those who receive the ballot are non-performer parttimers and moonlighters who don't pay attention to wage scales because music is only a sideline with them, so naturally they would want low dues and high taxes on the full-time musician.

They also contend that several thousand members live outside the boundary of Local 802 and have no interest in the affairs of the union other than the free $1,000 insurance policy for the low dues of $24 that they have been paying.

All the 600 members present at the emergency meet signed a petition requesting the American Federation of Musicians to order the officials of Local 802 to pull back the referendum. If the AFM refuses to do so, the members will then order their attorney, Don Grody, to proceed with a Federal Court action. About $3,000 was collected at the meeting as a kitty for the legal procedure

Murray Rothstein, who chaired the meeting, said, "the system that the officials are trying to impose is taxation without representation." The meeting was sponsored by a group of tooters who publish a newspaper called "Musicians Voice For Professional Musicians."

Local 802 officials announced last week that the mailing of the ballots on the referendum would begin about Nov. 1 and that all ballots should be returned by Nov. 23.

Schwartz Joins C-P

Red Schwartz has taken over as national promotion director for Cameo-Parkway Records. He'll be in charge of all promotion activities, encompassing C-P's field men, distributors, promotion men, disk jockeys, program directors, radio-tv stations, etc.

Schwartz was most recently affiliated with the Vee Jay label. He'll be based in Philadelphia for C-P.

Court Voids AFM $6 Per Capita Tax; Decish to Have Far-Reaching Effect

The $6 per capita tax passed by the American Federation of Musicians at its Miami convention last June has been ruled "unlawfully adopted" in N. Y. Federal Court. In a decision handed down Monday (28), Judge Richard H. Levet held that the convention failed to comply with mandatory provisions that delegates voting at a union convention should receive not less than 30 days written notice on the matters to be voted upon. "Since the convention failed to comply with the mandatory provisions," the Judge said, "I am forced to declare the action taken increasing dues to be void."

The ruling marks the second time in the history of the labor movement that a union's convention ruling was overturned by a court. The first time was with Jimmy Hoffa's Teamsters' Union several years ago. The AFM will now have to bring the matter up again at its next conclave and it's a moot point as whether the tax will again be carried.

Judge Levet's upset of the $6 per capita tax has wide repercussions. Many Locals of the AFM have already adjusted their dues structure to comply with the Federation's tax and now it's a question as to whether they'll reduce their dues.

Also, the hassle in New York's Local 802 (see separate story) partially stems from the $6 per capita tax and it is now expected that this will further strengthen the tootlers' demands that the exec board's planned referendum to reverse a dues hike be withdrawn.

In Judge Levet's ruling, he further found that there were two voice votes and that the chair (AFM president Herman Kenin) did not revert to Roberts Rules of Order that called for a hand vote after an indecisive voice vote. He also found that many members of the Federation who are members of more than one local had no opportunity to instruct their various delegates how they would vote.

Plaintiffs in the action against the AFM were Julius Schwartz, Buddy Kane, Robert Curtis, John C. Rosenmerkel, Eddie Wittstein, Ben Cutler, Marty Levitt, Matt Gillespie and others.

20th Label Sets Indie Prod. Ties

Norman Weiser, veepee in charge of operations for 20th Century-Fox Records, is bolstering his label's activities via indie production tieups. He's now made production agreements with Budd Granoff and Joe Csida, among others, for their product to be released under the 20th Century-Fox banner.

The deal with Granoff brings Lena Horne, Kitty Kallen, Neil Hefti and Eddie Heywood into 20th's fold. The Csida tie brings in disks by Sylvia Sims, The Three Young Men and Jim Lowe. And in a tie with indie producer Al Kasha, Tony Martin and Artie Butler will be released by 20th. In addition, there's a deal brewing for Douglas-Kameron Productions to produce a series of jazz albums for 20th.

Miss Horne's first single for 20th, "Now," is already on release and she will cut her first album early next year. Miss Kallen and Heywood will cut their first albums within a month, as will Martin, who is also scheduled for a concert at New York's Carnegie Hall shortly. Another addition to the label is The Mary Kaye Trio. The group will cut its first album for the label next month, for release in January, 1964.

Under the agreement with Granoff Productions, the producer will employ the services of Hefti, Ray Ellis, and Milton DeLugg as arrangers and producers for the sessions to be cut exclusively for the label.

Weiser also expects to get a kidisk line going shortly. It'll be known as the Humpty Dumpty line and will feature Jim Ameche. The series will be tied in with a Humpty Dumpty mag, an affiliate of Parents Magazine.

Anka's 'Songs,' Duchin's 'Danced' Dale's 'Flag,' Thornton's 'Highway,' Tillotson's 'Loving' Top New LPs

PAUL ANKA: "SONGS I WISH I'D WRITTEN" (RCA Victor). Paul Anka has a flock of hit songs to his credit but there are some he himself wishes he'd written. In this set there are 15 tunes he admits to and no composer would be ashamed of them, either. With the help of some nifty arrangements by Don Costa (who also conducted the orch), Anka gives them all their due with a straightforward vocal approach that will bring many programmers and consumers to the sides. Some of the tunes are as current as "Ramblin' Rose" or as vintage as the Johnnie Ray click "Cry." In between are such standouts as "It's Not For Me To Say," "Memories Are Made Of This," "I Can't Stop Loving You" and "Moon River."

PETER DUCHIN ORCH: "WE COULD HAVE DANCED ALL NIGHT TO PETER DUCHIN, HIS PIANO & ORCHESTRA" (Decca). The aim of this set is to get the listener in a dancing mood and it works. It's almost a replica of one of Peter Duchin's sets at New York's St. Regis Hotel, where he pulls in the young dancing crowd from September until June. His beat is not limited to the youngsters, though, for it's flavorsome and simple enough to get their parents dancing along. The package is paced to hold maximum interest and runs from a moody "As Long As He Needs Me" to a breezy "Mack The Knife." In between are such highly danceable items as a "Bye Bye Birdie" medley, a "Can-Can" medley, "The Party's Over" and "I Could Have Danced All Night," of course.

DICK DALE & HIS DEL-TONES: "CHECKERED FLAG" (Capitol). Dick Dale is another surfer who's taken the hot rod road on disks for a big score. He's already rolling with the single of "The Scavenger," which is included in this package, and the juves get a big helping of the same as the sides in the set shoot by. Working with the Del-Tones, Dale gets a vocal wallop into his work that's sure to stir up juve excitement. Among the flock of hit rod material are four of Dale's own compositions, "Surf Buggy," "Night Rider," "Ho-Dad Machine" and "Motibn." They are all likely pullout spinning bets.

TERI THORNTON: "OPEN HIGHWAY" (Columbia). Ever since her pullout on the indie Dauntless label several months ago with "Somewhere In The Night," Teri Thornton has been a singer on the move. In this, her first package for Columbia, she fulfills the anticipatory excitement with a songbag that's sure to build her as a potent entry in Col's stable. Title number of the set, the theme from th "Route 66" tv'er, is already out as a single and should be a solid trailer for the package. She's a jazz singer with a pop touch which gives her a broad base, and arranger-conductor Larry Wilcox has seen to it that all elements are displayed to advantage.

JOHNNY TILLOTSON: "YOU CAN NEVER STOP ME LOVING YOU" (Cadence). Although he's now on an indie production tie with MGM Records, Johnny Tillotson will still bring a lot of coin into the Cadence coffers with this new package. The set is pegged on "You Can Never Stop Me Loving You," his most recent Cadence single click and the marquee lure is immense. The other tunes in the package are teen-pegged items that the youngsters will go for in a big way, too. Among them are "Donna," "Venus," "A Very Good Year For Girls" and "Where Is She." Larry Wilcox did the standout orch support on "You Can Never Stop Me Loving You" and Archie Bleyer handled the other sides in his usual deft manner.

BUD & TRAVIS: "IN CONCERT" (Liberty). Although this is packaging of a Bud & Travis concert that took place in 1960 at the Civic Auditorium in Santa Monica, Calif., there's a timeliness to it that makes it still pertinent today and with the folk fad in full swing, quite effective. The boys were in top form then and their score is excellently grooved for repeat enjoyment. The repertoire is made of standard stuff and holds up. Also, the boys brought in percussionist Alberto Calderon and Mexican bassist Charles Gonzales to assist them on some numbers, and the sounds are full and flavorsome. Added sales lure is the fact that it's a two-LP set which Liberty is peddling for the price of one.

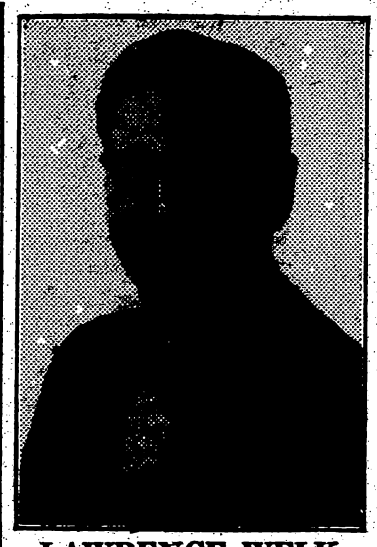
CLIFF RICHARD: "HITS FROM THE ORIGINAL SOUNDTRACK OF SUMMER HOLIDAY" (Epic). "Lucky Lips" is the key song from the "Summer Holiday" pic score and it's already proven a winner in the U.S. market for British singer Cliff Richard so the package is off to a good start. Once the film gets general release, it should develop into a hot selling item following the sales pattern of his "Lucky Lips" click. Richard is a legitimate singer with a forceful style that draws teen approval. He also makes much with "Do You Want To Dance," "It'll Be Me" and the title song.

JOE FINGERS CARR AND BIG TINY LITTLE: "MR. RAGTIME MEETS MR. HONKYTONK" (Coral). The pairing of ragtimer Big Tiny Little and honkytonker Joe Fingers Carr emerges as an inspired keyboard session that swings with a spirit and good humor. Each side bounces along at a happy pace with a high spinning potential. It's a tossup as to what sides the programmers will go for but "Down Yonder," "Dardanella," "Play A Simple Melody" and "Nola" seem to have the edge.

JOHN SCOTT TROTTER NEW NARAS PRESIDENT

John Scott Trotter was elected national president of the National Academy of Recording Arts & Sciences (NARAS) in Hollywood last week at the conclusion of a two-day meeting of national trustees and officers. Other national officers elected were Billy Taylor (New York), 1st veepee; Dick Schory (Chicago), 2d veep; Is Horowitz (New York), secretary; and Francis M. Scott (L.A.), treasurer.

Retiring national president Robert Yorke presided over the annual gathering of trustees of the record academy until the election of new officers. (Last week Yorke exited his veepee spot at RCA Victor and has not yet announced his new affiliation.)



LAWRENCE WELK
Has Another Hit Dot Record!
"BLUE VELVET," B/W "FIESTA"

UN TO BENEFIT FROM SLICK ALL-STAR LP

A standout original album production has come to the aid of the United Nations. It's an all-star job called "Three Billion Millionaires" created by Robert Allen (music) and Peter Farrow and Diane Lampert (book and lyrics). The set is being distributed through United Artists Records with the proceeds going to UNICEF and the U.S. Committee for the U.N.

The story line of the production is built around a representative of the children of the world demanding a voice in the U.N. It serves as a solid peg for some exciting musical ideas that can stand alone as potent song entries. Among them are "Tower Of Babel," "One More Lamb," and the title song. Each is enhanced by standout delivery. Bing Crosby does "Babel," Sammy Davis Jr. hits hard with "Three Billion Millionaires" and Judy Garland pulls out all heartfelt punches with "One More Lamb."

In addition to the aforementioned celebs, the package also packs a potent selling pull with Jack Benny, Carol Burnett, Wally Cox, Danny Kaye, George Maharis and Terry Thomas, among others. An understanding pitch by Adlai E. Stevenson is neatly inserted in the proceedings.

Composer Allen also handled the musical production and Ray Ellis did a fine job with the arrangements and the orch conducting. The package, produced and narrated by Arnold Michaelis, is a natural to fill the U.N. coffers as well as the entertainment demands of the turntables. *Gros.*

Longplay Shorts

RCA Victor has 22 albums on its November schedule including new packages from **Paul Anka, Amanda Ambrose, Frankie Carle, Skeeter Davis, Valentine Pringle, Porter Wagoner and Joe Williams,** among others. Three RCA International albums and three RCA Mexicana albums are additional highlights of the November release . . . The Decca disking of **William Lawson's** "Negro Folk Symphony" by the **American Symphony Orchestra** under the baton of **Leopold Stokowski,** was launched Monday (28) at a fete—at New York's Tea Center co-sponsored by Decca, Sesac and Radio New York World Wide . . . Caedmon Records donated 1,500 albums to the April In Paris ball held at N. Y. Americana Hotel last Friday (25). For the charity affair Caedmon contributed a documentary disk by **H. L. Mencken** and **Carol Channing's** readings from **Anita Loos'** "Gentlemen Prefer Blondes" . . . **The Clancy Bros. & Tommy Makem,** who have an "At Carnegie Hall" package out on Columbia, have been set for a concert Nov. 15 at New York's Philharmonic Hall.

Crestwood Advertising Agency and **Robert Poore** have merged to form Bob Poore Enterprises, a talent management agency headed by Poore, a former General Artists Corp. agent. In the new agency's stable are **The Gaslight Singers, Randy Armour Singers,** blues singer **Jackie Carroll, The Echoes, Windy Bay Three, Barry Frank** and **Louis St. Louis.** The firm will also produce tv programs and commercials . . . **Jack La Forge,** Regina Records president, guests on **Joe Franklin's** WOR-TV show today (Wed.) . . . RCA Victor special Christmas catalog merchandising campaign includes extra discount special return privileges, a hefty ad campaign and a concentration point-of-sale materials . . . Society bandleader **Al Madison** has produced his own LP, "Smart Set Swing." He'll handle distribution himself.

Al Martino, currently on his first tour of Australia, has been held over for an additional week at the Savoy-Plaza Hotel in Melbourne. Originally booked for nine days at the hotel through Oct. 29, he will now remain through Nov. 5 . . . **Gene Pitney,** currently out with two new Musicor LPs, "Blue Gene" and "Gene Pitney Meets The Fair Young Ladies Of Folkland," has been set for an extensive European tour beginning Nov. 13. He'll appear in England, France, Germany and Italy—countries where his diskings have made a dent . . . **The Chad Mitchell Trio** drew nearly 10,000 people Oct. 19 for a concert at the Cole Field House in the U. of Maryland . . . **Buddy Greco,** Epic disker currently at New York's Americana Hotel, is an addcd starter in the American contingent appearing at the Royal Command Vaudeville Gala at London's Price of Wales Theatre Nov. 4 to raise funds for the Variety Artists Benevolent Fund.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

PEREZ PRADO ORCH . . . . . EL DENGUE
(RCA Victor) . . . . . Natalia-Dengue
Perez Prado Orch's "El Dengue" (Peer International†) gives this veteran orch a standout swinging instrumental mambo-like idea which could project it to the top of the pop bracket once again. "Natalia-Dengue" (Peer International†) is a colorful takeoff on a similar conception for the Latin hoofers.

* * *

LENA HORNE . . . . . NOW!
(20th Century-Fox) . . . . . Silent Spring
Lena Horne's "Now!" (Stratford) is a stirring civil rights plea spelled out in exciting musical terms by Jule Styne, Betty Comden and Adolph Green who adapted it from "Hava Nagila" and it's pushed across with proper vocal force. "Silent Spring" (Harwin*) takes its title from the Rachel Carson bestseller but it, too, is a plea for better undertanding among people. Its slow blues quality is quite effective and marks a happy reunion for Harold Arlen and Yip Harburg.*

* * *

RUTH OLAY . . . . . GONNA BUILD A MOUNTAIN
(Everest) . . . . . Scarlet Bird
Ruth Olay's "Gonna Build A Mountain" (Ludlow†) is a brightly swinging number that gives this savvy nitery performer a good chance to crack the pop lists. "Scarlet Bird" (Hallmark-Arrowhead) is a fine class ballad also handled very well.*

* * *

CHAD MITCHELL TRIO . . . . . THE MARVELOUS TOY
(Mercury) . . . . . The Bonny Streets of Fyve-Io
Chad Mitchell Trio's "The Marvelous Toy" (Teena) registers as a charming novelty which could pick up lots of steam via the moppet route. "The Bonny Streets of Fyve-Io" (Teena*) is an Irish marching song which this folksinging trio delivers in stirring style.*

* * *

TINY . . . . . AW, SHUCKS BABY
(King) . . . . . Everybody Needs Some Loving
Tiny's "Aw, Shucks Baby" (Hennessy†) shapes up as a rollicking rocking entry projected in highly flavorsome style by this blues stylist. "Everybody Needs Some Loving" (Arma†) is a hard-hitting ballad with a gospel sound.

* * *

LES & LARRY ELGART . . . . . WALK RIGHT IN
(Columbia) . . . . . Santy Anno
Les & Larry Elgard Band's "Walk Right In" (Peer International†) dishes up this vocal hit of a few months ago in a nifty instrumental version that could start the number stirring again. "Santy Anno" is another tightly executed side based on an old melody.

* * *

WILLIS SISTERS
WHERE WERE YOU WHEN I NEEDED YOU
(ABC-Paramount) . . . . . The Pretty One
The Willis Sisters' "Where Were You When I Needed You" (E. B. Marks†) scores as a pleasant, easy-going ballad with the type of lyric which hits the teenage target. "The Pretty One" (Apt) is an okay rocking entry with an overworked lyric idea.*

* * *

CHARLIE RICH . . . . . BIG BOSS MAN
(Groove) . . . . . Let Me Go My Merry Way
Charlie Rich's "Big Boss Man" (Conrad†) delivers its message with a powerful beat and a traditional blues feeling which this singer dishes up for modern taste. "Let Me Go My Merry Way" (Rich†) also shapes up as a blues-styled entry with solid impact.

* * *

ARTIE & LINDA . . . . . BLUEBERRY HILL
(Chancellor) . . . . . Laughing On The Outside
Artie & Linda's "Blueberry Hill" (Chappell) turns up the oldie in a way-out jazzy, rhythmic slice which makes it barely recognizable, but which could mop up the juke spins. "Laughing On The Outside" (Gower†) is an interesting workover of this old ballad.*

* * *

MARGARET LEWIS . . . . JOHNNY'S CASH OR JOEY'S LOVE
(Capitol) . . . . . I Almost Called Your Name
Margaret Lewis' "Johnny's Cash or Joey's Love" (Big Boppert†) dishes up a typical teenage idea in a highly appealing vocal arrangement. "I Almost Called Your Name" (Shulert†) gives the songstress another familiar ballad idea, but she projects it very well.

* * *

THE GLENCOVES . . . . . DEVIL'S WAITING
(Select) . . . . . Better Think Twice
The Glencoves' "Devil's Waiting" (Joy†) gives this vocal combo a dramatic saga of a truck ride down a mountain which could catch on as a contemporary-styled work song. "Better Think Twice" (Joy) changes pace with an uptempo folksong idea with a familiar melodic line.*

* * *

BARBARA WELLS . . . . . WHEN A WOMAN'S IN LOVE
(Coral) . . . . . Pretty Boy
Barbara Wells' "When A Woman's In Love" (Rual) impresses as a well-written rocking ballad with a torch lyric projected in a gospel groove by this fine songstress. "Pretty Boy" (Jomith†) picks up steam with a straightforward blues entry.*

* * *

OTIS REDDING . . . . . PAIN IN MY HEART
(Volt) . . . . . Something Is Worrying Me
Otis Redding's Pain In My Heart" (East-Time†) scores as a slow-tempoed ballad with a firm beat and a typical blues lyric tailored to this singer's style. "Something Is Worrying Me" (East-Time†) is a more routine item with far less impact.

* * *

BOBBY RYDELL . . . . . FORGET HIM
(Cameo) . . . . . Love, Love Go Away
Bobby Rydell's "Forget Him" (Leeds) has a ballad punch and a sharp vocal delivery that could crack through the spinning barriers and bring the singer back to the hit lists again. "Love, Love Go Away" (Fajob*) drives home a teen-treated message with a rhythmic lilt and the simple lyric lines that the juves understand.*
Herm.

**ASCAP. †BMI.*

Inside Stuff—Music

Aron Vergelis, Moscow Jewish editor of the literary bimonthly Sovetish Heimland (Soviet Homeland), only national USSR publication in the Yiddish language, denies there is any "Jewish problem" in Russia, per the N.Y. Times' Thedore Shabad. This is what he wrote in the literary newspaper, Litersturnya Gazeta.

Footnoting this screed is a show biz angle revolving around the MGM Records' release of "Kol Nidre" as sung in the Moscow Central Synagogue. It was said to have been taped secretly during Yom Kippur by a Belgian tourist, and MGM decided to distribute it. Vergelis refutes the Yiddish daily, The Day & Jewish Morning Journal, published in New York, which wrote, "In the voice of the old cantor, in the moaning of hundreds of worshippers, we sense all the suffering, all the grief, all the tragedy of our brothers in the Soviet Union." Vergelis commented that "Kol Nidre" sounds equally tragic whether sung in a Moscow, New York, Sydney (Australia) or Tel Aviv synagogue.

Importance of album covers as a sales lure was pointed up anew with the release of Champ Butler's initial Gillette LP, "Heartaches By The Dozen." Three weeks ago, the company shipped 10,000 albums with black and white covers to distributors around the country, at initial jacket cost of several thousand dollars above the $10,000 production cost of the album itself. Butler took off on a deejay promotion tour and had already hit four cities when word began trickling back to Gillette's Hollywood headquarters that the jacket was hurting sales. Label's president, Carl Cotner, (who was long Gene Autry's musical conductor-arranger at Columbia) called back the entire shipment and ordered a complete redesign of the cover. The company hired album artist Bill Pate to design a new four-color cover, with a resulting three-week delay of the album's release, and an additional cost in excess of $3,000 for an initial order of 10,000 albums.

A contingent of American Society of Composers, Authors & Publishers writers and member of management will fly to Nashville Oct. 31 to attend the Country Music Festival. ASCAP became part of the Nashville scene last March when it opened a district office there. Among those attending the fest in behalf of ASCAP will be writers Sylvia Dee and Arthur Kent, who wrote the recent Nashville-cut disk, "End of the world;" Johnny Marks Edward Heyman; Jack and Stanley Mills, ASCAP sales manager J. M. Collins; Dick Frohlich, the Society's director of public relations; and David Nelson, ASCAP's southern division manager. Mrs. Juanita Jones, in charge of membership affairs at the Nashville office, and Asa Bush, district manager, have arranged an ASCAP reception Nov. 1 at the Andrew Jackson Hotel.

Nearly 12 years ago U.S. immigration authorities barred six Toronto Symphony sidemen from entering to play a concert in Detroit. No reason was ever given. Lester B. Pearson, then external-affairs minister (later President of the UN) and now Prime Minister, protested in vain to the U.S. Government. All six lost their jobs. One, violinist Steve Staryk, then 20, went to England. He eventually became concert master of the Royal Philharmonic under Sir Thomas Beecham, then of the Concertgebouw Orchestra of Amsterdam. Last week he crossed the U.S. border, unchallenged, to become concertmaster of Chicago Symphony.

A new approach to band music promotion will spearhead a national campaign launched this month by Carl Fischer Inc. Complete thematics of four new concert band pieces accompany a seven-inch recording sent to band directors in all parts of the country. The recording introduces "Burnished Brass" and "Symphonic Prelude" by John Cacavas, "Bandology" by Eric Osterling, and "Chorale for Band" by Frank Erikson. The works are recorded on the new label, Pembroke Records.

The N. Y. Federal Court last week refused to stop the sale by Diamond Records of the Del Shannon disk, "Sue's Gotta Be Mine" and "Now She's Gone" released on the Berlee label. Twirl Records had applied for an order restraining sales by Diamond.

Local 47 Pay Dispute Puts L.A. Philharmonic Season in Jeopardy

Hollywood, Oct. 29.

For the second year in a row, a wrangle between Musicians Local 47 and the Southern California Symphony Assn. has put the local longhair season in jeopardy.

Issue last year was dismissal of four members of the Philharmonic orchestra (they were ultimately reinstated), this year it's money. Union is asking a three-year pact for Philharmonic's 97 members which would raise minimum salaries from present $5,000 for a 34-week season to $7,600 on a 40-week guarantee the third year. The association has tendered offer of 34-week minimum of $6,120 after three years.

Breakdown on a weekly basis between association offer and union demand is as follows: $157.50-$160 first year; $167.50-$175, second year; and $180-$190, third year. Union's demand for a six-week extension in the season is actually the most costly portion of proposal, the sum of which SCSA insists will cost it a total of $575,000 third year. Association notes that it already has a $125,000 deficit for this year.

Side issue is the "no strike, no lockout" clause in one-year pact under which orchestra performed last season. Union says it will acquiesce to terms of clause for a new three-year contract if a provision for binding arbitration is included.

Under terms of present pact, which expired Sept. 7, union had neither strike nor arbitration rights. Musicians refusal to sign a new contract, of course, constitutes much the same thing as a strike.

Roland Moritz, who chairs the orchestra committee, notes that wage scale for local symphonic musicians ranks fifth in the nation behind New York, Boston, Chicago and Philadelphia. Eastern minimum ranges from $9,400 to $12,000 for seasons which go from 44 to 52 weeks, according to Moritz.

Moritz cited L.A. Chamber of Commerce figures which asserted the average L.A. income was $7,400, to back up his contention that Philharmonic orch members are more than overdo for a raise. Acknowledging that musicians have extra 18 weeks to pick up additional coin in other assignments, he argued, however, that having been out of circulation for so much of the year, they are at a great disadvantage in competing for jobs.

First to be affected by contract impasse is scheduled slate of concerts orch was to give at various schools. Philharmonic season officially launches Nov. 13, but orch was scheduled to report Nov. 1 for rehearsals. Vote to refuse SCSA's offer was 74 to 6, 17 members unavailable.

No meetings have been scheduled between the union and the association, though Local 47 prexy John V. Tranchitella states that union officials are prepared to "bargain for a fair settlement even if around-the-clock sessions are needed."

Negotiations have been underway since January. Also discussed, but not considered crucial issues, are hospitalization, expansion of pension plan, paid vacations and dismissal procedures.

Jay-Gee Into Far East

Jay-Gee Record Co. has taken on the Far East. The diskery, which produces the Jubilee and Josie labels, has tied in with Cosdel of Tokyo to handle manufacture and distribution of Jay-Gee products in the Far East.

Cosdel will press for Jay-Gee at its Tokyo plant and will distribute records throughout the Far East, with Japan, the Philippine Islands, Malaya and Hong Kong as principal distribution areas.

Bob Dylan's 'Protest' Songs Fill Carnegie With Teenster Fans

By LEONARD L. LEVINSON

If the overflowing, enthusiastic crowd of teensters at Carnegie Hall Saturday night (26) was any indication, Bob Dylan, who sings his own folk-idiom songs, is the voice of the future. But judged by the content of his program, the future holds nothing but complaint of the past and the present. Protest appeared to be Dylan's only stock-in-trade and the conditions he railed against included segregation, war mongers, Nazis, poverty, injustice, commercial hootenannies, blacklisting, prize-fighting, atom fallout, hard-hearted sweethearts, Fabian and the selling and buying of soap. Nowhere was there one word of hope or remedy.

His audience loved every word and he could do no wrong. Attired in green, open shirt, suede jacket, jeans and boots, Dylan sang to his own guitar accompaniment, alternating words with harmonical interludes, the mouth organ mounted on a harness around his neck. Separate mikes for guitar and voice was a good idea which took some adjusting before it worked.

Dylan's numbers vied with each other in lugubriousity. With no titles in the program to guide a reviewer, this is an approximate rundown: "Times Change," "Horace Brown" (poor man kills family of 6 and self), "Who Killed Danny Brown" (first-rate death-in-the-ring ballad), "Boots of Spanish Leather," (wandering sailor), "Talking John Birch Blues," (mildly effective), "Lay Ye Down," (hymn), "Blowin' In The Wind," (his big hit), "The Rain and the Wind," "Riley Stole a Stallion," (his daughter guv herself to the sheriff, but they hung him anyhow), "Walls of Red Wing," (prison), a song about an open-pit mine disaster, "A Hard Rain's A-Gonna Fall," (atom blast in William Blake style), and, in the second half, "Crazy Dream," or "Bob Dylan's Dream," (only survivor of atom bomb), "Don't Think Twice, It's All Right," (a popular torch), "God's On It's Side," (and He better stop the next war, or else—), "A Pawn in the Game," "The Masters of War," and "The Lonesome Death of Hattie Carroll," (about the Baltimore Negress who died after a blow from a drunk's cane).

Dylan took time off to be scornful of a teacher who didn't understand the expression "Blowin' in the Wind," but his writing and delivery seemed deliberately iggerunt. While several of his lyrics are well-thought-out and effective, more are filled with sloppy rhymes, lack of basic literary discipline and an apparent willingness to settle for the first idea and form that entered the writer's head. Real folk songs have been smoothed and polished by ten thousand tongues and ten thousand experiences and maybe that is what the bottom two-thirds of Dylan's output needs. Added was an anti-intellectual attitude that matched that of any John Bircher he sang against. Dylan was born the year of Pearl Harbor and his appeal is to a group even younger. Unlike the next older generation, who came back from World War II and Korea seeking only security and happiness, these younger people seem to be in bitter, vocal revolt against the world today. But how to change it and which way to go? The only answer Bob Dylan seems to have is: "Blowin' in the Wind."

Troyano to Chancellor

Latest addition to the Chancellor label is Joyce Troyano. The young singer comes from Drexel Hill, Pa. Chancellor is a Philadelphia-based firm.

White House Helped Find Coin to Bail D. C. Symph Out of Musicians' Strike

Washington, Oct. 29.

The most significant development in the settlement of the National Symphony Orchestra strike here is that the symphony, for the first time, got the White House to do something about its troubled financial affairs.

While the immense generosity of Mrs. Marjorie Post May, one of the nation's wealthiest women (General Foods, Texas oil, etc.), actually accounted for almost all the cash the symphony needed to settle the strike, the active interest of the federal Government in the symphony's financial problem was a "first" which could bring the orchestra more lasting benefits.

Mrs. May pledged separate $100,000 gifts for the calendar years 1963, 1964 and 1965, making the commitment binding on her estate because she is elderly. (Perhaps no U.S. orchestra has received as much from a single individual recently as the National Symphony has from Mrs. May, who is first vice president of the orchestra assn. During the eight years prior to her latest $300,000 pledge, she gave the orchestra $1,000,000.)

President Intervenes

Two things happened on the governmental front:

—President Kennedy directed one of his assistants, Charles A. Horsky, to do what he could to find money outside Washington to end the musicians' strike. This story has never been told before, but Horsky put the symphony management in touch with a fatcat corporation which agreed to pay for one extra week under the pay hike for each the 1964 and 1965 seasons. ($20,000 for '64; $21,000 for '65.)

The corporation can't be named, apparently because it doesn't want publicity for "buying off a strike," considering its own relations with its own unions. The corporation involved was a source of coin never before available to the National Symphony, and likely never would have been without the White House door opening.

—President Kennedy also assigned two Cabinet officers the job of finding new sources of contributions for the National Symphony from business and labor. Getting this assignment, quite naturally, were Commerce Secretary Luther Hodges (business and industry) and Labor Secretary W. Willard Wirtz (labor unions). This move is viewed as one which could be of great value to the orchestra for years to come.

Under these new circumstances, the orchestra has hopes that the District of Columbia government will start making regular contributions to help support the symphony.

Redtape Snagged Gift

The D.C. government actually earmarked $8,000 for the National Symphony in each 1961 and 1962 But under the Rube Goldberg entanglements of government as it functions in Washington, Congress has control on all local monies. As a consequence of Congressional budget scissoring, the orchestra received nothing in 1961 and only $3,000 in 1962.

Final settlement of the strike was a commitment to the musicians for 34-week seasons in 1964 and 1965, with the right to reopen contract discussions in Spring, 1964, on only two issues, wages and length of season. (There were a number of fringe benefit issues involved in the strike which never did get settled to the musicians' satisfaction, and they must be postponed until Spring, 1966.)

Because of the loss of concerts this season due to the strike, only 31 weeks will be played. Horsky of the White House produced a surprise just as the strike ended. He revealed he had found an anonymous giver who had donated $7,500 to be paid in extra salary this year. It meant a mere $77.50 per musician but represented something no one had counted on before.

Rogers the Hero

Symphony manager M. Robert Rogers is the hero who got Mrs. May and her checkbook together at the right time.

Mrs. May, who has mansions in several other places and spends

(Continued on page 50)

Twist Ousting Bagpipes?

Glasgow, Oct. 29.

Scotland, land of the bagpipes, may find itself soon faced with a shortage of men to play them in the future. In music circles here, it's found that today's youths in Auld Lang Syne terrain are more interested in learning to Twist and play the guitar.

An official of Glasgow's College of Piping, confirming this, said: "It's fantastic, but there seems to be far more interest in piping abroad than there is in Scotland."

AFM's Chi White & Negro Locals Merging in Nov.

Chicago, Oct. 29.

Auditors furnished by the national headquarters of the American Federation of Musicians are going over the books of the all-Negro Local 208 and predominantly white Local 10 in Chicago in the second phase of the merger talks to form them into one local.

The merger, which is being pressed by AFM international prexy Herman Kenin and will probably set a pattern for the remaining 38 segregated musicians' locals in the nation, should be completed by about mid-November.

Despite a veil of secrecy that has been dropped over the meetings, it has been learned that Local 208 prexy Harry Gray is increasingly bitter over the direction of the talks. Gray wants the top officers of his local put into paid positions in the merged local under long term contracts.

Local 10 chief Barney Richards has said that any such contract could only be valid as long as he were in office and that he could not saddle future boards of directors with employees not of their choice. There's also some doubts as to whether such an agreement would be legal under existing labor laws.

Without the job guarantees, Gray maintains that the merger represents a total loss for the officers of his local. The membership of Gray's local has already voted to endorse the merger over their prexy's protest, but Gray's demurrer was generally considered to be a move to give him a freer hand in the horse trading.

As it stands now and through no fault of any of the participants in the merger bartering, Gray and his officers will come out of the negotiations with nothing more than any new member of Local 10 might be eligible for. This, despite the fact that Local 208 did not choose segregation but was forced into it when it was formed 61 years ago and has run an above-board union since then.

The frustration inherent in the situation is reflected in a remark reportedly made by Gray in a heated exchange. "Why is it that we have to merge with you," Gray asked, "instead of you merging with us?"

Surfaris Slap Dot With 100G Name Piracy Suit

Los Angeles, Oct. 29.

The Surfaris, singing group of minors, has filed an action in Superior Court seeking an injunction to prevent use of their name. Listed as defendants are Dot Records, Dot Records Distributing Corp. and six other firms. Suit also asks $100,000 damages and accounting of profits.

Codefendants include Dorothy Freeman Enterprises Inc., Princess Record Co., Robin Hood Music Co., Merit Distributing Co., Miraleste Music Co., and Broadcast Music Inc. Complaint likewise wants an injunction to restrain use of the name, likeness or photographs of the minor plaintiffs, on the covers or labels of phonograph records or albums produced or distributed by defendants.

Yank Pop Diskers Span Globe As Tune Source; Lotsa O'Seas Clicks

No point of origination is too far to be tapped as a source for the American pop disk business these days. Songs are coming in from all parts of the globe and it's getting so that a Baedeker is needed to keep track of the imports.

One of the prime examples currently is "Maria Elena." The song, a Latino standard, was recorded four or five years ago by Herman Diaz for the now defunct Vik label in an LP with Los Indios Tabajaras, a Brazilian group. It was never released as a Vik issue but recently RCA Victor brought it out.

The side was picked out by Klavan & Finch, deejay team on New York's WNEW, and sparked Victor's releasing it as a single for the N.Y. area only. It was subsequently covered by other record companies (primarily Billy Mure on Epic) and Victor decided to release it nationally.

Another foreign item that has broken through in recent weeks is "Cuando Caliente El Sol." It was made in Mexico a couple of years ago but failed to make any dent in the market there. It did do well in Italy, however, and RCA International reports a worldwide sale of more than 700,000 copies to date. So, now Steve Allen is covering the RCA International disk for Dot, London Records also covers it, and The Platters have etched it in Spanish for Mercury.

In recent months Rolf Harris clicked big in the U.S. market with his Austhalian-made "Tie Me Kangaroo Down, Sport"; Sakamoto hit for Capitol with his Japanese-made "Sukiyaki"; and Frank Ifield's English-made "I'm Confessin'" is also clicking here for Capitol.

Peggy March's RCA Victor hit, "I Will Follow Him," was an Americanized version of "Chariot," a big international success. Now, Miss March has cut it in Italian and German in preparation for her second swing through the Continent this coming December.

On the other side of the coin are the American-made disks that move out slowly here but score in other parts of the world. Harry Belafonte's "Mary's Boy Child" on RCA Victor failed to make any dent in the U.S. market several years ago but it became the first record in England to pass the 1,000,000 sales mark.

And, similiarly, there is now Paul Anka's current Victor single, "Hello Jim." It hasn't yet made a strong-selling impression in the U.S. market but it's a runaway bestseller in Belgium, Holland and France.

Nashville

Continued from page 47

sity members of the "Opry" mingle with the visitors. The meal, etc. are scheduled this season in the new Municipal Auditorium, which has a larger seating capacity; a comfort feature lacking in the hotels during such previous tee-off segments.

BMI Awards Dinner

Side events on the agenda include Broadcast Music Inc.'s achievement awards dinner at Belle Meade Country Club, a posh layout miles from the downtown CP. This is the soiree where BMI executive v.p. Bob Burton distributes citations to writers and publishers of country and western tunes which have been chart-wise successes in 1963. Incidentally, this is a by-invitation only function; real dressy. (See separate story.)

Also in the not-on-the-official-program category is the fifth annual Country Music Assn's banquet and show at the Municipal Auditorium Friday night. This is a $10 open-to-all fete, although ticket sale is limited to 800. CMA president Gene Autry is due in, if health permits.

Entertainment is to be provided by Tex Ritter, Eddy Arnold, Leroy Van Dyke, Hank Thompson & his Brazo Valley Boys, Jean Shepard, Flatt & Scruggs and The Plainsmen.

The weekend festivities wind up with the "Grand Ole Opry" four-hour performance Saturday night at The Old Opry House (nee Ryman Auditorium). However, for the benefit of the late departees, Columbia Records hosts a koffee klatch Sunday morning—complete with aspirin.

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and sung by the
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VARIETY SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	6	SUGAR SHACK James Gilmer	Dot
2	3	6	DEEP PURPLE April Stevens & Nino Tempo	Atco
3	9	6	MEAN WOMAN BLUES Roy Orbison	Monument
4	2	8	BE MY BABY Ronettes	Philles
5	5	10	BLUE VELVET Bobby Vinton	Epic
6	16	4	I'M LEAVING IT ALL UP TO YOU Dale & Grace	Michelle
7	11	6	TALK TO ME Sunny & Sunglows	Teardrop
8	6	5	I CAN'T STAY MAD AT YOU Skeeter Davis	Victor
9	14	4	MARIA ELENA Los Indios Tabajaias	Victor
10	13	4	WASHINGTON SQUARE Village Stompers	Epic
11	22	3	IT'S ALL RIGHT Impressions	ABC-Par
12	4	8	CRY BABY Garnet Mimms	UA
13	7	7	BUSTED Ray Charles	ABC-Par
14	12	6	FOOLS RUSH IN Rick Nelson	Decca
15	32	2	SHE'S A FOOL Leslie Gore	Mercury
16	8	7	DONNA THE PRIMA DONNA Dion	Columbia
17	36	2	500 MILES AWAY FROM HOME Bobby Bare	Victor
18	47	2	BOSSA NOVA BABY Elvis Presley	Victor
19	19	4	DON'T THINK TWICE Peter, Paul & Mary	Warner Bros.
20	17	9	THEN HE KISSED ME The Crystals	Philles
21	10	9	SALLY GO ROUND THE ROSES The Jaynettes	Tuff
22	46	2	EVERYBODY Tommy Roe	ABC-Par
23	31	2	CRY TO ME Betty Harris	Jubilee
24	44	2	DOWN AT PAPA JOE'S Dixie Belles	S.S.7
25	18	11	SURFER GIRL Beach Boys	Capitol
26	23	8	THAT SUNDAY, THAT SUMMER Nat King Cole	Capitol
27	24	4	THE GRASS IS GREENER Brenda Lee	Decca
28	15	7	BLUE BAYOU Roy Orbison	Monument
29	29	7	HONOLULU LULU Jan & Dean	Liberty
30	28	5	I'LL TAKE YOU HOME Drifters	Atlantic
31	21	11	HEAT WAVE Martha & Vandellas	Gordy
32	20	13	MY BOYFRIEND'S BACK Angels	Smash
33	33	2	CROSSFIRE Orlons	Cameo
34	42	3	WORKOUT, STEVIE, WORKOUT Little Stevie Wonder	Tamla
35	—	1	MISTY Lloyd Price	Double-L
36	26	13	IF I HAD A HAMMER Trini Lopez	Reprise
37	25	5	PART TIME LOVE Little Johnny Taylor	Galaxy
38	34	3	YOU LOST THE SWEETEST BOY Mary Wells	Motown
39	—	1	YOUR OTHER LOVE Connie Francis	MGM
40	43	6	HELLO HEARTACHE, GOODBYE LOVE Little Peggy March	Victor
41	48	2	A LOVE SO FINE Chiffons	Laurie
42	30	9	A WALKIN' MIRACLE The Essex	Roulette
43	35	2	NIGHT LIFE Rusty Draper	Monument
44	—	1	WALKING THE DOG Rufus Thomas	Stax
45	—	1	NEW MEXICAN ROSE Four Seasons	Vee Jay
46	—	1	MAKING BELIEVE Ray Charles	ABC-Par
47	—	1	SWEET IMPOSSIBLE YOU Brenda Lee	Decca
48	37	2	POINT PANIC Surfaris	Decca
49	27	5	BUST OUT Busters	Arlen
50	39	5	TWO TICKETS TO PARADISE Brook Benton	Mercury

White House

Continued from page 49

only a few months of the year in her fabulous Washington showplace, happened to arrive in town during the strike. Rogers went to see her the next day to discuss the plight of the orchestra.

She wrote him a confidential letter pledging $300,000 over three years (extending the season of each year by five weeks) on one set condition: that the Kennedy Administration would "support" assistance at the local governmental level for the symphony. "The best hope," she wrote, "for the kind of support that is needed must be governmental itself—not the federal government, but the local government."

Mrs. May made the letter confidential because she intended to withdraw her cash offer if the Kennedy Administration failed to turn some heat on the District of Columbia government.

Rogers went to see Labor Secretary Wirtz with Mrs. May's letter, and things started happening. The strike was over within a few days.

The HIT! OF THE WEEK
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THE ANSWER MY FRIEND IS
"BLOWIN' IN THE WIND"
PETER, PAUL & MARY • WB 5368
CHAD MITCHELL TRIO • KAPP K 510 X
JERRY JACKSON • KAPP K 543
BOB DYLAN • COL. CL 4986
DENNIS & RODGERS • CRS -300 X
ARTHUR LYMAN • HI-FI L 1013
BOB HARTER • LIBERTY LRP 3330
JACKIE DeSHANNON • LIBERTY LRP 3320
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on
MGM RECORDS
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B. B. KING
"Slowly Losing My Mind"
B/W
"How Do I Love You"
ABC-10486

VARIETY ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	2	3	**PETER, PAUL & MARY** (Warner Bros.) **In the Wind** (W 1507)
2	4	7	**BARBRA STREISAND** (Columbia) **Volume II** (CL 2054)
3	1	27	**BYE BYE BIRDIE** (Victor) **Soundtrack** (LOC 1081)
4	3	42	**PETER, PAUL & MARY** (Warner Bros.) **Moving** (W 1473)
5	5	12	**ALLAN SHERMAN** (Warner Bros.) **My Son the Nut** (WB 1501)
6	8	7	**ELVIS PRESLEY** (Victor) **Golden Records, Vol. III** (LPM 2765)
7	11	75	**PETER, PAUL & MARY** (Warner Bros.) **Peter, Paul & Mary** (W 1449)
8	6	7	**RAY CHARLES** (ABC-Par) **Recipe for a Soul** (465)
9	17	104	**WEST SIDE STORY** (Columbia) **Soundtrack** (OL 5670)
10	10	30	**ANDY WILLIAMS** (Columbia) **Days of Wine & Roses** (CL 2015)
11	9	12	**TRINI LOPEZ** (Reprise) **Trini Lopez at PJ'S** (6093)
12	7	11	**NEW CHRISTY MINSTRELS** (Columbia) **Ramblin'** (CL 2055)
13	21	10	**NANCY WILSON** (Capitol) **Hollywood My Way** (T 1934)
14	13	11	**KINGSTON TRIO** (Capitol) **Sunny Side** (T 1935)
15	16	4	**AL MARTINO** (Capitol) **Painted Tainted Rose** (T 1975)
16	15	5	**BOBBY VINTON** (Epic) **Blue Velvet** (LN 24068)
17	22	22	**SMOTHERS BROS.** (Mercury) **Think Ethnic** (MG 30777)
18	14	15	**VARIOUS ARTISTS** (Capitol) **Shut Down** (T 1918)
19	12	35	**LAWRENCE OF ARABIA** (Colpix) **Soundtrack** (CP 514)
20	24	30	**HOW THE WEST WAS WON** (MGM) **Soundtrack** (1E5)
21	19	18	**JAMES BROWN** (King) **James Brown Show** (826)
22	18	34	**JOAN BAEZ** (Vanguard) **Baez in Concert** (VRS 9112)
23	27	10	**SURFARIS** (Dot) **Wipe Out** (DLP 3535)
24	26	28	**BARBRA STREISAND** (Columbia) **Barbra Streisand Album** (CL 2007)
25	35	7	**JOHNNY MATHIS** (Columbia) **Johnny** (CL 1809)
26	31	16	**NAT KING COLE** (Capitol) **Lazy, Crazy Days of Summer** (T 1932)
27	23	9	**MONDO CANE** (United Artists) **Soundtrack** (UAL 4105)
28	30	31	**ROY ORBISON** (Monument) **Greatest Hits** (MLP 8000)
29	—	1	**CHAD MITCHELL TRIO** (Mercury) **Singing Our Minds** (MG 20838)
30	28	4	**FRANK SINATRA** (Reprise) **Sinatra's Sinatra** (R 1010)
31	32	29	**NANCY WILSON** (Capitol) **Broadway My Way** (T 1828)
32	41	19	**HENRY MANCINI** (Victor) **Uniquely Mancini** (LPM 2692)
33	—	1	**SWINGLE SINGERS** (Phillips) **Bach's Greatest Hits** (PHM 200-097)
34	42	4	**VENTURES** (Dolton) **Let's Go** (BLP 2024)
35	20	6	**BOB DYLAN** (Columbia) **Freewheelin** (CL 1986)
36	34	2	**FOUR SEASONS** (Vee Jay) **Golden Hits** (LP 1065)
37	25	3	**JIMMY DURANTE** (Warner Bros.) **September Song** (W 1506)
38	—	1	**PETER NERO** (Victor) **In Person** (LPM 2710)
39	—	1	**SMOTHERS BROS.** (Mercury) **Two Sides** of (MG 20675)
40	36	3	**BEACH BOYS** (Capitol) **Surfer Girl** (T 1981)
41	39	9	**LAWRENCE WELK** (Dot) **Scarlett O'Hara** (3528)
42	43	24	**BEACH BOYS** (Capitol) **Surfin' U. S. A.** (T 1890)
43	38	31	**KINGSTON TRIO** (Capitol) **Kingston Trio No. 16** (T 1871)
44	40	7	**LIMELITERS** (Victor) **14 Folk Songs** (LPM 2631)
45	37	4	**CHAD MITCHELL TRIO** (Kapp) **Best of** (KL 1334)
46	33	19	**AL MARTINO** (Capitol) **I Love You Because** (T 1914)
47	47	13	**ASTRONAUTS** (Victor) **Surfin' With the Astronauts** (LPM 2760)
48	46	6	**CHUCK BERRY** (Chess) **On Stage** (LP 1408)
49	48	50	**JOHNNY MATHIS** (Columbia) **Newest Hits** (CL 2016)
50	45	19	**CLEOPATRA** (20th-Fox) **Soundtrack** (FXG 5908)

West Germany Becoming Mecca for U.S. Jazzmen; Folk Blues Fest's Big Biz

Frankfurt, Oct. 29.

West Germany is becoming more and more receptive to American jazzists, with the music catching on locally among the younger set and the jazz copyists looking to the big names for inspiration.

Right now, the American Folk Blues Festival 1963 is touring West Germany. Headlined by Muddy Waters, Memphis' Slim, Willie Dixon and Sonny Boy Williamson, the group is doing exceptionally good business.

At a distant suburb of Frankfurt, for instance, the group drew a record crowd of 2,600 to the Jahrhunderthalle at Hoechst, a surprising number of young folks to come this far out of town for such a musical event. The unit's other playdates are at Paris, Vienna, Munich, Berlin, Hamburg and Copenhagen.

The John Coltrane Quartet is also set for a German tour at the end of this month, with Duke Ellington band, Ella Fitzgerald, Oscar Peterson and the Cannonball Adderley Sextet scheduled for the winter months in Europe.

And with the European jazz scene picking up via imitation, a w.k. German jazz group is heading for Asia. The switch is that the Albert Mangelsdorff Quintet of Frankfurt will swing through India, Ceylon, Thailand, Indonesia, Vietnam, Hong Kong, Japan and the Philippines with the German artists presenting their jazz interpretations.

Garner's Double Life on Platters

Erroll Garner is now leading a double life on disks. In addition to being represented on the Reprise label with his "One World" package, he's now out under the Mercury banner with the soundtrack package of "A New Kind of Love."

The schism stems from the fact that Reprise is now in the Warner Bros. Pictures fold and the "A New Kind Of Love" pic is a Paramount release. Both packages, however, were produced by Garner's own firm, Octave Records.

"A New King Of Love" marks Garner's first motion picture assignment although not his first try as a composer. The pianist is scoring handily with his "Misty" composition which is now getting a hot platter run via the Lloyd Price vocal disking.

The "A New Kind Of Love" package, which has Garner on piano accomped by a 35-piece orch under the direction of Leith Stevens, cost $27,000 to produce. Famous Music, publishing arm of Paramount Pictures, is publishing the Garner compositions for the pic. They are strictly instrumental pieces right now, but it's expected that lyrics will soon be set to some of the compositions.

Garner's clicko "Misty" started out as a strictly instrumental piece but a year after its publication lyrics were put to the melody by Johnny Burke.

Form Milan Indie Distrib To Handle Yank Labels

Milan, Oct. 29.

A new independent record company, CGD International, has been set up here with Giuseppe Giannini in the top post.

Company will have exclusive Italo rights for the following brands: Reprise, Cameo-Parkway, Ascot, Carlton, Derby, Everest, Festival, MGM, Palette, 20th-Fox, Parker, United Artists, Verve. It will also handle foreign release of the following Italo outfits: Acquario, CGD, GC and Jukebox.

According to Giannini, the new setup has a twofold purpose. On the one hand, it is designed to provide a more consistently developed Italo outlet for its associates' foreign artists and pressings; on the other, to exclusively rep and promote its Italo affiliates abroad. New firm, incidentally, was built on previous structure of Compagnia Generale del Disco which remains, but as a separate entity.

Case Of 'Great Band Robbery' Goes To Trial in Vegas; Long Run Looms

By FORREST DUKE

Las Vegas, Oct. 29.

The case of "The Great Orchestra Robbery" got underway here Tuesday (22). It's a courtroom oddity—an oratorio about a Las Vegas conductor whose orch jilted him—with a cast of scene-stealers, a chorus of eight lawyers, and a guest star who gracefully mashed the leading man's toes.

The first scene's hubbub of subplots, melodrama, and unexpected twists hinted that the Benny Short "band theft" trial may be better than expected. It rapidly grew so complicated that it may be in for a long run, too.

Harry Belafonte, in a personal appearance before District Judge Taylor Wines, was called on to defend Short, whose $100,000 lawsuit against competitor Lewis Elias, Musicians Union Local 369 and the Riviera Hotel hinges on his contention that he was robbed of his relief band at the Riviera in 1961.

Short, through attorneys Morton Galane and Leslie Jones, says his livelihood was jeopardized, his reputation damaged, and his longtime Riviera Hotel contract wiped out by a "malicious scheme" involving all the defendants.

Elias, through Gene Matteucci, and the hotel, through John Foley and William Woodburn Jr., both immediately asked to be dropped from the action, claiming Short's case of band theft involves only himself, his former musicians, and the local, but the motion got nowhere.

Short's side began with a lengthy account of phone conversations between Ben Goffstein, then prexy of the Riviera, and union officials. The result, he contended, is that one day in March, 1961, there was word the Riviera was dropping his one-night-a-week fill-in contract, but keeping his band with Elias as its leader.

Belafonte Testifies

Then Belafonte took the stand. Galane, making the most of his top attraction, got the singer to explain to the jury of 10 women and two men why some orchestrations—such as Belafonte's—are harder to play than others and require better musicians and more rehearsals.

"Better music is tougher," Belafonte explained.

"Did you ever complain about Short's band?" the defending team asked in cross examination.

"Yes," Belafonte replied.

"Did you ever complain about Benny Short personally—about his conducting?" Galane hastened to ask when it came his turn again.

"I couldn't complain about him," answered Belafonte, "he never conducted for me.

Another bright moment came when Nat Brandwynne, Thunderbird Hotel maestro and onetime fixture in the Waldorf-Astoria ballroom, bawled out a union attorney when the Los Angeles lawyer said he had never heard of the witness.

"You must not dance," Brandwynne said with a shrug.

Short's attorney spent most of the first day trying to get copies of newspaper, magazine, and trade paper reviews favorable to their client inserted into the court record.

Short choked up with emotion when his long solo began the following day. On the first night he conducted "La Plume de Ma Tante" in relief, he said, and two top union officials sat in on the performance. He implied they were there because Goffstein had put an unusual question to the union: "Can we keep Short's band without Short?"

'Don't Louse Up Show'

A month later, Short testified, the two came to the show again on relief night. While the three

(Continued on page 60)

British Disk Best Sellers

London, Oct. 29.

Do You Love Me? . Tremeloes (Decca)
Then He Kissed Me . . Crystals (London)
She Loves You . . . . . Beatles (Parlophone)
Blue Bayou . . . . . Orbison (London)
Never Walk Alone . Peacemakers (Columbia)
The First Time . . . . . Faith (Parlophone)
If I Had a Hammer . . . Lopez (Reprise)
Shindig . . . . . Shadows (Columbia)
I . . . . . Bassey (Columbia)
Hello Little Girl . . . . Fourmost (Parlophone)

Frank Music's Reade-Sterling Pic Tune Tieup

In a further expansion of its music publishing activities, Frank Music, firm headed by Frank Loesser, has tied in with Walter Reade-Sterling Inc. The new outfit, to be called Walter Reade-Sterling Music Corp., will be an affiliate of Frank Music.

The new firm will be used for exploitation of music obtained from motion picture and tv sources controlled by Walter Reade-Sterling and its subsidiaries. Walter Reade-Sterling Music's first project will be "Ladies Who Do," an English comedy soon to have its American premiere in New York. The score was composed and conducted by Ron Goodwin.

Walter Reade-Sterling, a producer-distributor of pix and tv, most recently was represented by such films as "Room At The Top," "Saturday Night and Sunday Morning," "A Taste Of Honey," "This Sporting Life," "David and Lisa" and "Lord of The Flies." The scores from the last two films are current independent projects of Frank Music Affiliates.

Frank Music will have complete management control with the Walter Reade-Sterling org supplying the music. For a closer working operation between music and pix, Frank will be called into music discussions at the inception of the new film projects. In the past, publishers usually have been called in to work on a finished product without consultation.

'Opry' Troupe in Cuffo Knoxville Show to Help Colleague's Mayoral Bid

Knoxville, Oct. 29.

A "Grand Ole Opry" troupe, featuring Lester Flatt, Earl Scruggs and Chet Atkins, appeared at Knoxville Coliseum tonight (Tues.) to help fellow artist Lowell Blanchard, who is candidate for mayor in the Nov. 7 primary.

The group donated their talent and paid their own expenses for the trip from Nashville. Learning about the mayoral contest, the "Opry" performers asked to put on a show for Blanchard, entertainer and radio announcer, who has often worked with the "Opry" team on tour.

"Smiling Eddie Hill" acted as emcee. Others in the group included Grandpa Jones & Romona, Billy Grammar, Bill Carlisle & the Carlisles, Martha Carson, Hot Shot Elmer, Benny Martin, Bonnie Lou & Buster and the Tennesseans Quarter.

Blanchard, who formerly served as city councilman, is running against incumbent Mayor John Duncan and William Tallent. "This great lift sure proves that show people stick together," Blanchard said, before outlining his platform before the capacity audience.

Colpix Gets Morgan

Jane Morgan will now etch under the Colpix banner. For a long time, the singer had been a Kapp disker. The pacting of Miss Morgan marks Colpix's first step in bringing established artists to the label. Heretofore, Colpix had been concentrating on new artists. Miss Morgan's first single under the Colpix banner will be issued later this month.

Basin St. East, N. Y.

Gloria De Haven (with Hank Jones Orch), The Village Stompers (8), London Lee; $3.50 *cover.*

Basin St. East has come up with a bill that seems to surprise everybody including the performers, audience and management. It is unusual on many counts. All the turns here are newcomers to the boite. One is making a first onstage appearance, another the first date on the local scene in a long time and the third is a comparative newcomer to the business albeit a bright and appealing lad.

All this came about because Frances Faye, originally booked for this session, is headed for more medical treatment and cancelled out.

Headlining is Gloria De Haven, who is an unusual booking for this room. More the hotel type, she came in at virtually the last minute with hurriedly written arrangements and lack of suitable rehearsal. However, she carries off the entire project gracefully. Singer has a ready and quick sense of humor to tide her over these difficulties and she got a lot out of a crowd highly sympathetic to her unfavorable situation.

Miss De Haven was unprepared for this venture as was the band helmed by Hank Jones. Latter incidentally works valiantly to transform the headliner from a worker in the squarer citadels to one acceptable in the hip hospices. With more time, the trick could have been turned handily. Miss De Haven seems to be a pliable personality and despite her handicaps on opening night, had most of the audience plugging for her.

Another item of considerable interest is The Village Stompers, a dixieland outfit which is registering excellently on the charts with "Washington Square." This group is green at personals, and it's evident in their Basin St. East bow. There is an uneasiness in deportment but they show a good musical form.

Their sound is hearty and joyous. Once they can establish greater rapport with audiences, they'll live it up both artistically and financially. The instrumentation is light and mobile with trumpet, trombone, clary, two guitars (one alternating on banjo), plus a three-man rhythm section. Their work is virtually straight instrumental. With some embellishments to help give the Stompers some personality, they could be off and moving.

London Lee has been making the nitery scene for a few months, and still impresses as one of the more likeable newcomers in the comedic sphere. He has an excellent characterization, that of a rich boy trying to grow out of his upbringing and be a regular fellow. Within that frame, he has gags to show him to be an essentially nice kid who wishes he could have been braced for life by experiencing some hard knocks.

Thus the early part of his act is extremely successful, despite moments of caricature, such as his giveaway of real $1 bills at the beginning of his act with the explanation that his mother said he should make friends immediately. This one line seems to give him his necessary characterization.

Lee goes along excellently until he essays a bit of special material labeled "East Side Story." It has to be cut from his act in its present form since it destroys everything he built up previously. But there's a good gimmick in his display of dresses from his father's factory. Generally, Lee seems to improving by strides, and he's reached the stage where he must be extremely careful with material.

Jose.

Shell Bar, Honolulu

Honolulu, Oct. 17.

Ed Kenney, Leilani, Rene de Knight Trio; $1 *cover.*

Hilton Hawaiian Village's Shell Bar, w.k. through the Hollywood counterpart set for tv's "Hawaiian Eye" series, is launching a new format, with Ed Kenney featured in Broadway and pop songs.

Singer is a local boy who played a major role in "Flower Drum Song" on Broadway and much more recently fronted a Polynesian revue at the Duke Kahanamoku nitery here.

Room hitherto has specialized in musical combos, such as Martin Denny's and Arthur Lyman's competitive recording groups.

It's a new role, too, for the racially-cosmopolitan baritone who previously has specialized in Hawaiian, ersatz-Hawaiian and Polynesian songs.

Initial program has Kenney reviewing his fledgling career with running commentary interspersed with songs from shows he's appeared in locally as well as on the mainland. His commentaries, when used with restraint and without being cute, come off okay.

Featured with him is dancer-singer Leilani (Bermudez), who had appeared with Kenney in the earlier nitery stint. She teams neatly in "Happy Talk," from "South Pacific."

The Rene de Knight Trio provides some competent background music and also plays for listening only (no dancing) before the show.

Jack.

Statler-Hilton, Dallas

Dallas, Oct. 25.

Kay Ballard (with Arthur Siegel), Don Ragon Orch (10); $2.50-$3 *cover.*

It's been too long since Kaye Ballard played a nitery here, but she captured an Empire Room full of aficionados at her Thursday (24) opening, auguring a lusty fortnight here for the singing comedienne. Surprisingly, she opens her exciting 40-minute stint with a series of gags. And the redhead, beautifully gowned, scores with the risible routine, especially the dialect bits. She abets the opening vocal, "Here and Now," with light hoofing and throwaways ("I do my own choreography, no line of boys") for chuckles.

Miss Ballard, with about the best club outing ever seen locally, clicks with comic songs, "Monopoly," "Don't Drink the Water" and kids her own weight ("I'm a big-boned girl") via a reducing routine for more palm praise. In a serious vein her vocal prowess is evident with Fanny Brice's "Rose of Washington Square" and Noel Coward's ballad, "I'll Remember Him."

Click continues with a belting "Everything's Coming Up Roses" and Miss Ballard salutes Arthur Siegel, conducting from the piano, with his new tune, "I Want You to Be the First One to Know," for a rousing begoff.

Don Ragon's house band gives solid backing under Siegel's guidance at showtime, and dishes fine dansapation under Ragon's baton.

Act runs through Nov. 6, with no followup set. *Bark.*

Edgewater Beach, Chi

Chicago, Oct. 21.

Dorothy Donegan with her trio, Edgewater Beach Guys (4) & *Dolls* (4), *Don Davis Orch;* $2-$2.50 *cover.*

The Polynesian Village is just about the poorest setting for a jazz act in Chi, and the current Dorothy Donegan booking tends to bear this out. Opening night turnout was one of the lightest in recent memory for the room, and judging from the audience response the situation doesn't look to improve for the rest of her engagement despite the fact that most supper clubs are doing great biz during the October convention season.

Giving Miss Donegan the benefit of the doubt, she appears to be aware of the futility of musical sophistication in this room and instead does a flippant show that makes little pretense of the modern jazz styling of which she is capable.

As a matter of fact, she can be credited with giving the audience what it wanted since they loudly applauded a lead sheet arrangement of "Greensleeves," hokey noodling on "Road To Mandalay" and "Ritual Fire Dance" and a vapid version of "What Kind of Fool Am I." Add to this a "Saints" closer with drummer Red Holt doing a tambourine solo and Miss Donegan doing the Twist.

What is further frustrating to more knowing cafegoers is that in the midst of this hanky panky Miss Donegan frequently shows bursts of pianistic brilliance and the sort of muscular, thoughtful and whimsical keyboard work for which she is known. Her trio generally follows her lead and comes to life sporadically, but for the most part seems bemused.

Robert Simpson's resident Guys & Dolls troupe works hard to promote some excitement in the lightly filed room. However, with its complement reduced from 10 to eight and an essentially characterless revue format, the group provides a colorless curtain raiser. Lee Beery looks and sounds sweet in her "Sleeping Bee" solo, and Bobby Scherkenbach delivers a potent version of "Who Will Buy."

Mor.

Stardust, Las Vegas

Las Vegas, Oct. 23.

"Bravo!" fifth edition of Lido de Paris; with Les Salvadori Crazy Gang (5), *Tosca De Lac, Zemgano Sisters* (2), *Klant's Tigers* (3), *Mac Ronay, Dominique, Parker & Powers, Bardella Bros.* (3), *Elwardos* (4), *Andree Laurence, Colette Bousquet, Win Karish, Michael Tartel, Bluebell Girls* (16), *Nudes* (10), *Eddie O'Neil Orch* (17); *conceived and produced by Pierre Louis-Guerin and Rene Fraday; staged and directed by Donn Arden; show supervision, Frank Sennes; stage direction, Bill De Angelis; original Music and lyrics, J. Harbert with Landreau, Gruyer, and Delvincourt;* $5 *minimum.*

After four consecutive longrun hits, the Stardust has another in the latest Lido de Paris lavish revue, this one titled "Bravo!"

Staged with superb finesse and savvy polish by Donn Arden, the French spectacular is a fast-moving parade of topnotch novelty acts, overwhelming production numbers, and of course it has an abundance of beautiful women. Probably the only complaint on opening night would come from the casino bosses, because the show ran just a couple of minutes under two hours.

Highlight of the Pierre Louis-Guerin and Rene Fraday production is the Parisian circus which is better than the old-fashioned tent varieties. It features three well-trained tigers and some seals, latter aquatic clowns doing yock-provoking balancing, dancing, musicianship, and applauding.

An aerial act (Tosca De Lac & the Zemgano Sisters) spotlights a twirling trapeze nude in excellent web acrobatics, plus two shapely lookers performing above the audience. Typical clown comedy comes from Les Salvadori "Crazy Gang" group, generous with slapstick, outlandish props, costumes, and musical instruments.

Two familiar acts are back for this one, and both are prime in their field: pickpocket Dominique; magician pantomimist Mac Ronay, whose futile attempts to do tricks are very funny.

The Bardella Bros. (3) add humor with their knockabout routine in which they sing while standing on their hands; the Elwardos (4) are effective with their hand stands and cartwheels; Parker & Powers are a smooth click with their graceful ice skating; Win Karish has a fine singing voice heard in several roles; Andree Laurence is the featured nude with the beautiful face and fantastic body; Colette Bousquet is the comely lead songstress; Michael Tartel guides the festivities as singer-emcee.

Surprises include a flight of doves which come from the rear light booth and land on the stage; a galloping musketeer on a real horse; and a forest fire (during the exciting and colorful black-lit voodoo number) which may not be as frightening as the dam break in the previous show—but will be as much of a conversation piece.

Show supervisor Frank Sennes, company manager Bill De Angelis, and art director Harvey Warren deserve special credit for the success of "Bravo!" as do the precision Bluebells Girls Dancers (16). Eddie O'Neil's orch (17) does a splendid job of backing the show, in for an indefinite run—which probably means at least two years.

Duke.

Roosevelt Grill, N. Y.

De Castro Sisters (3); *Milt Shaw Orch, Frank Marcy Trio* $2-$2.50 *cover.*

Arthur D. Dooley, general manager of the Hotel Roosevelt, is striving for a winning format in the Roosevelt Grill which will lure new patrons, in addition to the dance regulars. He's tapped the De Castro Sisters to headline the current bill, and the trio is one of the more favorable entries since the present entertainment policy began this fall. Dooley has wisely retained the Milt Shaw Orch for customer terping and to back the show. There's also the Frank Marcy all-string trio for relief—so there's never a lull in the dance music.

Billed as three lovely Latin bombshells, the De Castros are a veteran group. Their current act is about their best to date although patently it could pick up pace if trimmed some 10 to 15 minutes. Such a slice is required to cut lightweight tunes and routines.

The De Castros are at their best with such colorful numbers as "South of Border" and their Capitol-recorded "Red Sails in Sunset." Trio also has a winner in their excerpts from "Wizard of Oz." The femmes sport colorful and rich garb that sets them off splendidly.

Efforts of the trio to do a bossa nova number lean too heavily on some dance steps and detracts from their vocalizing. But the sisters have a snappy version of "Saints Go Marching" which they put across with elan. However, the arrangements of "Just One of Those Things" and "Bye Bye Blackbird" seem too prolonged.

The Milt Shaw band, a fave here, does such standards as "Night and Day," "Lady Is a Tramp," "Goodbye To Rome" and "Moon River" for excellent results. Gene will be busy at the velvet ropes in coming weeks. *Wear.*

More Night Club Reviews On Page 61

Statler Hilton, Boston

Boston, Oct. 25.

Hildegarde, Sammy Dale Orch (10), *Priscilla Howe;* $2 *cover.*

It's Hildegarde in all her glory of nostalgia at the Statler Hilton's Terrace Room, town's posh supper club, second time around since last winter. Opening to convention crowd, she does some of her w.k. numbers, "J'aimez Vous," "Last Time I Saw Paris," and "Mademoiselle de Paris."

She makes a production number out of "The Night They Invented Champagne," having the bubbly brought it on a tray by a bus boy with whom she has a bit, then handing out glasses to ringsiders. Working in dark spot, she does a stint at the 88, then switches accompanist George Landis on for a slick jazz number.

Hildegarde, elegantly gowned in black beaded gown, with rose and gloves trademark, gets big returns on all her efforts, but particularly on her pianoistics displayed in "A Concerto Minor." She intros new number, "Cape Cod Fever," for nice rounds of handclapping.

Sammy Dale cut the show in nice fashion. Priscilla Howe, diminutive blonde, sings pops in the dance sets fine styling.

This show exits Nov. 4. *Guy.*

Flamingo, Las Vegas

Las Vegas, Oct. 24.

Bobby Darin, Pat Cooper, Inga & Rolf, Russ Black Orch (21); *presented by Morris Lansburgh; produced by Mitch DeWood; lighting, Hugo Granata;* $5 *minimum.*

It's "Darin's Last Stand" at the Flamingo—and probably other niteries—because Bobby Darin says he's too busy with his recording activity, tv, films, etc., to make live appearances in the future. (On opening night he told his audience, "Somehow Mr. Morris Lansburgh got the idea that I wasn't going to work here anymore. Oh yes—I remember how he got the idea; I wrote him a letter and told him.") If Darin goes through with his threat, it will be a great loss to Las Vegas, because his act has hit a peak; he has definitely joined the few powerhouse performers who appear on the Strip.

Again Darin demonstrates that he is not only a fine singer—he shows his ability as an outstanding impressionist, a sensitive actor, a smooth comedian, and a competent songwriter ("Splish Splash"). His celeb carbons are accurate, and each song is imbued with his dramatic talent. The session, both inspiring and entertaining, is greatly aided by the excellent Russ Black orch (21) and Darin's guitarist, Milt Norman.

Comedian Pat Cooper makes his Vegas debut on this bill, and happily lives up to the excellent reviews he's been getting in eastern bistros and on the Jackie Gleason tv'er. Although his name is misleading, Cooper is somewhat of an expatriate Italian who gets consistent laughs with his reminiscences of his boyhood; he tells very funny stories of his Italian family's experiences in a Jewish neighborhood in Brooklyn.

The versatile Cooper doesn't rely entirely on the Italian dialect tales—he's a good mimic of many accents, and on top of this he does some of the best rapidfire one-liners heard here in a long time. He is a welcome addition to the Vegas fraternity of standup comics, and would be a strong asset to any showroom anywhere.

Graceful terp team of Inga & Rolf are held over for this bill in a room which is still getting along without a chorus line. Next: Juliet Prowse, Nov. 21. *Duke.*

Chi Chi, Palm Springs

Palm Springs, Oct. 19.

Jane Russell, Connie Haines & Beryl Davis; Nelson & Palmer; Bill Alexander and Orch (9); *cover* $2.50.

If an act is only as good as its draw, the chanting trio of Jane Russell, Connie Haines and Beryl Davis, which opened in the Chi Chi Starlite Room Friday (18), is a smash. It packed the crate. It sprayed glamor, gorgeous costuming and song styling in so many varieties that their charm and showmanship seemed inexhaustible. And the act is as clean as the first created flakes of snow.

By now of course it is not a new act. It broke in at the Roaring 20s in San Diego and polished its performance at the Cave in Vancouver and the Riviera in Las Vegas, but here it was at its zenth.

Their opening was not too hot. Peter Potter introduced them and he was more made up than the girls. They opened with "Most Unusual Day" and it certainly was because Palm Springs had over two inches of rain and many of its cross streets were flooded. Last year up to this time it didn't have a drop.

Their costumes were full-length white dresses, each one styled differently. Over their dresses they wore full-length evening wraps of white down, as stunning a layout as this bistro has ever seen.

Not, however, until they got into what brought them together—spirituals—did they begin to roll and after that, though they broke up into singles and costume changes until the end when all three were attired in costumes which looked like they were made from a cloth of gold under one lighting and as if they were silver under another, they never lost the pace.

Including singles, and their singing as a trio, they did 13 numbers, in a wide variety of styles. Most of them were standards but Beryl Davis sang the "Prayer of Christopher Robin," an unusual number for a nitery, and probably got the warmest, though not the loudest, hand of the evening. Connie Haines topped her in the same field with the standard "I Believe." Jane Russell tried "Mack the Knife," hardly a number for a girl, but she did a superb variation of it.

In the end they began rolling into their pet spirituals, "Vaya Con Dios," "Elijah, the Rock," "Battle of Jericho" and a hootenanny version of a spiritual.

Though begged for encores they quit when they were way ahead. A class act from start to finish.

Bill opened with Nelson & Palmer, comedians who sang, played instruments, clowned around with the audience, did some parodies and had some really good moments, but were on too long. *Scul.*

Chateau Madrid, Mont'l

Montreal, Oct. 25.

Los Trovadores del Paraguay (3), *Carlo Ramos; no minimum, no cover.*

What makes this spot unique locally is that it is a supper club in the Spanish idiom, but without the slick professionalism usually found in ethnic niteries.

Fact is that owner Manuelo Sanchez has been able to keep this intimate foom in an atmosphere of authenticity, to the point where the aficionados clap away in rhythm with the flamenco, tunes, and the authentic food and general tone of the place is like something in the heart of Spain.

Current layout, although still *mucho Espagna*, is basically from South America with the Los Trovedores singing trio—Menito Gonzalez, Miriam Gonzalez and Ereailo Gill—providing a sock 40 minutes of harmonics, all Spanish and South American traditionals, folk tunes and pops. The boys also work with smaller-size harps, adding to the showmanship of the performance.

Carlo Ramos is on his own, a virtuoso guitarist, delivering a wide range of sentimental ballads and bouncy rhythms. His spot is a little tougher than the trio since he has to capture audience attention with an instrument that lacks in dramatic appeal; that he is able to get an excellent reaction is a tribute to his technique.

Withal, a good bill, although it could have been improved with a flamenco terper—always a crowd pleaser. *Laza.*

AGVA LIFTS PENNY SUSPENSION

H. L. Hunt Cancellation, Int'l Expo's Suit Spotlight World's Fair Lease Snags

Beefs against pullback of leases by the New York World's Fair have started to hit the Flushing show. One suit for $12,799,336 has been filed by International Expositions Co. against the Fair. In another instance, H. L. Hunt, the Texas oil millionaire and food processor, called a news conference last week to explain the Fair's cancellation of his lease to construct a replica of the Tivoli Gardens, Copenhagen.

Hunt's project was to be located in the industrial section of the fair. He said the contract was not cancelled by mutual consent, but by unilateral action by the fair's prexy, Robert Moses.

International Expo, which was to have operated a French exhibit, claimed that the fair conspired with Universal Fairs and Jacques M. Fisher, head of the latter firm, to take over the International franchise and deprive the latter of its investment. International asserts that it entered into an agreement to pay $301,066 to the fair over a period of time to organize, erect and operate the French Pavilion on approximately 50,000 sq. ft. of ground.

Agreement, it's charged, was unlawfully terminated by the Fair last May 27 with the result that International lost its investment of $243,336, incurred unpaid debts of about $500,000, and was deprived of profits "reasonably estimated to exceed $12,000,000."

An additional $56,000 is sought by IEC prexy Francisco Lopez for monies he laid out for rent, and payment to the architect, builders and sales administrative staff.

Hunt said that Moses, whom he described as "ruler of the Fair," ended the HLH concession for no valid reason. Hunt declared that all the objections Moses had raised as to the gaudiness of the structure he was to erect were to be corrected. He also denied that excessive admission charges would prevail.

He asserted that as a result of his dealings with the fair, he is now stuck with a vintage 1900 carousel and a Wild Mouse ride. He indicated that he would like to return to the Fair, but refused to say whether he plans to go to court.

Hunt also alluded to the possibility that the lease might have been terminated because it might serve as a distribution point of right wing political propaganda. But he denied there would be any political material distributed at the Fair exhibit.

Actress
DOROTHY STICKNEY
wames poetic in
You're Not the Type
* * *
one of the many Editorial Features in the upcoming
58th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles

Pact Anka For German Tour At Record $37,500

Frankfurt, Oct. 29.

In what's reported to be the most money ever paid an entertainer for a German tour, Paul Anka has been pacted by German showman Karl Buchmann to a 20-day tour of leading German cities for $37,500 plus expenses.

Highest previously paid for a concert tour was $2,500 net nightly for Mario del Monaco.

But the contract for 22-year-old Anka is highly unusual in West Germany because of its big terms. It calls for police protection for the singer to guard him from over-eager fans; a 26-man orchestra (generally such a pact in Germany agrees to a 13-man orchestra).

In addition, the deal states daily tours are to cover not more than 200 kilometers (125 miles), with accommodations in luxury hotels and transportation by luxury auto; first-class program to be included with the Anka act, with restrictions that no one else may sing rock 'n' roll or "hot" numbers on the show.

Tour, set for early in 1964, is estimated to cost about $5,000 per day. As such it will be the most costly venture ever underwritten here, with all risks being carried by the German promoter.

WEAVERS DISBANDING AFTER CURRENT TOUR

The vet folksinging troupe, The Weavers, will disband following their current tour. Reason is the retirement of Lee Hayes, who has been with the group since its beginning.

The Weavers are generally credited with having given impetus to the folksinging vogue, and with it the Hootenanny. They first came to national attention at the Village Vanguard, N.Y., in 1950 and came up with two Decca hits almost immediately. "Tzena," "Tzena" and "Goodnight Irene" brought them into bigtime.

Upstairs At Downstairs Resumes Old Format

Upstairs at the Downstairs, N.Y., which ran the summer on a capsule book-musical policy, is returning to its original revue format, with paid prevues starting Nov. 15. Show, tentatively titled "Up in Irving's Room," is being produced by David Shepherd, and directed by George Morrison.

Cast will include Paul Dooley, Mary Louise Wilson, Richard Libertini, Jane Alexander and McIntyre Dixon. Fred Silver will be in charge of the music. After the prevues, formal opening will take place Nov. 26.

Leroy Prinz's 75G Unit Touring Wash. State On GOP Fundraising Stint

Hollywood, Oct. 29.

LeRoy Prinz, who last year raised $425,000 for Republican Party's Michigan war chest via a show troupe making six appearances in various areas of that state, currently is repeating gimmick in Washington state. Dance director packaged another troupe, some holdovers from Michigan fest, to raise funds for GOP in northern state which opened two-night stand in Seattle yesterday (Mon.) at Opera House.

Tour then treks for single shows to Pasco, Tacoma, Yakima and Spokane. Local GOP organizations scale tix to $100 and split cost of show, retaining profits for next year's political campaign.

Unit was to have been headed by Gordon MacRae but singer had to bow out due to reported throat trouble. Troupe includes Mills Bros., Vivienne della Chiesa, Rowan & Martin, Mamie Van Doren, Georgie Tapps and 24-man Manny Harmon band. Harmon has taken key men from here. None of troupe is endorsing the GOP endeavor (like last year in Michigan) and disclaimers to this effect are announced at all shows.

Prinz gets flat $75,000 for the package.

REFORMERS WIN AT BOARD SESH

By JOE COHEN

The National Board of the American Guild of Variety Artists, which met last week at the Americana Hotel, N. Y., seemed less interested in settling vendettas than in effecting major economies within the union to stop the annual deficits over the past few years. New members of the board corrected what was termed to be one injustice by lifting the 10-year suspension of former president Penny Singleton and restoring her card.

This was done over vigorous objections of oldtime board members and the union's attorney, Harold F. Berg. He declared that the board had no right to overrule the Appeals Board which sustained Miss Singleton's conviction on charges of dual unionism.

National Board, however, took the position that the Appeals Board was created by the National Board and the appeals panel's decisions are subject to review by the national body. Action came Thursday (24), the fourth and final day of the four-day meet at about three a.m. It was a hard-fought issue with holdover members throwing in every roadblock with numerous "points or order" and "points of information."

It was pointed out that this case, which resulted in Miss Singleton filing suit in Los Angeles Federal Court for restoration of her rights, already has brought $7,000 in bills to the union for stenographic notes alone. The attorneys' bills have not come in yet, and are expected to be considerable. The new board members argued that Miss Singleton's suspension stemmed from "personal vendettas" and prevented her from getting more gainful employment in the performing fields.

Board will now try to persuade Miss Singleton to drop her suit. Whether she will do this without being reimbursed for monies she

(Continued on page 58)

Mpls. Jury to Decide If AGVA's Picketing Hurt S&D Circus 275G Worth

Minneapolis, Oct. 29.

It is up to a Federal Court jury here to decide if the American Guild of Variety Artists injured the Smith & Dale (not the comedians) 20-act circus to the extent of $275,000, or at all, by picketing it at Brainerd, Minn., causing its cancellation as a county fair grandstand show there.

William Smith, 60, of this city, owner of the circus, besides suing AGVA for $275,000 is also charging the union with unfair labor practices.

The AGVA defense is that prior to the Brainerd incident, Smith had failed to pay performers $11,000 allegedly due them for their services during a Canadian-Alaskan tour. It was claimed that because of lack of food, animals as well as performers suffered severe hardships.

Counsel for AGVA asserted that about 40 performers, three elephants, bears, four or five horses and some dogs "led a hand-to-mouth existence." AGVA attorney also claimed that when the car of a pair of elderly clowns broke down Smith said, "Let's just leave them here."

On the witness stand himself, Smith charged that "some of the performers took the circus away from me when we were in Canada and they went with it to Alaska." He alleged an AGVA rep threatened a non-union helicopter act he had hired. He denied that a lion died in Alberta after the act joined the circus.

The circus tour had started in Saskatchewan last May and the show spent five weeks touring Canada. It visited Fairbanks and Anchorage before heading back to Minnesota. It had been scheduled to play Minnesoto, Iowa and South Dakota county fairs.

Mont'l Nitery Ops Hit Musicians With No-Strike Writ in Pension Tiff

Montreal, Oct. 29.

Some 14 Montreal niteries, through The Metropolitan Assn. of Licensed Cafes and Restaurants, have thrown a legal haymaker at the Montreal Musicians Guild which may have far-reaching effects on the union's bargaining status.

Guild had been attempting to force the cafes to kick in with a five-per cent contribution of each musician's minimum salary to the union's pension fund, and had threatened a strike if this was not done since there would be no negotiations on the pension fund issue.

Instead of complying, the cafe owners association obtained an injunction Friday (25) forbidding the union to strike from Judge Robert Lafleur. The action, taken on behalf of the MALCR by attorneys Phil Cutler, w.k. labor lawyer, Raymond Lachapelle and Antonio Lamer, claimed that the Musicians Guild has no certificate of recognition from the Quebec Labor Relations Board.

Some 200 musicians are involved in the dispute. One interesting, if confusing, point in the issue is the cafe owners' association claim that the union had no right to make its demands on individual nitery operators—some of whom signed when faced with a strike threat—but should have come to the association since the latter is the collective bargaining agent for the employers.

Question then arises if the association recognizes that guild should have made its pitch to the Metropolitan Assn., then how can it use the argument that the union is not certified by the Quebec Labor Relations Board.

More important, however, is that this is one of the few instances in which the Metropolitan Assn. of Licensed Cafes and Restaurants has taken concerted action on behalf of its members. It may point to a trend in which the association may move in other protective directions, such as loss of licenses for alleged bad operation, and the like.

Smith's Top 'Timing'

Joe Smith, who has been treasurer of the American Guild of Variety Artists for several terms, is not one to forget his partner of more than 60 years, Charlie Dale.

Since he declined to continue in AGVA politics after his 79th birthday, Smith was given a watch by the union. In his acceptance, he promised that "Charlie will wear this every other day."

New AGVA Goal: Faster, Cheaper National Meets

A new modus operandi for national board meetings and conventions will be sought by the American Guild of Variety Artists for future confabs. One of the aims will be elimination of lengthy readings of officer reports which take up approximately one day which might otherwise be used for "constructive purposes." The board this year found itself battling the agenda which called for the reports.

While president Joey Adams spoke only for little more than an hour, the report by national administrative secretary Bobby Faye took over most of the final day (Thurs.) of the national board meeting. Panel members were trying to institute some reforms long after midnight.

Plan likely to be adopted, according to one member, is to have the reports handed out to various delegates in advance and with a separate section for recommendations to be acted upon. One board member stated that Faye's report was more lengthy than usual, and prevented more positive action by the board.

The board also spoke of cutting down expenses for the meetings. AGVA employees in the future will be summoned as needed. Regional directors and branch managers, instead of coming to the convention, will send in their reports and will be phoned should any questions arise.

This process, used at last week's national board meeting, saved a minimum of three days hotel and per-diem for eight employees. This amounted to $240 daily for three days.

It's felt that with reforms in the conduct of meetings and with elimination of attendance by those not directly concerned with the deliberations at least 25% of the costs of confabs will be saved. For it's likely that all business can be transacted within three days under these conditions. Also, said one member, less stalling and roadblocks for new legislation can be eliminated under new procedures.

C&W Slips in Winnipeg, 'Opry' Pulls Dull $5,140

Winnipeg, Oct. 29.

Although the city has always been a goldmine for country-and-western music performers, last week proved an exception for two western-style shows.

"Grand Ole Opry," starring Hank Snow and Wilf Carter, pulled only 2,390 and grossed $5,140 at $2.25 top. Show was staged at the 4,100-seat Auditorium on Thanksgiving Day (14).

On Friday (18), Roy Orbison, Skeeter Davis and Bob Luman drew a meagre 2,387 fans to the 10,000-seat Arena, an even more disappointing crowd considering the size of the house. Gross was poor $5,050, with tickets scaled to $2.25.

Both dates were promoted by Marlin Payne of Billings, Mont.

Vancouver Ends 'Hoot' Season With the Rooftop Singers Nabbing Oke 8G

The season's third and final giant Hootenanny drew a crowd of 5,104 and grossed a respectable $8,000 at the P.N.E. Agrodome last Sunday (20) despite a modest advance of 2,000 seats sold and a driving rain on performance day. Tickets were $1.50 and $2. Featured headliners were the Rooftop Singers, with solo support from Karen James, Tom Northcott, Bill Roberts and Tom Hawken.

Show was first musical concert staged in the new Arodome and came off reasonably well although considerable acoustic adjustment is indicated if full capacity of 9,000-plus is to be satisfied in future programs held here.

Event, billed by promoter Howie Bateman as HUD (Hootenanny Under The Dome), was successor to HUTS (H'nanny Under The Stars) and SHUTS (Son of . . .), run earlier this year at the outdoor Malkin Bowl and indoor Queen Elizabeth Theatre respectively. HUTS drew 5,000 and turned away 1,000 with SHUTS attracting 3,700, giving Bateman a gross pull of close to 14,000 for the three one-nighters. First two hoots went at a single admission of $1 per head.

With no further hootenannys planned this year, Bateman has scheduled two standard concerts in November and December, one with Josh White and family featured, the other headlining the Smothers Bros. Top will be $2, the maximum figure Bateman feels the folk traffic will bear.

Pa. State Police Crack Down On Pitt Bars, Cafes; Arrest 62

Pittsburgh, Oct. 29.

It was Black Thursday and Gray Friday for Pitt bars, taverns and cocktail lounges last week. On Thursday (24) Pennsylvania State Police swept down on bars, private clubs and taverns in the downtown, North Side and Shadyside section and arrested 62 persons who were charged with prostitution, assignation, pandering and keeping a disorderly house.

Such w.k. watering places as Danny's, Frankie's Band Box, Carrilion Lounge and the Club 30 were raided in a move which most observers feel was politically inspired. The city and county police were not called in on the raid. Election day was only 10 days away and city and country's incumbents, all Democrats, are in a hot fight with the Republicans who control the state. If convicted of charges, the taverns face possible revocation of the liquor license.

On Friday, the city amusement tax division hit over 50 cocktail lounges in their pocketbooks when they were checked and found not having the required amusement permit which requires the operator to pay 10% of his gross business during amusement hours (of the show biz kind).

All the lounges hit were small operations, using a dance band, a folk group or anything else described as being "live" entertainment under the law. This is the law that practically buried the nitery biz in Pitt since its enactment in 1948. Pitt once had six top niteries in the downtown section and now has none. It was this same law that the theatre owners tried to get removed in the last legislature but lost when the city put up a strong protest, claiming it would represent a $400,000 loss in tax income.

Newhart Draws 500 Into 6,000 Seat Arena For Losing $1,200 Take

Albuquerque, Oct. 29.

Comedian Bob Newhart pulled a crowd of about 500 persons to the Civic Auditorium here Friday (25) in his first appearance locally. Show grossed an estimated $1,200, hardly enough money to pay a fraction of the nut.

House holds 6,000, and the sprinkling of 500 ticket holders scarcely made a dent in the big structure. Tickets were scaled from a top of $4.50.

Newhart originally planned to come in earlier and do a matinee performance for New Mexico teachers attending state teacher convention at U. of New Mexico. But the date was canceled due to film work on an Alfred Hitchcock show on the coast.

LOEW'S CHAIN BACK AS TALENT BUYER

The Loew's theatre and hotel chain will again buy talent for its theatres, it was disclosed last week. With retention of Larry Gengo as talent buyer for the chain in all hotels except the Americana, N.Y., Loew's is again interested in installing spot shows in various theatres if the right attractions can be found at the right price.

Previous booker for the Loew houses was Leo Cohen, who has since become purchasing agent for Metro.

Gengo, now in Puerto Rico to survey talent requirements for the Americana Hotel, San Juan, will also scout acts for Loew's Motor Hotels. It's likely he'll open several cocktail lounges in the motor inns.

RE SMALL BIZ LOANS

Scenery Rental, Disk Jacket TV Cable Firms Qualify

Washington, Oct. 29.

U.S. Small Business Administration disclosed it made three show business loans in September.

The SBA issued a direct $350,000 loan to Security Associates Inc. of Hollywood, a motion picture scenery rental firm.

Globe Album Inc. of the Bronx pulled in a $200,000 participation loan. The company manufactures record jackets and albums

Garnering a similar loan for $100,000 was Television Antenna Cable Inc., a CATV service in Front Royal, Va.

56-Year Old Aud Due For Update

St. Paul, Oct. 29.

Initial steps have been taken to expand the municipal Auditorium here at a $17,000,000 cost so that the 56-year-old building will have greatly improved and much more modern facilities for touring legit stage attractions, exhibition, indoor sports and parking. The project awaits the city commissioner's approval.

The Auditorium now houses Theatre Guild-American Theatre subscription season and other touring legit attractions, but the new plan calls for much better audience comforts, acoustics and viewing. The structure would be enlarged from its one block to two. One part of the present building is utilized for pop concerts, ice shows, wrestling, boxing, ice shows and hockey and basketball contests.

In the other Twin City, Minneapolis, wheels also have been set in motion for a similar improvement and enlargement of the municipal auditorium there with the cost, too, to run into the millions of dollars and with the purpose the same.

Hilton to Export Oriental Shows From Tokyo; Dicker Vegas Booking

Tokyo, Oct. 29.

The Tokyo Hilton, which has already scored with entertainment in its low-pressure Star Hill Supper Club, is launching a program to send Asian shows to other Hilton hostelries.

The project is under supervision of Raoul Appel, the hotel's entertainment coordinator, who will produce and direct the shows packaged for export.

First production slated under the new program will be headed by multilingual singer Keiko Chiaki, supported by the Appel Jazz Dancers, a mixed Nipponese group of eight the Yank choreographer has had working around Japan for almost a year. This package was set for the Hong Kong Hilton, but that booking is now pending since Sol Shapiro of the William Agency just sent a contract for the unit to tour the U. S. from a date not yet specified.

Shapiro has asked Appel to add two nudes to the show for the Nevada casinos. This deal is for a minimum of one year with options for three.

If Shapiro is not in a rush for this package, it will play the Hong Kong Hilton before heading toward the States. En route to the U. S., it will likely appear at the Hilton Dome Theatre in Honolulu.

The Tiongco Bros., a singing Filipino trio that has been a click at the Star Hill since the hotel's mid-June opening, is expected to play the Hong Kong Hilton early next year. The act will remain at the local Hilton hostelry through the yearend.

According to Appel, Hilton hotels in Honolulu and the Chevron-Hilton in Sydney should be the next locations to receive shows from Tokyo. Appel said that Hilton exec outside the Pacific area have also been asking about Asian talent. The performers packaged by Appel will not be exclusively Japanese. He says he saw plenty

(Continued on page 60)

'Watered-Down' Drinks For Hostesses a Fraud? Mont'l Court Thinks So

Montreal, Oct. 29.

Local nitery circles are chortling over charges against four employes of the Black Orchid Casino, who are accused of fraud and conspiracy in connection with the "sale" of "sugared" drinks of nothing more than lemonade to hostesses, and stiff shots of legit booze to customers.

On Friday (25) a Montreal judge refused to let the employes — a hostess, manager, assistant manager and bartender—off the hook. He based his decision on testimony that the drinks sold for the hostess consisted of little more than sugared lemonade and came to $1.60 apiece.

Myer Dunn, owner of the Black Orchid, in the punchline of the year, said the hostesses were given denatured drinks that were cut in order to keep her from getting drunk on the job.

The hostesses working for Dunn were said to get 50c for each "special" drink sold, the $1.10 balance going into the till.

Bev Wilshire's 'Hoot'

Hollywood, Oct. 29.

Rufe Davis launches indefinite stand in Oak Room of the Beverly Wilshire Hotel Friday (1), presenting the "One-Man Hootenanny" three times nightly. Don Palmer, accordionist, and Frank Vento, mandolinist, perform in backup and relief for Davis, one of regulars in CBS-TV's new "Petticoat Junction" series.

Deal signed by Hernando Courtwright calls for comic to run through Dec. 31, plus options.

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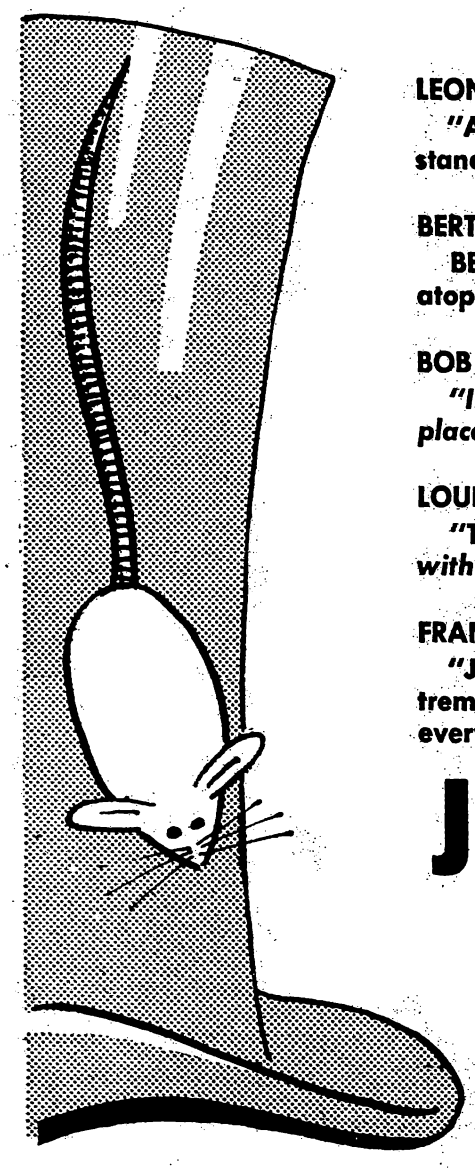

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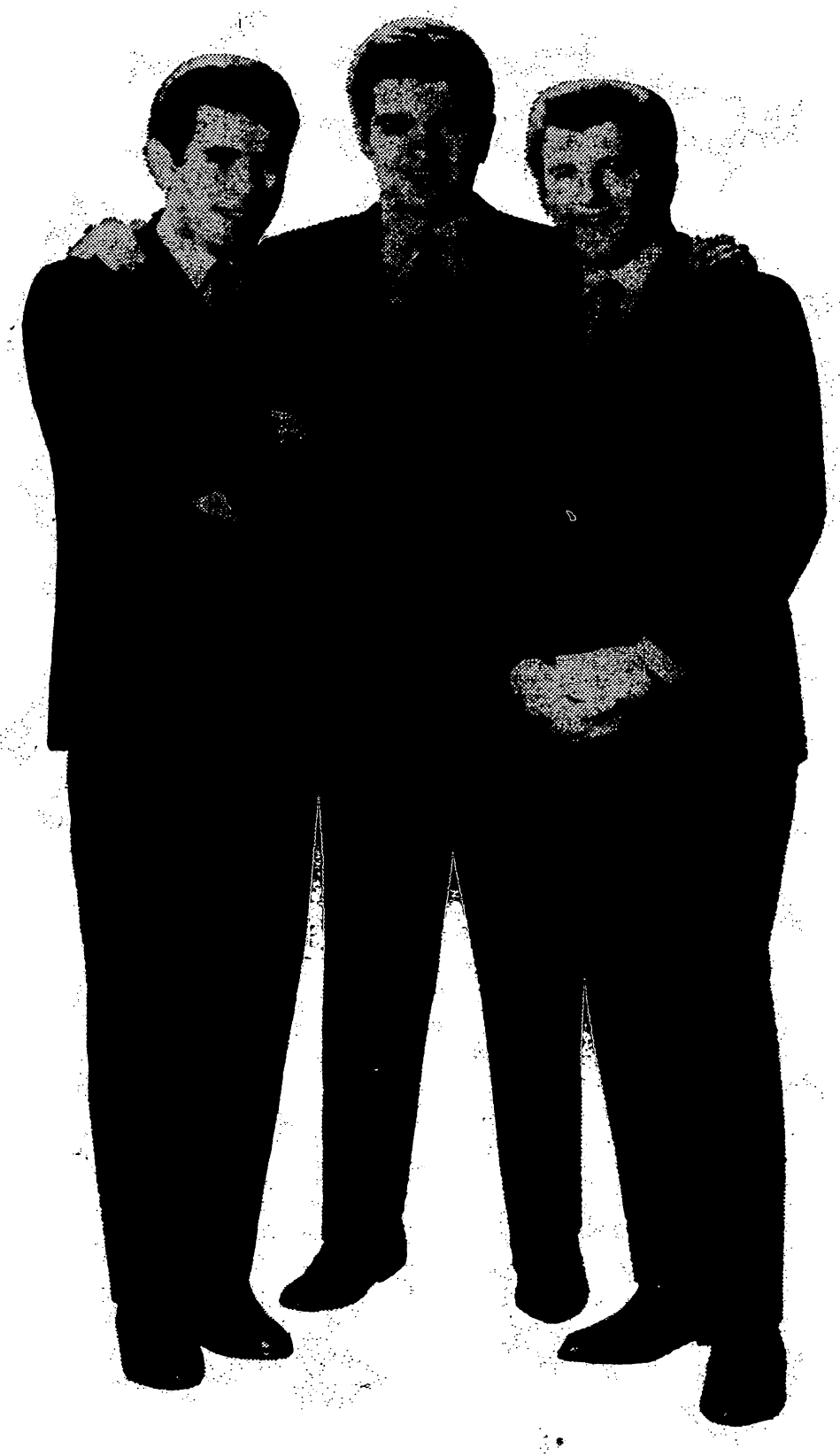

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PP&M's SRO $9,556 An Alltime Record at Hall In Omaha's Civic Aud

Omaha, Oct. 29.

Peter, Paul & Mary, redhot on a midwest tour, set an alltime record for the Music Hall at Omaha's Civic Auditorium here Saturday (19) with an SRO $9,556. Aud manager Charley Mancuso reported the trio sold out a week in advance. Seats were put in the orchestra pit, bringing the paid figure to 2,867. Regular capacity is 2,610. Some 3,500 people were turned away.

Mancuso said that business at Omaha events over the weekend showed that people will go to see what they want to see, not what promoters think they should go to see. The same night that Peter, Paul & Mary were at the Auditorium, the AK-Sar-Ben Coronation drew 7,000 to its Ball with Sammy Kaye playing.

A wrestling match in the Auditorium's Arena attracted 4,100, there were 8,000 at the Municipal Stadium for a high school football game and another 4,000 at Benson High School for a prep game. On top of this Peony Park had 1,000 for a dance.

Mancuso is running a torrid Auditorium schedule these days. On top of normal conventions and special events he had "A Thousand Clowns" Wednesday (23), and Sam Levenson Thursday (24). Jackie Wilson is set in concert and dance tomorrow (Wed.); Roger Williams, Nov. 3; "Who's Afraid of Virginia Woolf?" Nov.4-5 and "A Man for All Seasons," Nov. 8-9.

Vaude, Cafe Dates

Chicago

Keely Smith into the Palmer House Oct. 29 for a month, and Carol Channing down for the same spot Dec. 31 for a month . . . Don Adams and Elaine McKenna set for Mister Kelly's Jan. 13 for a fortnight . . . Dick Dunn ankled ABC for the Harry Greben office . . . Two Ten Baker current at the Cotton Pickin' Room of the Dixie Governor Motel in Hazel Crest, Ill.

Lew & Christy, now at Suttmillers, Dayton, skedded for two weeks at Carl Heppl's, Baldwin, L.I., Jan. 1 . . . Dick Smith plays a return engagement at the Tower Club, Hot Springs, Ark., Oct. 28 for a week . . . Joe E. Lewis, set for his annual return at the Roosevelt Hotel, N.O., Nov. 21 for a fortnight . . . Don Cherry down for the Cabana Club, Dallas, Dec. 12-21 . . . Pat Suzuki and the Wiere Bros. into the Cerp Club Oct. 31 for two weeks, and Van Johnson plays the same club Nov. 28 for two.

Kansas City

Carmel Quinn heads for New York and dates on the "Tonight" and "Candid Camera" shows following her stand at Eddys' Restaurant through Oct. 30. Next nightclub booking for her is the Monticello, Framingham, Mass., in November . . . Bill opening Thursday (31) at Eddys' will have George Kirby and Susan Smith in for a fortnight . . . Tony DiPardo crew named official band for the Kansas City Chiefs American League football team.

Marilyn Maye and Sammy Tucker Orch back at Colony Restaurant for an indefinite stay, this spot being virtually their home stand . . . Edie Adams and Dukes of Dixieland set for concert Saturday evening Nov. 2 with Kansas City Philharmonic at Municipal Arena, with local drug chain picking up the tab.

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Circus Review

Billy Smart's Circus

London, Oct. 22.

Billy Smart presentation of circus in two parts. With Debille's New Polar Bear Group, Roeber Sisters, Les Antinous, Les Hellyos, Rapolli (2), *Bob Markworth & Partner, Billy Smart Jr. & Miss Gloria, Munoz Luftmann Family* (5), *Atlas Sahara Troupe* (10), *Six Cycling Kludsky, Luftmann Bullfight Parody* (5), *Billy Smart's New Aerial Presentation* (10), *Four Lunasz, Balancing Osmanis* (4), *Fearless Riaz Troupe* (3); *Opened in Lonodn, Oct.* 21, '63; $1.75 *top.*

Billy Smart's circus, which has been running successfully for 14 years, is back in London for the fourth consecutive year for a three weeks' stand at Clapham Common, just a few miles from the centre of town. It is a one-ring show under canvas, with seats for around 6,000 and is staged 13 times a week, including two Saturday matinees.

Though ahead of the Christmas season (traditionally the time for such shows in London) and despite the fact that the school holidays are over, it should have a healthy run.

The Smart's Circus is a crisp and lively production, although somewhat short on humor. The clowns, usually an essential staple for circus productions, play only a minimal part in the proceedings. And there is only one act with a touch of comedy in it. There are, however, some good trapeze turns and several animal performers.

After an impressive opening parade of the talent, Debille's New Polar Bear Group takes the ring for offbeat antics, including operation of see-saw and sliding down a chute. The Roeber Sisters, Les Antinous and Les Hellyos follow with a trapeze act, which starts conventionally but ends sensationally when one of the team does a head balance and, at the same time, plays a trumpet and does a tap dance. The Two Rapolli, from

(Continued on page 60)

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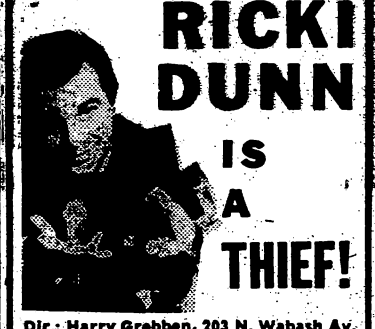
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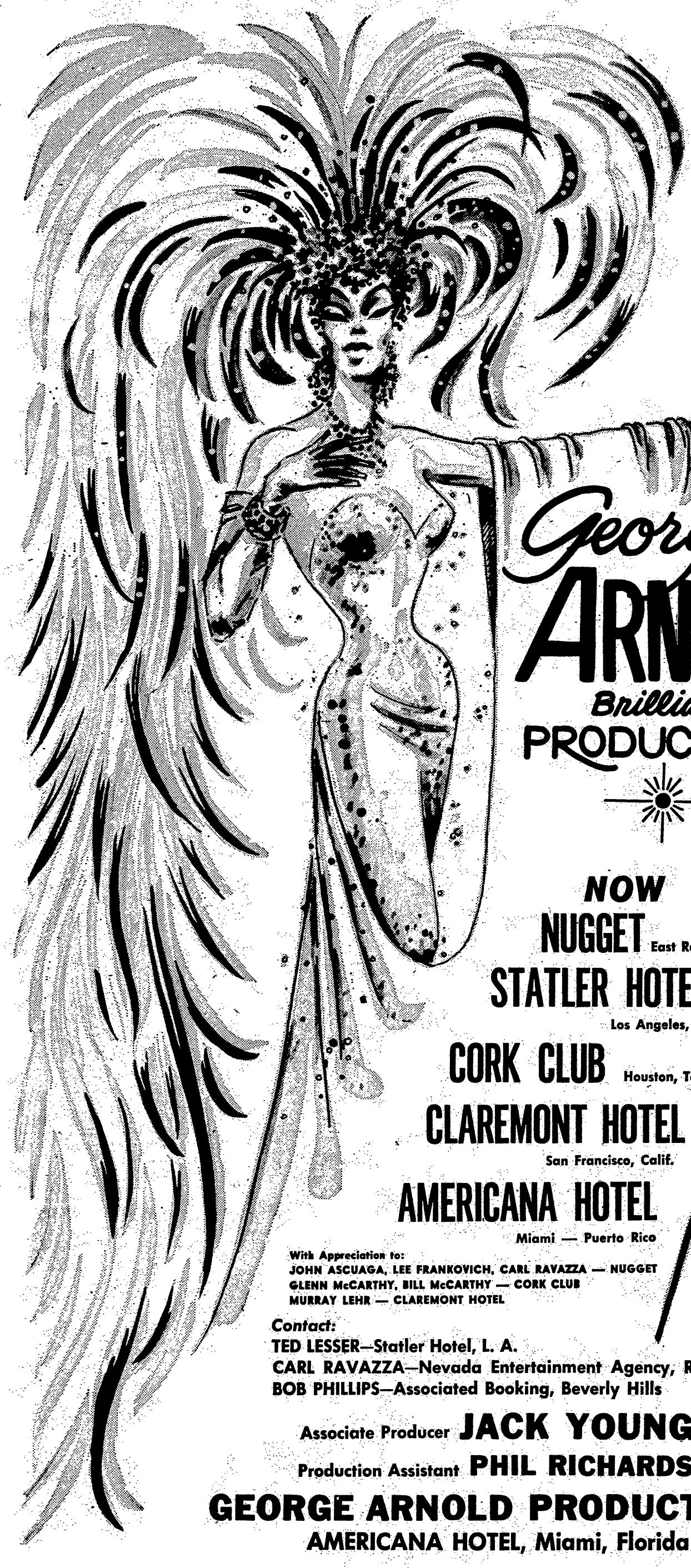

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AGVA Lifts Penny's Suspension

Continued from page 53

has laid out for attorneys in her court action, or other expenses, remains to be seen.

Fires AGVA Publicist

Board's only other move after Miss Singleton's restoration to the union's good graces was dismissing public relations counsel Sam Gutwirth for reasons of economy, thus saving $7,500. In another economy move Berg's salary was sliced $50 weekly.

Its action in the Singleton matter indicates that the present board will seek an end to costly litigation that has dogged the union for years. Possibility is that it will try to drop AGVA's suit against the Federal Government involving autonomy of the union's branches. The board may now agree to treat all branches as Locals.

AGVA's suit is protesting the Government's interpretation in this matter. Focal point of the action stems from the union's takeover of the Philadelphia branch. Government wants autonomy restored, but the former administration is hanging on to its strict control of the AGVA offices in various cities. A consent decree could end the matter.

It is evident that the new members of the board, who have a clear majority, are using their newly-found powers cautiously. There had been plans for sweeping changes, including a possible shift of counsel and a three-man board to replace Bobby Faye as national administrative secretary.

Reformers Consolidate

These are still possibilities for the February board meeting. But meanwhile the reform elements took steps to consolidate their own position. They elected an entirely new executive committee and permitted president Joey Adams to remain on that body. They also allowed several independently-minded members to sit on the executive board, and also one who has expressed loyalty to the reform group but whom, they fear, has strong ties to the old administration.

The new board comprises Adams, Will Ahern, Paul Benson, Ernie Fast, Don George, Johnny Gibson, Jack Haley, Bud Jacobson, Dick Jones, Anne O'Connor, John Shirley, Russell Swann, Tommy Timblin, Paul Valentine and Johnny Woods. The new board met Friday (25), following adjournment of the national board meeting, but its actions weren't disclosed.

Titular head of the new administration is veepee Jack Haley who is attempting to weld a permanent reform movement with roots in the membership. The direction of the union's path is already plotted along lines of economy with the end of costly lawsuits wherever they be effected. The executive board meeting, to be held next month, is likely to provide a key to the new administration's further moves.

Precious Connie Boswell,
Looking forward to working and being with you Friday night, November 1, Astor Hotel, N.Y.C. Police Honor Legion.
Love you,
DONNA LYNN
McClendon Agency TN 7-2287

Stuarti SRO $9,980 In Debut at Carnegie Hall; Jubilee Label Tapes Gig

Enzo Stuarti's debut concert at Carnegie Hall last Saturday (19) drew an SRO 2,870 and grossed a solid $9,980. Top was $4.50.

This first important concert date for Stuarti (he had a test run of the Carnegie stint in Winnipeg in April) proved he could translate his more intimate nitery act to the concert stage with little difficulty. Stuarti has always been a crowd pleaser and this turn was no exception.

The concert, which was taped by Jubilee for release as an LP titled "Stuarti Sings At Carnegie Hall," could give him the necessary push to put him in the big money ranks. Ditto for Canadian-born conductor-arranger Bob McMullin, who controlled the 30-piece orchestra with dexterity becoming the Italian-born tenor's powerful pipes.

Stuarti's high voltage vocalizing is both high major attraction and his main problem. He prompted a standing ovation after "Vesta La Giubba" and his renditions of "Arrividerci Roma" and "Come Prima" were interrupted by applause. But he also has the tendency to apply that big hi-fi rendition to almost every number whether or not required.

The lighter, toned-down numbers were among his best works. Not only because they were a welcome change, but also because Stuarti has a fine voice when he uses it properly.

Stuarti works hard and with sincerity. But some revamping of his presentation would make up for the wearing effect which his vocal calisthenics tend to create.

Conductor McMullin, who also arranged some of the music for this concert, is adept and proficient on the podium. Pianist Bob Skilling and guitarist Al Caiola provided excellent background for the non-orchestral numbers.

Huca.

JANET BLAIR INTO WALDORF

Janet Blair has been signed to replace the ailing Anna Maria Alberghetti at the Empire Room of the Hotel Waldorf-Astoria, N.Y., starting Nov. 18. Miss Blair follows the incumbent Alan King.

Miss Blair's last N.Y. date was at the Americana Hotel's Royal Box last season prior to its shutdown for alterations.

Unit Review

Bob Newhart Show

Albuquerque, Oct. 29.

Bob Newhart, The Nomads (4). At Albuquerque Civic Auditorium, Oct. 25, '63; $4.50 top.

Despite a small house (only about 500 ticket-holders in a 6,000-seat auditorium) and the personal problems involved with becoming a father for the first time, Bob Newhart has come up with a slick, smooth show that rings very solid.

One-nighter here was a tryout of his newly-revised act, in anticipation of a tour later ths fall. Although small, the audience proved a hip crowd, responding well to Newhart's bits, barbs and bright stuff.

Show consists of Newhart and The Nomads, a folk singing group of three college-boys with guitars and a cute brunet gal. The Nomads may look like youngsters, but they've got plenty of show biz savvy. They open both segments of the show, and stay for 15 minutes.

They're not obtrusive, have pleasant harmony and are one of the better new folk groups around. They also know how to stage the folk ditties to get top results, and leave the crowd pleasantly warmed up for Newhart.

Newhart, whose dislike for flying is no secret to the general public, gets off to a nice start with some cute barbs at commercial airlines. His frequent television appearances, and his long play albums are well known, and despite this fact—or maybe because of it—the audience took to him well here, with a rehash of many of those bits, plus some new ones.

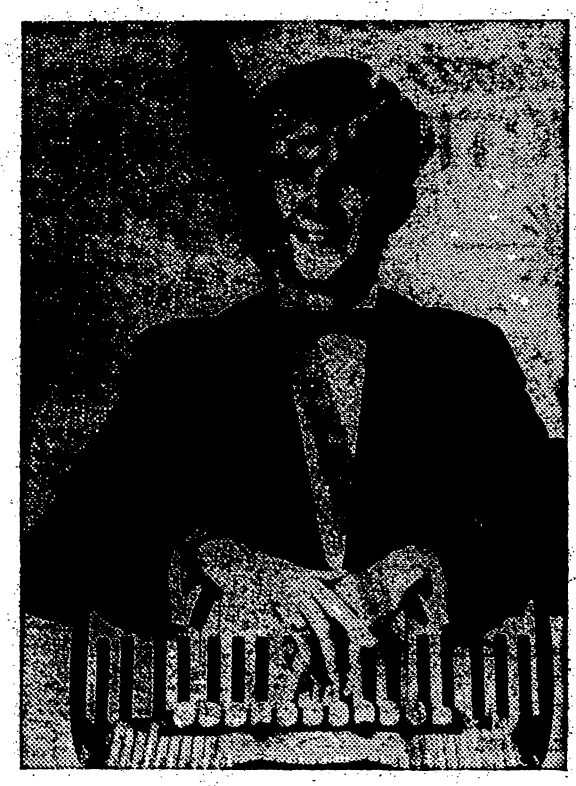
He has also altered some of the standard Newhart stuff. He gets some of his biggest responses from his Wright Bros. business and a takeoff on the Ted Mack Amateur Hour.

Apparently, because of the strong familiarity here with the space program locally (Albuquerque is an important part of the development of atomic weapons and space research), his Werner Von Braun impression proves a sock routine. He intersperses some standard bits with brief gags on tv commercials, and an occasional rap at his own erstwhile video series of a couple of years ago.

Newhart is a swinger, his revised and new material is better than ever, and should make for a good tour. All his routines, incidentally are clean and never dip into the blue.

Mitt.

"KEYS TO RHYTHM"



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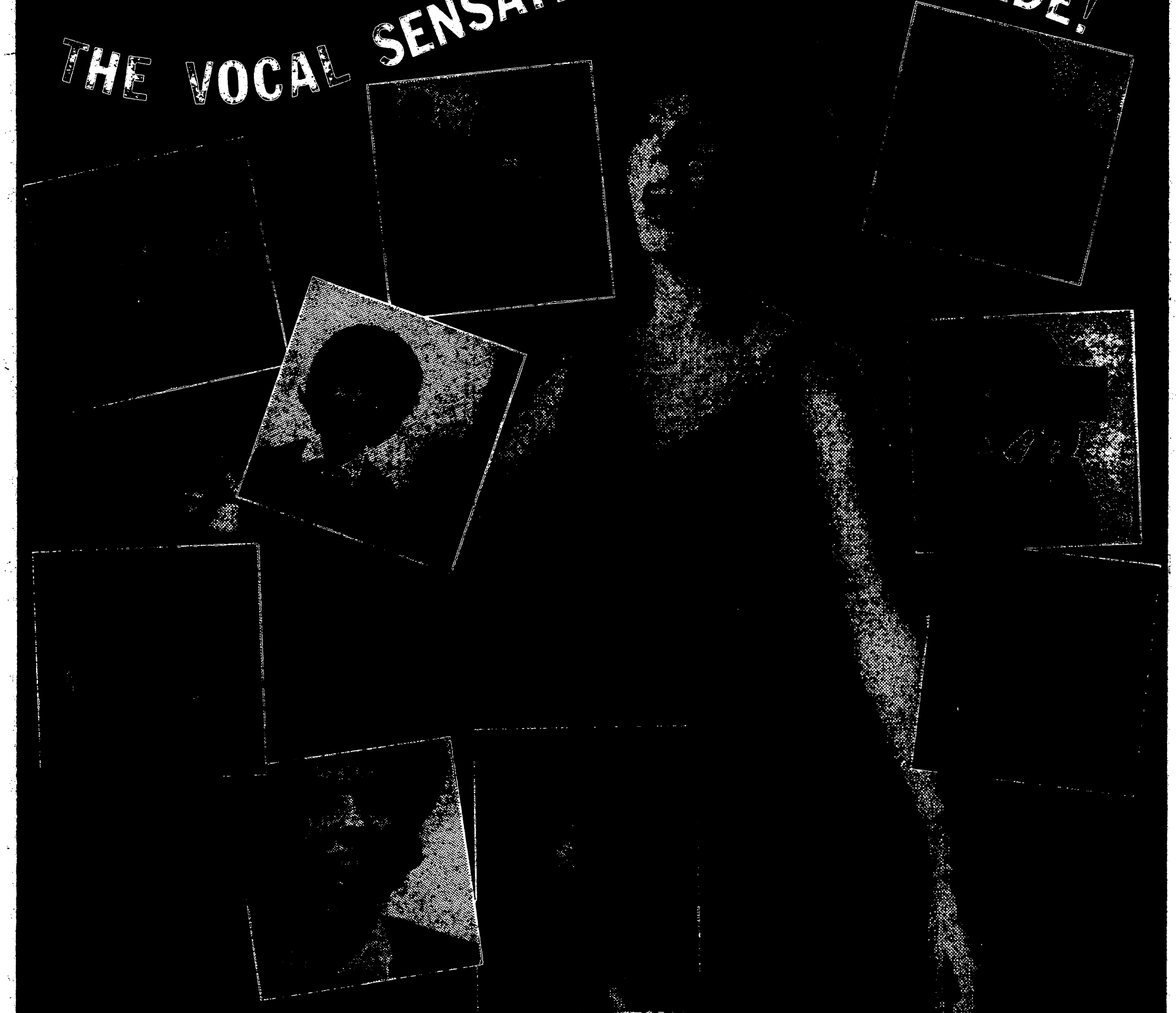

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CURRENT BILLS

WEEK OF OCTOBER 30

NEW YORK CITY

MUSIC HALL — Rockettes, Corps de Ballet, Raymond Paige Symphony Orch.

AUSTRALIA

MELBOURNE (Tivoli) — June Bronhill, Jon Weaving, Suzanne Steele, Pauline Garrick, Gordon Wilcock, Ivan King, Kevin Mills, Maureen London, Ray Collier, David Gray.

SYDNEY (Tivoli)—Jeff Warren, Susan Swinford, John Rickard, Lina Denison, Geraldine Morrow, Ron Bennett, Geoffrey Veitch, Suzanne West, Jacqui Carroll, Andrew Guild, David Phillips, Christopher Hill.

BRITAIN

The Coventry Theatre—Bruce Forsyth, Matt Munro, Adele Leigh, Freddie Frinton, Rastellis, Johnny Hart, Chocolate & Co., Four Starlets, Derek Taverner Singers, Joan Davis Dancers.

LIVERPOOL (Empire)—Jimmy Edwards, Beryl Reid, Reg Varney, The Raindrops, Kuban Cossacks, Los Flamencos, Neil & Pat Delrina, Jimmy Currie's Waltzing Waters, The Joan Davis Dancers.

MANCHESTER (Palace)—The Beverley Sisters, Eve Boswell, The Monarchs, Dailey & Wayne, Ted Rogers, 5 Olanders, Eliane & Rodolph, 4 Escorts, Derek Taverner Singers, Joan Davis Dancers.

LONDON (Palladium)—Arthur Haynes, Frank Ifield, Susan Maughan, Nicholas Parsons, Bob Wallis and Storeyville Jazzmen, Rudy Cardenas, Walter Gore Ballet Group, Ken Morris & Joan Savage, The Rosa Taylor Dancers, Dorothy Dampier, Leslie Noyes.

VICTORIA PALACE — John Boulter, Tony Mercer & Dai Francis, Leslie Crowther, Margo Henderson, George Chisholm Jazzers, Schaller Brothers, T.V. Toppers, Pat Ellis.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Tad Truesdale, Ritchie Haven 3, Johnny Barracuda.

BARBERRY ROOM—Conrad Monjey.

BASIN ST. EAST—Gloria De Haven, Village Stompers, London Lee.

BITTER END—Tarriers, Woody Allen.

BON SOIR—Felicia Sanders, Marge Cameron, Enid Mosier & Alphonse.

BLUE ANGEL—Rolf Harris, Stiller & Meara, Mara Lynn Brown.

CHARDAS—Millie Fling, Bela Babai Orc., Elemar Horvath, Tibor Rakossy, Dick Marta, Janos Hozzsu.

CHATEAU MADRID—Los Chavales de Espana, Emilio Reyes Orc., Carbia Orc.

COPACABANA—Jane Russell, Connie Haines, Beryl Davis, Davis & Reese, Joseph Mele Orc., Frank Marti Orc.

CRYSTAL ROOM—Maria Velasco 3, Larry Storch, Jay Lawrence.

EMBERS—Harold Quinn Orc.

GRINZING — Kalman Banyak, Henry Butz.

HAWAIIAN ROOM — Dee Marquez, Keola Beamer, Auletta Orc.

HOTEL AMERICANA—Buddy Greco, Enrique Madriguera Orc.

HOTEL ASTOR—Eddie Lane Orc.

HOTEL NEW YORKER—Milt Saunders Orc., Frankie Dash.

HOTEL PARK SHERATON — Irving Fields 3.

HOTEL PLAZA — Carol Lawrence, Emil Coleman Orc., Mark Monte Orc. Plaza-9 Room: Julius Monk, Carol Morley, Gerry Matthews, Rex Robbins, Lovelady Powell, Susan Browning, Gordon Connell, William Roy, Robert Colston.

HOTEL ROOSEVELT—De Castro Sis, Milt Shaw Orc.

HOTEL ST. REGIS—Peter Duchin Orc, Nancy Manning, Quintero Orc, Walter Kay, Joni Sarkosi.

HOTEL SAVOY-HILTON—Arturo Arturos Orc.

HOTEL STATLER HILTON — Cecil Lloyd.

HOTEL WALDORF-ASTORIA — Alan King, Myor Davis Orc.

INTERNATIONAL — George White's Scandals, Mike Durso Orc.

LATIN QUARTER—Charlivels, Glenda Leigh, Art Johnson, Jo Lombardi Orc., Sam Binder Orc.

LIVING ROOM—Matt & Ginny Dennis, Dick Lynn, Brothers Cain, Bob Farro Orc.

NO. 1 FIFTH AVENUE—Hankinson & De Maio, Frank Barba, Kathy Preston.

RAT FINK ROOM—Jackie Kannon, Annette Sanders, Gene Stridel, Norm Geller 3.

RED ONION—Banjokers.

SAHBRA — "Land of Milk & Honey," Leo Fuld, Bob Phillips Orc.

SQUARE EAST—"To the Water Tower," Bob Dishy, Paul Dooley, Anthony Holland, Andrew Duncan, Barbara Harris, Mcintyre Dixon.

TOWN & COUNTRY—Jackie Mason, Marilyn Michaels, Michael & Paula, Ned Harvey's Orc., Red Rodriguez Orc.

UPSTAIRS & DOWNSTAIRS — Ronnie Graham, David Rounds, Barbara Quaney, Jon Stone, George Coe, Bob Rogers, Sam Pottle, Mabel Mercer.

VIENNESE LANTERN—Monica Boyar, Bes-Arlene, Ernest Schoen Orc.

VILLAGE BARN—Violinaires, Vince Donato, Sid Kassimer, Lou Harold Orc.

VILLAGE GATE—Charlie Byrd, Carmen McRae, Grecco & Willard.

VILLAGE VANGUARD — Irene Reed, Jackie & Roy Kral, the Imaces Trio.

CHICAGO

BLUE ANGEL—"International Calypso Revue," Mitsou, Maurishka, The Calypsonians, Al D'Arcey Orc.

CONRAD HILTON—"Hat's Off!" Lee Caron, Blackstone Jr., Helga Neff & Theo Ernst, Sherry Stevens, Ernie McLean, Boulevar-Dons (5), Boulevar-Dears (5), Jimmy Palmer Orc.

CRYSTAL PALACE—Irwin Corey.

DEL PRADO HOTEL—"Hits of Broadway" revue.

DRAKE HOTEL — Patachou, Jimmy Blade Orc.

EDGEWATER BEACH—Dorothy Donegan, Edgewater Beach Guys & Dolls, Don Davis Orc.

GATE OF HORN—William Clauson, Jean Redpath.

LE BISTRO—Anita O'Day, Connie Milano Trio, Larry Novak Trio.

LONDON HOUSE—Jonah Jones Quartet, Jose Bethancourt Trio, Larry Novak Trio.

MISTER KELLY'S—Jackie Gayle, Jackie Cain & Roy Kral, John Frigo Trio, Marty Rubenstein Trio.

PALMER HOUSE—Frankie Laine, Roger Roy, Ben Arden Orc.

PLAYBOY—Billy Storm, Shepard & Jourdan, Patience Jarvis, Johnny Hartman, Allan Kent, Charlie Callas.

SECOND CITY—"13 Minotaurs" Ann Elder, Sally Hart, Dick Schaal, Avery Schreiber, John Brent, Jack Burns, Del Close, Bill Mathieu, Omar Shapli.

SHERATON-BLACKSTONE — Toni Carroll, Franz Benteler Orc.

LOS ANGELES

COCONUT GROVE — Myron Cohen, Reiss & Davis.

CRESCENDO—Homer & Jethro, Marquischimps, Vicki Carr.

DINO'S—Jack Elton, Betsy Duncan, Steve LaFever.

ICE HOUSE — Stan Wilson, Jaime Griffo, Bill Willoughby.

INTERLUDE—The Women Folk, Johnny Melfi, Roger Perry.

JERRY LEWIS—Jody Martin.

MELODY ROOM—Lenny Bluett Trio.

PURPLE ONION—Winton Kelly Trio, Lorenz Alexander.

SLATE BROS.—Jack Jones, Gina Wilson.

STATLER HOTEL—George Liberace

TOWN HOUSE—Red Nichols & Five Pennies.

TROUBADOR—Sabicas, David Bernard.

YE LITTLE CLUB—Janice Baker, Jack Smalley duo.

LAS VEGAS

BOURBON STREET—Lyn Keath.

CASTAWAYS—Barry Ashton's "Playmates of '64," Redd Foxx, Peter Anthony, Don Randi 3.

DESERT INN—Jimmy Durante, Sonny King, Eddie Jackson, Jean Sheppard, Donn Arden Dancers, Carlton Hayes Orc. Lounge: Ben Blue, Johnny Puleo, Les Baxter, Mafalda 3, Violins of Mexico, Peterson-Baker, Silver Strings.

DESERT INN—Jimmy Durante, Eddie Jackson, Sonny King, Kimchi Sisters, Donn Arden Dancers, Carlton Hayes Orc. Lounge: Ben Blue, Johnny Puleo, Les Baxter, Mafalda 3, Violins of Mexico, Peterson-Baker, Silver Springs.

DUNES—Eleanor Powell, Rip Taylor, Dunes Dancers, Bill Reddie Orc. Lounge: "Vive Les Girls!" January Jones.

FLAMINGO—Bobby Darin, Pat Cooper, Russ Black Orc. Lounge: Fats Domino, Cleopatra's Nymphs of Nile, Rene Paulo 4, Bob Sims.

FREMONT—Joe King, Zaniels, 4 Fables, Emblems, Bill Britten.

GOLDEN NUGGET—Rose Maddox, Diplomats, Cut-Ups.

HACIENDA—"Les Poupees de Paris," Grover Shore Trio, Johnny Olenn, Four Tunes, Kay Houston.

MINT — Pat Moreno's "Artists & Models of '63," Sheb Wooley.

NEVADA—Carol Jean Thompson, Jeri Lynne Fraser, King of Limbo.

NEW FRONTIER—"Paree! Ooo La! La!" Lounge: Clara Ward Singers, Ink Spots, Sunny Spencer.

RIVIERA—Dinah Shore, Rola & Rolan, Jack Cathcart Orc. Lounge: Lionel Hampton.

SAHARA—Victor Borge, Moro-Landis Dancers, Louis Basil Orc. Lounge: Louis Prima & Co., Characters, Russ Canter, Peter & Hank.

SANDS—Diahann Carroll, Allan Sherman, Bill Carey, Copa Girls, Antonio Morelli Orc. Lounge: Jackie Heller, Yacoubian Co., Red Norvo, Merry King, Strings, Ernie Stewart.

SHOWBOAT—Pat Collins, Johnny Paul.

SILVER SLIPPER—Hank Henry, Sparky Kaye, Danny Jacobs, Billie Inness, Lili St. Cyr, Viennas, Slipperettes, Geo. Redman Orc. Lounge: Fantastics, Beverly Marshal, Skeets Minton, Johnny La Monte.

STARDUST — "Lido de Paris," Eddie O'Neal Orc. Lounge: Roberta Sherwood, Kim Sisters, Nalani Kele, Bernard Bros., Andrini Bros.

THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Juanita Hall, Nat Brandwynne Orc. Lounge: Dinah Washington, Suzie & Nite Owls, Frank Moore 4, Ken Colman, Christine Chatman.

TROPICANA—Folies Bergere '63, Ray Sinatra Orc. Lounge: Jerry Coleman, Henny Youngman, Al DePaulis 4, Debonnet 3.

RENO-TAHOE

GOLDEN—Paris Playmates, Dick Weston, Christine and Piroska; Eddie Lawrence & Whatnetts.

HAROLDS—Don Cornell, Del Ray, Don Conn Orc.

HARRAH'S (Reno) — Tommy Dorsey Orc., directed by Sam Donahue; Helen Forrest, Pied Pipers, Charlie Shaver, Big Tiny Little, George Rock, Twin Tunes.

HARRAH'S (Tahoe)—Harry Belafonte & Co. Lounge: Harry James, Billy Eckstine, Personalities; the Hi Hopes, Margaret Ann and the Mariani Trio.

HOLIDAY—Four Aces, George Young Revue, Harry (Woo Woo) Stevens, Charles Gould's Satin Strings.

MAPES—Bob Crosby Orc., Jack Schafer, Ginny Greer & Gallions.

NEVADA LODGE (Tahoe)—Town Pipers, Mandrakes.

NEW CHINA CLUB—Skip O'Donnell.

PRIMADONNA—"Step Lively Revue," Al Tronti Orc.; Dorothy Dorben Dcrs., Snyder Bros.

RIVERSIDE—Lancers, Joyce Aimee & Chasers, Corvairs, Little Red, Baolo.

SPARKS NUGGET — Sophie Tucker, Dave Barry, Mariachis Los Camperos, George Arnold singers, dancers; Foster Edwards Orc.

WAGON WHEEL (Tahoe)—Gaylord & Holiday, Lucky Starr, Arthur Walsh, Bobby Page, Diane Varga, Pat Yankee & Sinners; Orrin Tucker Orc.

SAN FRANCISCO

BIMBO'S 365—Kings IV, Jo Ann Hill; Yacoubian Co.

CLAREMONT HOTEL (Berkeley) — "Ecstasy on Ice."

THE COMMITTEE—Kathryn Ish, Irene Riordan, Scott Beach, Bobby Camp, Gary Goodrow, Larry Hankin.

EARTHQUAKE McGOON'S — Turk Murphy, Clancy Hayes.

FAIRMONT HOTEL—Kitty Kallen.

GALAXIE—Prince Maaka Nua, Royal Hawaiian Revue; Don Lane & Madness, Inc.

HOLIDAY INN (Oakland)—Allan Drake, Sue Raney.

HUNGRI I—Wayfarers, Amanda Ambrose, John Barbour.

JAZZ WORKSHOP—Gerry Mulligan.

OFF BROADWAY — Nancy Wilson, Pane (Cavanaugh) 7.

SHERATON-PALACE HOTEL— "South Pacific."

SUGAR HILL — Lambert-Hendricks-Bavan, Mose Allison Trio.

TIPSY'S—The Coquettes.

TRIDENT (Sausalito)—Jean Hoffman Trio, Joe Sullivan.

SAN JUAN

AMERICANA—"Ice Follies," Pepe Lara Orc. Lounge: Humberto Morales 5.

CARIBE HILTON — "Brazilian Rev." Miguelito Miranda Orc., Luisito Benjamin 5. Lounge: Renee Barrios.

CONDADO BEACH—Victor Santini, Peter Pit, Pepito Torres Orc., Lopez Vidal 5. Lounge: Floriana Alba, Juan Luis.

LA CONCHA—Gino Tonetti, Leslie & Simon, Noro Morales Orc., Nestor Torres 5. Lounge Nilda Terrace.

EL CONVENTO—Rosa Morena, Pepito Arvelo 5.

EL SAN JUAN—Los Trovadores de Espana, Anselmo Sacasas Orc., Julio Gutierrez 5. Lounges: Carmen Canavo 4, Mandy Campo 6.

OCHO PUERTAS—Sylvia del Villard, Ramon Roman.

Band Robbery

Continued from page 51

were chatting afterward, Goffstein strolled by, and according to Short, snapped: "Hey, Short, don't louse up my show."

Short says that on March 1 trumpeter Lloyd Luhman handed him a sealed envelope containing a quit notice signed by all his eight men. Later he got a registered letter from the Riviera saying that his services were no longer needed. Short then went to Milt Bronson, Riviera stage manager, and asked what he was going to do without a relief band.

Bronson's reported answer: "Your men are staying on. The union says it's okay."

Short said he went to union officials and implored them to suspend the seventh night rule so that he could hold other relief contracts he was then—and still is—playing at the Thunderbird, Sahara, Flamingo, and Mint.

Deprived of his steady band "through an emergency I did not create," he asked for the right to use the regular ensembles at those hotels on his fill-in nights. The union refused.

Short testified that his net income for 1959 as a band leader was $15,970; in 1960, $15,989; 1961, $5,864; and 1962, $4,315. He attributed the drop in his salary to the burning of the El Rancho Vegas Hotel in 1960, and because his contract with another show on the Strip had expired.

Las Vegas VARIETY correspondent was subpoenaed, and asked by Galane where he got his published information about Elias taking over for Short. He explained that it came from the Riviera's publicist, Wayne Redd.

Circus Review

Continued from page 36

what dull, Cavalcade of the Seasons.

The second part starts with the Atlas Sahar Troupe, a 10-strong team of lively tumblers from Morocco. The Six Cycling Kludsky from Czechoslovakia have a good visual turn, including springboard somersaults and some fancy cycling. The Luftmann bullfight parody (5) is strictly for the kids, but misses its target.

One of the more spectacular items is an aerial presentation in which 10 girls simultaneously do trapeze acrobatics with skill and grace. Display is followed by a comedy trapeze act, featuring the Four Lunasz from Hungary—one of the better specialties in the show.

Billy Smart Jr. puts a herd of elephants through familiar drill, but as a payoff, has a couple of them dancing the twist. There is a standard balancing routine by the Four Osmanis. The Riaz trio have a good thrill act in which the girl member is circling the big Czechoslovakia, have a bright but not particularly original balancing routine.

Bob Markworth (with an attractive femme partner) who hails from America, does some fancy work with a bow and arrow, including the blindfold bit when he aims at a balloon perched on the girl's head. Billy Smart Jr. (son of the circus founder) and Miss Gloria put a dozen Liberty horses through a striking and well-drilled routine.

The Munoz Luftmann Family from Portugal, the only clown act, is moderately funny. Show's first half ends with a lavish, but sometop in an airplane while her two male partners are doing some fancy high wire tricks.

Climax to the production is a U. S. Cavalry western show, injuns and all, in which a white girl is captured by the redskins. This too, is largely designed to appeal to the youngsters. *Myro.*

New Acts

THE WOMENFOLK (5)
Folk Songs
40 Mins.
Interlude, L.A.

There is plenty of potential for the five attractive girls, recently signed to an RCA recordpact, who call themselves The Womenfolk. With the current folk craze, their bookings are open both to niteries and to the booming college campus route.

Appearing in checkered gingham gowns, girls have top blend, indicate solid musicianship and handsomely complement each other in a variety of tunes with an ethnic background but styled to a popular vein. Gospeler "Seek and Ye Shall Find," for instance, is a nicely developed rhythm entry, while "Never Wed An Old Man" adds good comedy touch and "Where Are You Going?" is light and breezy. "Jing Jin" is top entry, shows each girl individually, then gives them a chance to combine and sell as a unit. Singly, they all have good voices. Leader Joyce Collins particularly is appealing and Judy Fine nice on light comedy. *Dale.*

AYAKO HOSOKAWA
Songs
35 Mins.
Club Village, Dallas

Ayako Hosokawa is a talented canary, a pro since age 14 in her native Japan via niteries and tv, but the last three years has worked in Coast Japanese clubs. Exposure in the plush local nitery, and added tv stints, should enhance her future.

The Nipponese doll, just over five feet tall, is a looker and a sleeper act with lotsa show savvy. She enters in colorful kimono and sash, bowing and solemn, then breaks it up with a belting "Lady Is a Tramp" for boff palming. With perfect English enunciation and good pipes she adds "And The Angels Sing" before a mixture of Japanese and English lyrics for a native ballad and a haunting "Misty," which grabs the fans.

Surefire songalog includes a fingersnapping "Mack the Knife," "Bye, Bye, Blackbird" and a rocking "Ain't Misbehaving" to exhibit fine phrasing and build the palming. Surprise clicks are her gutsy "Basin Street Blues" with growls a la Louis Armstrong, and Japanese lyrics of "The Eyes of Texas." Her fine outing is a begoff with "Sayonara." *Bark.*

'NOTHING CAN STOP ME NOW'
Featuring Roger Perry and Johnny Melfi
Revue
35 Mins.
Interlude, L.A.

Roger Perry and Johnny Melfi, seen individually in various musical and nitery stints, present a new tab version of their show biz musical revue, aimed for New York legit staging.

Both of the performers have been attractive in their other stints. In this case, however, they haven't much with which to work. The material, much of which they jointly wrote and arranged, is fine but lacks punch. Perry remains at piano, Melfi doing most of the singing. They look very much like a pair of kids performing for friends in a livingroom. The show needs more style, better staging.

Melfi's "I Wish I Were a Kid Again" is fine, indicates he is really an actor who can sing, would be fine for legit musical. *Dale.*

SKIPPY RENAUD
Songs
25 Mins.
Riverside Hotel, Ottawa

A near-knockout in a sexy white sheath, Skippy Renaud is a piquante brunet whose opener, "Can't Help Lovin' That Man," suits her warm, silky voice.

Miss Renaud does an excellent job on "Give You Anything But Love," then reached her peak with "La Mer," in which her voice is rich, tender and strong. A couple of other Gallic tunes were well handled; she was standout in "Baby Let Your Hair Down," then finales with an uninhibited kickaround of "All of Me."

She also handled a tipsy would-be singer-twister with tactful firmness. Aside from occasional slight awkwardness with her shapely hands, she has what it takes for lounges, intimeries. *Gard.*

THE ROADRUNNERS (3)
Folk Singers
30 Mins.
Rendezvous Room, Beverly Hills

The hootenanny has finally hit Fred Hayman's talent showcase. The Roadrunners, a New Mexican trio of bright and brisk young males (Jim Butler, Rusty Hayward, Bob Ponto), are smart enough to work in some ballads and quasi-parodies to keep interest of posh room's audience. This is the trio's Coast debut.

Threesome, very unfolk-ish in appearance with dark suits and white shirts, accompany their singing with varied stringed instruments including guitars, bass and banjo. Concentration on fast delivery and upbeat tempo sometimes loses the meaning of a tune —"Lonesome Road" comes on like "Route 66"—but the crowd loves it.

Hayward, the lead singer, has the only solo—"Scotch and Soda" —a ballad reminiscent of "After Hours" in style and subject matter.

Their patter is mostly good, frequently excellent, but given the least encouragement they tend to overdo it. Trio would also be smart to test the political and religious feeling of an audience before hitting them with some of the "jokes" used. But general impression is excellent and with some professional publishing act could be top-notch. *Robe.*

JUDY MARTIN
Songs
25 Mins.
Jerry Lewis' Restaurant, L. A.

Judy Martin comes on strong, particularly bubbling over with personality and a big, broad smile in her voice. She's trying hard and this is essentially her biggest problem.

The smile continues inside Miss Martin's mouth, occasionally distorting words and marring an otherwise clean, sharp tone. While speech is actually good, it sometimes doesn't come through clearly, makes her break the tone in sustaining areas and let the vowels sound dull.

Miss Martin has a good potential. Her voice capacity is wide and she knows how to belt. Arrangements sometimes get too involved and she works into overly emotional reaction, using her hands affectedly. At this point, singer is on the brink of good work, but will smooth out with time and experience.

Of pleasant group of selections in show caught, thrush sparked nicely on blended "Nobody" and "Make Someone Happy" and hit a nice softly velvet sound on balladed "More I Cannot Wish You." Most tunes are styled with slow, sustaining attack, then hit big belt ending. *Dale.*

Hilton Expert

Continued from page 34

of good talent on a recent trip to Hong Kong and Bangkok.

At the Star Hill, in addition to the Tiongco Bros., Seiji Hiraoka and His Quintet will remain until Dec. 15 and open three days later at Honolulu's Kalulu Hilton. After three months, they are expected to resume at their current spot. Appel, incidentally, manages the combo for engagements outside Japan. The third act now at the supper club, a chanteuse named Mariko, will remain indefinitely.

Appel noted that the entertainment budget for the room has been raised from 15% to 25% of the anticipated receipts. The Star Hill, which has harassed by the police when non-registered guests were discovered to be dancing, will keep its dance floor covered at least until the Christmas holidays, when regulations are usually relaxed, he said.

Christys Thin 8G, W'peg

Winnipeg, Oct. 29.

New Christy Minstrels drew only 2,450 folk-song buffs to the 10,000-seat Arena last Saturday (19). Gross was a light $8,396 at $3.50 top.

Group was sponsored by the Winnipeg Symphony as part of its current fundraising drive.

Riviera, Las Vegas

Las Vegas, Oct. 21.

Dinah Shore, Rola & Rolan, Joyce Roberts, Dick Humphreys Dancers (11), *Jack Cathcart Orch* (21); *presented by Elias Atol; choreography, Dick Humphreys; special material for Miss Shore, Earl Brown; lighting, Hugo Granata; stage direction, Milt Bronson;* $5 *minimum.*

Dinah Shore, glitteringly gowned, by-passed her disclicks at the preem here, and got nary a squawk from firstnighters. Miss Shore effectively explores some new (for her) songs and comes up with a superb songalog which seems too short.

Looking like the happy bride that she is, the headliner winds her session with a fine "happy" blues medley. She also offers "Danke Schoen" ("This will be the only one you'll hear tonight that's anywhere near the top ten"), "Hey, Look Me Over," "Make Someone Happy," a spiritual medley (with strong assistance by conga-bongoist Modesto Durande), "Once Upon A Summertime" (with pleasant sounding accompaniment at the accordion by Jack Latimer) and "If I Were A Bell," among others. At one time, Miss Shore displays her natural charm by using idiot cards for "a song I just got at four o'clock this afternoon." Except for the one accordion sit-in Latimer 88s all the way for the star. Vet spotlighter Hugo Granata is in the light booth, the gowns are by Norell, and Milt Bronson coordinates as stage director.

Rola & Rolan return to Vegas for this one, balancing the bill with one of best balancing acts ever seen here.

The Dick Humphreys Dancers offer a new routine which is splendid in its simplicity. Joyce Roberts sparkplugs the party of eight femme and three male terpers. Jack Cathcart's orch (21) smoothly guides the bash, in until Nov. 18 when Edie Adams opens. *Duke.*

Queen Elizabeth, Mont'l

Montreal, Oct. 17.

Lanny Ross, Heller & Helene (2), *Nick Martin Orch* (12), *Salle Bonaventure Trio;* $2.50 *cover,* $3 *Saturday.*

This is vet tenor Lanny Ross' break-in date on the nitery circuit (New Acts Oct. 23 issue), and his impact should come as a surprise to that milieu of the jaded and the so-called hipsters who are likely as not to exclaim—Lanny Ross?—on learning of his top billing, first time out at the posh Salle Bonaventure.

It took a bit of vision on the part of g.m. Donald Mumford to go for the Ross booking, especially since he follows a chic, sophisticated type like Patachou who's always a smash in this room.

Ross, however, provides an interesting—sometimes fascinating—digression with a well-paced routine of singing and a bit of chatter that comes off as a healthy hunk of Americana.

No question also that Ross is aided considerably in this date by Heller & Helene, ballroomologists who kick off the show with a smooth dance session. Duo sets the atmosphere and pace with a mixture of kicks and spins integrated into a routine which runs the gamut from modern to tango. Helene particularly — with her good-looking, saucy appearance and feather-like stepping—shows a talent which should take her far.

Nick Martin's Orch, in the little more than a month it's been in this key spot, has eliminated the rough edges and now earns high marks for the show-cutting and dance sessions.

Next: Dorothy Shay. *Laza.*

Ash Grove, L. A.

Los Angeles, Oct. 29.

Lightnin' Sam Hopkins, Rene Heredia, Hugh Romney, Sandy Bull; $2 *admission.*

Four acts do not a variety bill make when three of them play the same instrument (one to accompany his singing). Indeed, the Ash Grove's current bill, which started Tuesday night (22), could be better termed a "guitar festival."

Flamenco guitarist Rene Heredia and guitarist-singer Lightnin' Sam Hopkins make the major entertainment on this trip, particularly the former. The program, much too long, needs better timing, shortening of selections and either elimination or condensing of frequent drink-pushing intermissions.

Heredia's repertoire is not restricted to the familiar, pulsating gypsy rhythms which most Americans associate with flamenco, but includes selections from the classic school, a Caribbean flavored "jazz" item and samples of a softer, romantic type that somewhat resemble the Portuguese Fado. His command of the guitar hushed the audience into respectful listening and excited it into spirited applause.

Hopkins, a "country" blues singer, is one of the few living members of the early days of jazz. His considerable reputation (through his recordings in the 1950's and, less so, currently) is understandable when heard live. He's an entertaining performer.

Like many of the "country" singers who have acquired "city" popularity, however, Hopkins has allowed a measure of slickness and too-personal informality to slip into his work. His guitar-playing, as strong and dramatic as ever, now exceeds his still interesting but lackadaisical singing.

Hugh Romney, billed as a comic, has obviously not heard that sick humor is dying. His few bits of authentic humor, more febrile than cerebral, are weakened by exaggerated mannerisms and heavy use of scatological expressions.

Opening the program, 12-string guitarist Sandy Bull had trouble getting started but finally settled down, after time-wasting and inaudible explanations, considerable tuning and trouble with the lighting, to a long but excellently played solo. Increasingly fervent in execution, it aptly fitted his description—"a conglomeration of styles."

Small preem night audience, indicative of what's happening locally with too many spots opening new programs on the same night, not necessarily reflects lack of interest. New artists, however, must almost certainly get latter impression.

Bill is in through Nov. 10. *Robe.*

Latin Casino, N. J.

Cherry Hill, Oct. 23.

Shelley Berman, Barry Sisters, Moro-Landis line (8), *Jack Curtis, Joe Frasetto Orch* (15); $3-$6 *minimum.*

Two acts, formerly identified in these parts with the now closed Celebrity Room—Shelley Berman and the Barry Sisters, are making their debuts in this big south Jersey theatre-cabaret. A comedian who looks like a hypochondriac and treats his audience as if it possessed a respectable IQ, Berman is a welcome change of pace.

The close harmonies of the Barry Sisters keep them on stage for 40 minutes. Berman then makes a lugubrious entrance: "You don't know how happy I am to follow an act that stops the show. I hope you don't resent my coming on."

An actor as well as a writer and comedian of the stool school, the comic gets a lot of mileage out of some of the more distasteful television commercials and takes off all the participants in these air blurbs to generally hilarious results.

He reserves his heaviest fire for the American Medical Assn. and the Berman barbs are solidly received. The telephone, a prop that he has made a trademark, is used to advantageous effect in several skits. The best are a take-off of a traveling salesman with a cut finger trying to obtain medical attention at four a.m.; and a neurotic suffering from sudden memory lapses seeking help from his psychiatrist.

For a closing bit Berman converts the big club into a PTA meeting, posing as a visiting pediatrician and seeking questions from the floor. It's a speculative turn depending on quality of questions; the comic's forte is bickering with certain ringsiders and gimmick produces some of his wittiest sallies, ad-lib or otherwise. He saves all with a finale speech that is a masterpiece of floor-show tact.

Two brunets in shimmering white beaded dresses, the Barry girls draw wolf whistles on entrance. They run through a well-tested songalog in energetic and secure style, harmonizing on such pop lilts as "Without a Song," "I Love All of You," "Bill Bailey," "All of Me," and "I Wanna Be Around."

Ella Fitzgerald and the Vagabonds open Oct. 31. *Gagh.*

Village Gate, N. Y.

Carmen McRae, Charlie Byrd Trio, Grecco & Willard; $3 *admission.*

Art D'Lugoff, one of the leaders in the avant garde cafe society, has installed another interesting bill in his dungeon setting. Layout's major item is the guitar pickings of Charlie Byrd who plays one of the most versatile set of strings in the jazz firmament.

Byrd roams a wide range, from a delicate solo of a Bach gavotte to a sultry "Limehouse Blues." There's much to look for in his offerings. He matches strength and delicacy, and lets the imagination soar in virtually anything done by him.

Byrd, who develops his themes with grace and logic, works his strings in a manner that harmonizes with the efforts of the bass and drums behind him. He gets top plaudits.

Carmen McRae is a talented Negro singer, who after a slow start, ultimately reached her auditors. The early part of her recital seemed cold and contrived. She appeared to reach for effects in a self-conscious manner. Once Miss McRae threw in a ballad, her mood and tempo changed and she threw away many detracting mannerisms that prevailed during the early part of her act and started to entertain. Miss McRae also got a good reception.

Completing the lineup is Grecco & Willard, a comedy duo, who deal in highly interesting and provocative ideas. Their execution only hints at the fun they can ultimately be. They're fresh, have a zany sense of humor, but still need that experience that will result in stronger projection. *Jose.*

Tidelands, Houston

Houston, Oct. 22

Pat Henry, Tani Jones, Freddie Noble Orch (6); $1.50 *entertainment charge.*

Pat Henry is a bright, standup comic whose material is generally fresh, and who specializes in the quick O. Henry finish, even at times on his one-liners. (They've hired a Negro bus driver in Alabama. But the steering wheel is 40 feet long).

Some tag lines sneak up on patrons who aren't attentive, but they usually catch up and reward with prolonged if belated mitting. Even some material which seems to be borrowed shows life and draws good returns. Henry has ease of delivery and is nimble witted on floor. Turn was timed at 50 minutes.

Tani Jones has better than passable pipes, but it really doesn't matter much for packaging is superb. She's stunning redhaired femme in low-cut gown, and suspicion here is that not many male stagesiders were listening anyway.

She's a capable belter, but slow-beat ballad done in husky lower ranges—while okay as change of pace—lacks impact of other tunes, which include "The Trolley Song," "The Other Side of The Tracks," "Swinging On A Star" and "Blues In The Night." Act runs about 20 minutes.

Backing of Freddie Noble's Orch should help make for satisfying two weeks for this Tidelands Motor Inn club. *Skip.*

Frolic, Revere

Revere, Oct. 24.

Ford & Reynolds, Penny Pryor, Buddy Thomas Dancers (6), *Cliff Natale Orch* (6); $2.50 *minimum.*

Zany Ford & Reynolds, the musical comics, are cutting up at the Frolic on the beachfront across the bay from Hub where they're in for a four-week booking. The boys knock themselves out for an hour, winding up with a Twist with audience participation in which Frank Ford drags femmes of assorted sizes from their ringside chairs to the stage.

Opening with fast one-liners and gags, they segue to a battle of music, Ford on the trumpet, Gary Reynolds on sax, and they break it up with "Old Black Magic." They build big number, a rigged request by club owner, for "Misty," which they perform with Ford on drums, Reynolds on sax to big rounds of applause.

Penny Pryor, little girl type chantoosy in skirt and blouse, belies her appearance with big belting voice. Opening with "Today is the Day," she shakes hands with ringsiders then segues into "When Your Lover Has Gone." She moves into light vein with "Goody, Goody." Closing with a rousing "Chicago," she gets off way ahead.

Buddy Thomas line of tall stemmed lookers have two production numbers, "Harlem," and a fast stepping "Broadway," with tall plumed costumes. Cliff Natale cut the show with eclat.

Ford & Reynolds are in for four weeks closing Nov. 16. *Guy.*

House Review

Music Hall, N.Y.

"All Around the Town," produced by Marc Platt; Symphony Orchestra directed by Raymond Paige; settings, James Stewart Morcom; costumes, Frank Spencer; Sandra Balesti and Eugene Slavin, with Sticks Evans, Bobby Banks; son, Donald Hulme, with Attila Galamb; Willa Moultrie Singers, with Sticks Evavns, Bobby Banks; the Rockettes (dances by Russell Markert); "Mary, Mary" (WB), reviewed in VARIETY—*Sept. 4, '63.*

Those severe critics who have contended, that there is too much sameness about Radio City Music Hall stageshows will be pleasantly surprised by "All Around the Town," which Marc Platt produced. Because the new show is so different from recent productions at the Hall, it will almost seem like another theatre. Originality swift pacing and big chunks of entertainment mark this session.

Platt, who joined the Music Hall staff about 18 months ago, generally has been associated with the ballet portion of the theatre's stage productions. With this show, he appears to have developed into topflight producer. He has taken the initial premise of spotting Jimmy Nelson (he of "Danny O'Day" and other veatro dummies) as an inspiring, youthful director of the stage layout.

Nelson admits he is a harried director of the whole production, and tees off by telling symph conductor Raymond Paige to face the audience rather than take his usual stance (that's so the aud can study his face and tell if he's happy or not). Voluble young Nelson is off and running. He segues into a typical backstage closeup prior to setting the scenery as he introduces the ballet production number. Not only is it a different twist but it also displays the world's largest stage.

Ballet is tabbed "Alley Cats," a sure bet for Halloween time, with the terpers garbed in feline costumes. Sandra Balesti and Eugene Slavin lead the cavorting cats with excellent returns. Sheer novelty of the setting and dancers makes this go over.

Nelson, still emulating a director, brings on Attila Galamb, nine-year-old saxophone player; and Donald Hulme, ditto of the accordian, as if the two were trying out, after auditions, to get into the show. This is executed so deftly that it jells nicely. Both Galamb and Hulme, of course, are bona fide virtuosos.

The Rockettes, with Russell Markert credited for the dances and drilling the group, present an eye-inspiring Top Hat, white ties and tails production number that tops a ything seen here in recent months. Half the group is introed via a clever silhouetting before joining the long line for some intricate tap stepping that includes some deft handling of canes (each Rockette has one) as well as long-stemmed legomania.

Nelson then reveals himself as the familiar ventriloquist with his "Danny O'Day" and pet dog, "Farfel." He wins his auditors from the outset with his smart crossfire of chatter with "Danny" and later as intermediary between this dummy and the sorrowful faced "dog." Routine is a smash hit.

Colorful climax spots the Willa Moultrie Singers (five Negro femmes) plus Sticks Evans and Bobby Banks, for accomp, in spiritual and folk songs. Scene is tabbed "Gospel Truth," and this topflight vocalist group is given a magnificent setting. Finale of "Saints Go Marching In" brings a flashy scenic effect with steam arising out of the stage. It's a credit to the Hall's production staff.

Paige's Symphony Orch does "The Melodies of Mancini" for solid returns. *Wear.*

Hotel Roosevelt, N.O.

New Orleans, Oct. 25.

Tito Guizar, Juan Valentino, Pina Dromundo Ballet de Mexicano (5); *Leon Kelner Orch;* $2.50 *weeknight minimum;* $4 *Sats.*

The Tito Guizar magic, which has made him a fave here for years, is as potent as ever judging by the enthusiasm he generated at his Thursday (24) opening in Seymour Weiss' swank Blue Room. He had the tableholders singing with him, clapping their hands in time with his music and shouting requests.

Wearing a handsome charro costume embroidered in gold, the tall and handsome tenor with ingratiating personality and rich voice, won the audience from the moment he brought out his guitar. In his songbag is an ample supply of Latino romantic favorites, sentimental ballads and other fare.

It's his warbling of old below-the-border favorites that draws heaviest response. The effervescent Guizar has a warm voice, uses it cleverly and knows how to add a seductive twist to his songs. He socks over tunes ranging from the expected "Guadalajara" and "El Rancho Grande" to an Italian song, "Al Di La."

Guizar holds his listeners captive all the way and bows off to an ovation.

This trip Guizar heads a Latin revue featuring the talented Pina Dromundo Ballet de Mexicano troupe, three shapely girls and two lithe boys, who present a colorful and spectacular dance titled "Dance of Fire." Featuring Pina, Camerino and Daniel, the group flashes around the small stage picking up handfuls of fire in a matter-of-fact manner.

In his American debut is lariat artist Juan Valentino, whose rope tossing is superb despite the fact that a chandelier over the stage hampered him some. Guillerma & Elia round out the topflight terp group.

Leon Kelner and his musical crew back the show expertly and keep the tables empty during the dance sessions. *Liuz.*

Crescendo, L. A.

Los Angeles, Oct. 25.

Homer & Jethro, Marquis Chimps, Vikki Carr, Howie Oliver Trio; $2.50 *cover plus two-drink minimum.*

Vikki Carr has third billing—in small print—under Homer & Jethro and the Marquis Chimps, but the new young singer easily gained top spot in audience eyes at her Thursday (24) opener.

Miss Carr looks to be a winner, a songstress who should develop into a first rate nitery and recording attraction (she's now with Liberty) and may also find a spot in films and tv. Surprisingly, the potential has broken through strongly even in the few weeks since an earlier local booking at the smaller Trolly Ho!.

The difference may be the personal self assurance that can be gained with a booking that leans on the big time. Singer now has toned down her previous effervescent style. She mixes soft, cool sounds with a hard belt, handles each with proficience.

Diminutive and attractive thrush has an easy, gutsy delivery backed by solid training, secure speech and a definite knowledge of what she is doing and saying. "Hey, Look Me Over," for instance, is far above the fast, bright cliche opener style in which it usually is heard. And she cries real tears in an empathetic, emotional delivery of "Poor Butterfly."

Homer, who does most of the singing, and Jethro, generally the comic, have been around since 1932 as Nashville and "Grand Ol' Opry's" top comedy team. Specialty performers, they showed their pro capability on stage in a particularly scathing, humorous and deserved putdown on a ringside heckler.

Act itself rambles through parodies of tunes known best in country field—"Walking Behind You," "Rose of San Antone." One-liners are frequently bitingly funny, but the turn has limited appeal. Electric guitar and mandolin instrumentals, although broken by comedy bits, are excellent.

Chimps are chimps and they are cute to some people. These are very special and very well trained, but a little goes a long way and wisely the Marquis simians are short act. Quartet of the human-dressed monkeys go through acrobatics, bicycles, roller skates and what have you. *Dale*

Shows on Broadway

110 in the Shade

David Merrick presentation of musical comedy in two acts (11 scenes, 17 numbers), with book by N. Richard Nash, based on his own play, "The Rainmaker," with music by Harvey Schmidt, lyrics by Tom Jones. Staged by Joseph Anthony; choreography, Agnes de Mille; scenery, Oliver Smith; costumes, Motley; lighting, John Harvey; musical director, Donald Pippin; orchestrations, Hershy Kay; dance music arrangements, William Goldenberg; vocal arranger, Robert de Cormier. Stars Robert Horton, Inga Swenson, Stephen Douglass; features Will Geer, Steve Roland, Scooter Teague, Lesley Warren, George Church. Opened Oct. 24, '63, at the Broadhurst Theatre, N.Y.; $8.80 top weeknights, $9.40 Friday-Saturday nights.

Toby ..... George Church
File ..... Stephen Douglass
H.C. Curry ..... Will Geer
Noah Curry ..... Steve Roland
Jimmie Curry ..... Scooter Teague
Lizzie Curry ..... Inga Swenson
Snookie ..... Lesley Warren
Mrs. Jensen ..... Diane Deering
Phil Mackey ..... Seth Riggs
Tommy ..... Christopher Votos
Belinda ..... Renee Dudley
Geshy Toops ..... Don Crabtree
Gil Demby ..... Jerry Dodge
Olive Barrow ..... Leslie Franzos
Wally Skacks, 3rd ..... Loren Hightower
Maurine Toops ..... Evelyn Taylor
Bo Dollivon ..... Vernon Lusby
Mr. Curtis ..... Robert Shepard
Bill Starbuck ..... Robert Horton
Wally Skacks ..... Carl Nicholas

Townspeople: Lynne Broadbent, Leslie Franzos, Lucia Lambert, Paula Lloyd, Evelyn Taylor, Esther Villavicencio, Florence Willson, Don Atkinson, Frank Derbas, Jerry Dodge, Ben Gillespie, Loren Hightower, Vernon Lusby, Arthur Whitfield, Barbara Bossert, Gretchen Cryer, Dori Davis, Diane Deering, Carolyn Kemp, Urylee Leonardos, Donna Sanders, Clifford Fearl, David London, Carl Nicholas, Stan Page.

Musical numbers: "Another Hot Day," "Lizzie's Coming Home," "Love, Don't Turn Away," "Poker Polka," "Hungry Men," "The Rain Song," "You're Not Foolin' Me," "Raunchy," "A Man and a Woman," "Old Maid," "Everything Beautiful Happens at Night," "Melisande," "Simple Little Things," "Little Red Hat," "Is It Really Me," "Wonderful Music," "The Rain Song" (reprise).

When "The Rainmaker" was done as a straight play nine years ago, it was a modest hit chiefly because of the performance of Geraldine Page as the plain heroine who needed a man's love to make her beautiful. But maybe what the N. Richard Nash comedy-drama really required was songs and dances—and the presence of a new femme musical star.

The news is that it now has them all—songs by Harvey Schmidt and Tom Jones, a glowing new star in Inga Swenson and, of course, a different title, "110 in the Shade." It opened last Thursday night (24) at the Broadhurst Theatre and it could be a sleeper smash. It's an entertaining, very touching and undeniably winning show, and it should be good for a long run on Broadway, extended touring and a honey of a picture.

Robert Horton, the former "Wagon Train" television actor, makes his Broadway bow as the strutting, bragging, self - styled rainmaker of the musical. He gives an impressive performance dramatically and vocally, and as a stage personality. But it is Miss Swenson who brings the show to poignant, incandescent life. It's always a thrill to be present at the emergence of a star—and this is one of these rare occasions.

Nash has skillfully adapted his own original play as the book of "110 in the Shade," and the Schmidt-Jones songs are an agreeable element. Joseph Anthony has staged the production with expressive economy, Agnes de Mille has provided effective and admirably brief unpretentious choreography, Oliver Smith has designed stunning scenery and Motley has supplied appropriately colorful costumes. It's apparently another boxoffice click for David Merrick, who already has "Luther" and "The Rehearsal" this season, plus "Oliver" and "Stop the World—I Want to Get Off" as holdover moneymakers from last season.

The show's story, which was somewhat slim for a straight play, serves handsomely for a musical, and the scenes between Horton and Miss Swenson are enthralling and quite affecting. He is excel- superheated ballad "Melisande" and two duets with Miss Swenson, lent as the con-man adventurer, notably in the singing of the two duets with Miss Swenson, "You're Not Foolin' Me" and "Is It Really Me."

Miss Swenson, who's been impressive previously as an actress and singer, has a new radiance as the self-doubting farm girl whom love transforms into a luminous beauty. Her combination of dramatic tenderness, lovely singing and personal warmth is irresistible. She's superb in the numbers with Horton and in her own solos, "Love, Don't Turn Away," "Simple Little Things" and especially in the comic versatility of "Raunchy."

There are also excellent performances by Stephen Douglass as the curiously inhibited sheriff, Will Geer as the heroine's perceptive, understanding father, Scooter Teague as her guileless younger brother, Lesley Warren as the latter's brash sweetie, Steve Roland as the blunt but well-meaning older brother and the veteran George Church in a single tap dance spot.

Although the Tom Jones lyrics seem superior to the Harvey Schmidt tunes, at least on initial hearing, it's evident that Broadway. That, plus the immediate in these graduates from off-Broadway. That's plus the immediate fact of a new musical hit and an exciting new star in Miss Swenson, makes "110 in the Shade" a notable event. *Hobe.*

Barefoot in the Park

Saint Subber presentation of comedy in three acts, by Neil Simon. Staged by Mike Nichols; scenery, Oliver Smith; lighting, Jean Rosenthal; costumes, Donald Brooks. Stars Elizabeth Ashley Redford, Mildred Natwick, Kurt Kasznar; features Herbert Edelman, Joseph Keating. Opened Oct. 23, '63, at the Biltmore Theatre, N.Y.; $6.90 weeknights, $7.50 Friday-Saturday nights.

Corie Bratter ..... Elizabeth Ashley
Telephone Man ..... Herbert Edelman
Delivery Man ..... Joseph Keating
Paul Bratter ..... Robert Redford
Mrs. Banks ..... Mildred Natwick
Victor Velasco ..... Kurt Kasznar

Neil Simon, the television writer who had a legit sleeper three seasons ago with a comedy called "Come Blow Your Horn," has now topped himself with a whopping comedy hit. Last Wednesday night's (23) opening at the Biltmore Theatre is the first great big smash of the Broadway season and one of the funniest plays since—well, maybe since "Mary, Mary" or possibly "Born Yesterday." It's a natural for all the works, including touring companies, picture adaptation and years and years of stock royalties.

"Barefoot in the Park" is a deceptively simple piece with a dime-a-dozen premise, virtually no plot and a marvelous collection of joke lines. It's billed as a comedy, and that's what it is, a rib-cracking view of a perfectly believable and, so help all young husbands, probably commonplace domestic predicament.

Like any apparently carefree, irrelevant comedy, "Barefoot in the Park" has a basis of sanity. It's nothing portentious or important, but just a suggestion of good sense—the idea that marriage should involve mutual adjustment. With that as merely a foundation, the play is about a young New York couple, married only 10 days, and the first, bitter quarrel that, they innocently think, means the end of everything.

The first act sets the general situation and the characters, with a bountiful supply of loud, long laughs. The second act tapers off slightly as matters get involved in a visit from the girl's mother and an evening out with an eccentric neighbor from upstairs, ending with the post-midnight marital donnybrook. Everything is put to rights in the third act, including not merely the new marriage and mama's romantic status, but the merriment quotient for the whole show. Audiences may laugh so hard they'll have to mop their eyes.

Under the canny comedy staging of Mike Nichols, the performance generally exploits Simon's blissfully hilarious writing. Robert Redford gives a superbly legitimate and clean portrayal of the understandably bedeviled and only humanly patient young husband, and Mildred Natwick offers a virtuoso characterization as the worried mother who's badgered into being a good sport and then discovers what she's been missing.

Kurt Kasznar is plausible without contributing much extra dimension as the colorful neighbor. As the exasperatingly intense bride, Elizabeth Ashley looks attractive and seems effective enough until it's figured what a field day a young Margaret Sullavan or Judy Holliday or Barbara Bel Geddes might have made of such a juicy part. If that's unfair comment, just say that Miss Ash-

(Continued on page 66)

Enter '64 Edinburgh Fest

Edinburgh, Oct. 29.

The Prague National Theatre is likely to send an entry to the 1964 Edinburgh International Festival. Lord Harewood, artistic director of the Festival, has reached a preliminary basic agreement with Czechoslovak cultural officials on the participation of the Prague group in next year's arts junket.

The British executive has been in Europe o.o'ing talent for the event.

Show Out of Town

One Flew Over the Cuckoo's Nest

New Haven, Oct. 25.

David Merrick & Edward Lewis (in association with Seven Arts & Eric Productions) presentation of drama in three acts, by Dale Wasserman, based on novel by Ken Kesey. Staged by Alex Segal; scenery and lighting, Will Steven Armstrong; costumes, Noel Taylor; incidental music, Teiji Ito. Stars Kirk Douglas; features Joan Tetzel, Ed Ames, Malcolm Atterbury, Gene Wilder, William Daniels, Gerald S. O'Loughlin, Rex Robbins, Al Nesor, Fiddle Viracola, Leonard Parker, Lincoln Kilpatrick, Charles Tyner, Arnold Soboloff. Opened Oct. 24, '63, at the Shubert Theatre, New Haven; $4.80 top.

Chief Bromden ..... Ed Ames
Aides, Lincoln Kilpatrick, Leonard Parker
Nurse Ratched ..... Joan Tetzel
Nurse Flinn ..... Astrid Wilsrud
Dale Harding ..... William Daniels
Ellis ..... Arnold Soboloff
Billy Bibbit ..... Gene Wilder
Scanlon ..... Malcolm Atterbury
Cheswick ..... Gerald S. O'Loughlin
Martini ..... Al Nesor
Ruckly ..... William Gleason
Fredericks ..... Wesley Gale
Sefelt ..... Charles Tyner
Col. Matterson ..... Paul Huber
Randle P. McMurphy ..... Kirk Douglas
Dr. Spivey ..... Rex Robbins
Aide Turkle ..... Milton J. Williams
Candy Starr ..... Fiddle Viracola
Nurse Nakamura ..... Michi Kobi
Technician ..... Clifford Cothren
Sandra ..... K. C. Townsend
Aide ..... Peter Gumeny

"One Flew Over the Cuckoo's Nest" is quite a play. It has a bit of whatever an audience requires of a theatrical production. There's a generous measure of rough-and-ready laughs filtering through the three sets of mental institution background. There is an abundance of stark drama as an obsessed head nurse battles the encroachment on her disciplinary territory by a devil-may-care patient.

There is considerable enlightenment on what could conceivably transpire in an institution of this nature, and there is excitement and a tremendous concern for the ultimate outcome of the characters, both good and bad.

The Dale Wasserman dramatization of the Ken Kesey novel is clinical in its disclosure of therapy and cynical in its disclosure of human frailties. But acceptance of all this meritorious content has one important proviso, willingness of the playgoer to "take it" as the script bulldozes through taut and nerve-straining sequences. Survivors will have had a tingling- jingling playgoing experience.

These passages are somewhat frightening, not through the actions of demented characters such as might be expected to inhabit a mental hospital, but rather through the machinations of the "sane" head nurse.

"Cuckoo's Nest" is not for the thin-skinned, the prude or the stuffed shirt. It is definitely of the realistic school that believes in calling a cesspool a cesspool. Its bawdy scenes and salty dialog, however, in addition to being bullseye authentic, and riotously funny.

The show has been staged by Alex Segal with a brilliant change of pace. It has wide range of moods, and the rapidity of shift in emphasizing these emotions is outstanding. The play marks the return of Kirk Douglas to legit after a 17-year absence. The role of the devil-may-care might not have been written expressly for him, but he makes it seem so. He draws tremendous audience sympathy, besides giving a fine performance. (Incidentally, Douglas owns film rights to this one and would be a natural for the part.)

Other topflight interpretations come from Joan Tetzel as the emotionally unstable nurse, William Daniels as a sex-problemed patient, Ed Ames (ex-Ames Bros.) as an Indian inmate who ultimately becomes the symbol of the play's title, and a talented assortment of characters portraying patients, hospital personnel and a pair of amusing prosties. It's Ames' legit debut and, of course, sans singing.

Will Steven Armstrong's setting of the acute ward of a mental hospital has authenticity and playability. The whole production reflects quality. *Bone.*

Shows Abroad

Cider with Rosie

London, Oct. 18.

Michael Codron presentation of a drama in two acts (20 scenes), adapted by James Roose-Evans and Sam Langdon from the Laurie Lee book of the same title. Staging and decor, James Roose-Evans; lighting, Richard Pilbrow; music, Michael Hurd. Features William Squire, Daphne Anderson. Opened Oct. 17, '63, at the Garrick Theatre, London; $3.20 top.

Narrator ..... William Squire
Mother, Miss B. ..... Daphne Anderson
Doth, Granny Wallon
Baroness von Hodenburg ..... Delia Corrie
Marje, Mrs. Davies, Mrs. Pimbury
Rosie ..... Narissa Knights
Phyll, Granny Trill, Jo ..... Jessica Barnes
Loll ..... Hywell Jones
Jack, Squire's old gardener
The Vicar ..... Roger Bradley
Vincent, The Squire, Mr. Davies
Uncle Sid ..... Douglas Milvain

Despite its inherent charm, Laurie Lee's "Cider with Rosie" has made an uneasy transition to the stage. The natural warmth and color of the memoirs of life in the rural Cotswolds does not always come through in this adaptation, although it is a worthy try, and should have some appeal to literary-legit connoisseurs.

Comparisons with other adaptations, such as "Under Milk Wood" or "Stephen D" are inevitable, and measured by those standards, "Cider with Rosie" falls somewhat short. But there is a refreshingly sincere and gentle atmosphere permeating the stage, and the principal characters are neatly and faithfully etched.

Using a narrator to convey the atmosphere and provide the continuity link, the adaptation by James Roose-Evans (who also designed and directed) and Sam Langdon retains the flavor of the rural way of life in a village "where incest is rife where the roads are bad." The autobiographical sketches start with Lee's childhood, his schooldays up to his affair with Rosie (the first bite at the apple) and the eventual breakup of the village. The treatment is necessarily episodic, but the narrator, largely relying on the author's printed words, provides the step by step continuity.

Much of the credit for the production must go to Roose-Evans for his ingenious and sensitive direction. With only a tilted circular platform as decor, and with the aid of a few simple props plus superb lighting by Richard Pilbrow, he suggests the changing background and gets the full flavor of the countryside onto the stage.

There is, apart from the narrator, skillfully performed by William Squire, considerable doubling among the cast, but that is not as confusing as it might seem. Daphne Anderson, Delia Corrie Jessica Barnes and Hywel Jones (as the young Laurie Lee) particularly stand out, and the others rally with lively support.

Myro.

Cockade

London, Oct. 17.

Michael Codron presentation of three one-act plays by Charles Wood. Staged by Patrick Dromgoole; decor, Alan Barrett; lighting, Richard Pilbrow and Robert-Ornbo. Features Alfred Lynch, Norman Rossington. Opened Oct. 16, '63, at the New Arts Theatre, London; $2 top.

PRISONER AND ESCORT

Jupp ..... Alfred Lynch
Blake ..... Norman Rossington
Hoskinson ..... Tim Preece
Girl ..... June Barry

JOHN THOMAS

John Thomas ..... Norman Rossington
Man From Upstairs ..... Alfred Lynch

SPARE

Harry ..... Alfred Lynch
Dickie Bird ..... Norman Rossington
Garibaldi ..... Tim Preece
Spratt ..... Bryan Pringle
Freddie ..... Alfred Lynch
Drummer ..... Martin Jarvis

Charles Wood is the latest recruit to the currently fashionable school of obscure playwrights. Like the others, he has a sharp ear for dialog and a flair for incisive characterization. In the final analysis, however, his work will be beyond the comprehension of most audiences, and that must hurt boxoffice prospects. In the circumstances, there is little hope that Michael Codron will be able to transfer these three one-act plays to a regular West End situation.

The first of the three playlets, "Prisoner and Escort," is the only one not utterly shrouded in obscurity. The action takes place in a railway carriage, and the three principal characters are a corporal, a private and the soldier they are escorting to a military prison for having publicly urinated on a highranking German officer.

That action, it emerges, was the soldier's way of showing his contempt for the revival of German military might, and to get revenge for his father, who was killed in the war. The corporal is a typical bully who takes advantage of his authority to handcuff the prisoner to the luggage rack, while the private sucks up to the NCO.

There is an interesting scene when a young blonde tart is invited into the carriage but tossed out in disgust when it is discovered she had been living with a colored man.

"John Thomas," the second item has vague sexual and Fascist overtones. It is about a timid schoolteacher dominated by his upstairs neighbor. He gets items of clothing one by one and then appears in full black-shirt Nazi uniform. The final play, "Spare," is even more vague, and takes place in a war museum, involving three soldiers and a sergeant-major in some sort of military charade.

The author, an advertising man of a West Country newspaper, had a three-year spell as a professional soldier, and had used the experience to capture the authentic and sometimes crude dialog used by servicemen. He has provided a program note to "explain" the three items, though that doesn't help a great deal.

Under Patrick Dromgoole's observant direction there is a high all-around acting standard, notably from Alfred Lynch and Norman Rossington playing widely contrasting characters in all three plays, with considerable skill and polish. June Barry is firstclass as the girl in the first play, and the others are all up to standard.

Three modest but effective sets have been designed by Alan Barrett, and the productions are given professional. lighting by Richard Pilbrow and Robert Ornbo.

Myro.

Second Honeymoon

Glasgow, Oct. 22.

Rita Theatres Ltd. presentation of a comedy in three acts, by Sam Cree. Staged by Eddie Fraser. Stars Jimmy Logan. Opened Oct. 21, '63, at the King's Theatre, Glasgow.

Mrs. Harkness ..... Helen Norman
Vera ..... Una McLean
Mrs. Leggat ..... Patricia Mason
Agnes Dickson ..... Majorie Thomson
Bob Dickson ..... Jimmy Logan
Mrs. Mansfield ..... Shirley Cottle
Walter Mansfield ..... Walter Carr
Sally Mitchell ..... Hannah Gordon
Stephen Mitchell ..... Tom Conti
Victor Bruce ..... Roy Boutcher
Malcolm Adair ..... Phil McCall
Henry Jefferson ..... Bob Temple

Jimmy Logan, a Scot vaude and revue comedian, is deserting the music halls for a considerable part of each year to star in straight plays, and this new comedy by Irish author Sam Cree is a useful vehicle for his talents, showing his growing characterization strength in the role of a Clydeside shipyard worker who returns for a holiday to the same coast boarding-house where he spent his honeymoon. The action of this homely, amusing three-acter passes in the sitting-room of the boarding house, somewhere on the Clyde coast. The piece is highly geared for local laughs.

The situations are familiar and the jokes are pure corn and music hall, but the customers respond merrily, their risibilities obviously tickled by the age-old story of love and marriage and frustrations on holiday, the henpecked husband and the rebellious husband. It is surefire fodder for Scott audiences, and would share as a worthwhile play vehicle for production in summer time at the coastal resorts parodied in the story.

The third act is the most riotous, the highspot being a drunk scene when the hero and his friend return to the boarding-house somewhat the worse of drink, and meet their respective wives and the irascible landlady. Latter role is capably played by Patricia Mason, all upturned nose and snarling lips, definitely a nasty type.

Una McLean, another vaude performer, makes a good job of the part of a mischievous maidservant who has a slight romance with an American sailor. Carr's portrayal of a downtrodden husband with the loquacious femme, is one of his best pieces of acting, and Roy Boutcher scores strongly with his

(Continued on page 67)

'Barefoot' Can Earn $7,500 a Week; Par and WB Claim Picture Rights

"Barefoot in the Park," which opened on Broadway last Wednesday night (23) to "money reviews," is figured to be in the black on paper, That's on the strength of anticipated revenue from the preproduction sale of the film rights for a down payment of $160,000, plus 10% of the gross on profitable weeks up to a ceiling of $460,000. It's expected that the full purchase price will be forthcoming, with the production getting $165,600 as its 40% share, less 10% commissions.

The financial terms of the picture deal, negotiated with Paramount, will be applicable regardless of the outcome of an arbitration between that company and Warner Bros. over ownership of the rights to the Neil Simon comedy. WB had the rights originally, but a switch to Paramount was made on the basis of the latter company's prior commitment under a clause in its contract to produce the picture version of Simon's previous comedy, "Come Blow Your Horn." A representative of the "Barefoot" management says that WB has agreed to abide by the same terms worked out with Paramount even if the arbitration decision is in WB's favor.

The unanimous praise by the New York daily critics and the subsequent lines at the Biltmore Theatre boxoffice where the play is tenanted indicate it'll be a hot ticket for some time to come. Thus the production is figured likely to realize the maximum figure from the film rights sale. The weekly percentage payment in connection with the film deal also applies to road company receipts.

The anticipated $165,600 in film income now civers repayment of the $125,000 invested in the Saint Subber production, but would also provide a $40,600 profit. Incidentally, it's figured the Neil Simon comedy can clear about $7,500 weekly at the 944-seat Biltmore on a potential capacity gross of $38,692. The release date for the pic is June 30, 1965, less than two years from now. Unless that date is changed in arbitration, Saint Subber will probably move quickly to get one or more touring companies on the road.

Simon, as author of the comedy, gets the standard Dramatists Guild minimum of 5% of the first $5,000 gross, 7½% of the next $2,000 and 10% of the balance. He also gets an additional $300 a week which, when combined with his royalty, is equivalent to a straight 10% of the gross. Besides this weekly revenue, he's also in for 10% of the profits.

Mike Nichols, who got an advance of $4,000 as the play's director, gets 2% of the gross for the first eight weeks and 2½% thereafter.

Spanish Gov't Buys Into Madrid Legituner House To Prevent Demolition

Madrid, Oct. 29.

The Spanish government has invested in the light opera showcase, Teatro de la Zarzuela, for an 80% interest to prevent the sale and demolition of the house. The Teatro owners, the Spanish Society of Authors & Composers, was contemplating several tempting real estate deals to unload their red-ink operatiton when the government moved in.

The Spanish ASCAP will retain a 20% interest and will continue to operate the light opera spot with a consultive committee made up of representatives of the Director Generals of Beaux Arts (Ministry of Education), of cinema and theatre, of information (Ministry of Information & Tourism) and Finance Ministry. This committee will be headed by Alvo Sotelo, president of the Society of Authors & Composers, and it will assume responsibility for future programming. The government will underwrite losses and appears prepared to pour in funds for the formation of choral groups, house orchestra and ballet ensemble.

The Zarzuela thus becomes the third state-subsidized musical-legit theatre in Madrid. The Teatro Espanol provides a classic theatre repertory and the Maria Guerrero covers the contemporary legit scene with full support from the Spanish treasury.

'Mary' Film Hasn't Hurt B'way Stage Play—Yet

The Broadway production of "Mary, Mary" held its own last week despite competition the last half of the week from the film version of the Jean Kerr comedy, which opened Thursday (24) at Radio City Music Hall. The long-run comedy, now in its 139th week at the Helen Hayes Theatre, N.Y. grossed $31,450 last week, only $704 under the previous stanza's take of $32,154. That's big money for a show that's been around for nearly three years.

The situation of a film version of a Broadway show competing with the legit original is unusual, but not unprecedented. In one such instance some years ago the picture "Three Men On a Horse" was at the Strand Theatre while the legit original was at the Fulton Theatre.

Howard Cullman Asks Booze Sale In N.Y. Theatres

Howard S. Cullman, an occasional Broadway legit backer, has recommended that favorable consideration be given to the licensing of bars for the serving of booze in New York theatres. This was the subject of a letter he sent last week to Judge Lawrence E. Walsh, chairman of the Moreland Commission on the Alcoholic Beverage Control Law.

In pointing out that service bars in theatres is common in practically all countries throughout the world, Cullman argued, "In London, Paris, Copenhagen, Berlin, Vienna and the other large cities where relaxing with a drink between the acts is an established amenity of theatregoing, I have yet to see any drunkenness in the theatre bars."

He also mentioned that in their struggle for survival, the New York theatres could use the added income that could be derived from bar sales. He also stated in the letter that such licensing would need revision of the present statutory requirements for the service of food where liquor is served by the drink.

In asking that the commission consider such a revision, Cullman added, "I have no financial interest directly or indirectly in any theatre property, and while I happen to be a director of National Distillers & Chemical Corp., I am not writing on its behalf or, as far as I know, even with its knowledge."

Coast Lawsuit Alleges Infringement on 'Barnes'

Los Angeles, Oct. 29.

John T. Pool Jr. brought suit last week in Superior Court here on the charge that his play, "Billy Barnes People," was staged and produced in part without his authorization. The action names George Eckstein, Bill Watters, Billy Barnes and Robert F. Rodgers as defendants.

Pool alleges infringement of common law copyright and claims that the defendants at various times from June, 1961, until August, 1963, illegally used the play, or parts of music, lyrics and manuscript.

Mrs. Seymour Retires

May Davenport Seymour, longtime curator of the Theatre and Music Collections at the Museum of the City of N.Y., has retired, but will continue to serve in an advisory capacity as curator emeritus. Her duties have been taken over by Sam Pearce, former associate curator who becomes acting curator.

Miss Seymour, an actress prior to her marriage in 1908 to William Stanley Eckert, joined the museum in 1926. She's the mother of actress Anne Seymour.

Ex-Showman
REV.
MALCOLM BOYD
explores the Biblical cycle
Many 'Religious' Films Never Get Close To the Altar
* * *
another Editorial Feature
in the upcoming
58th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles

Sked 'Albatross' For London, N. Y.

A London production of Howard Koch's "The Albatross" is scheduled by Giles Gilbey and Richard W. Krakeur to open Nov. 7 at Joan Littlewood's Theatre Royal, Stratford. A subsequent New York presentation is planned by the producers. Koch, who last represented on Broadway as co-author with John Huston of the 1941 production of "In Time to Come," has been working as a screenwriter since then.

Besides "Albatross," Krakeur is currently involved in another legit venture for Broadway. He and Joseph Kipness are co-producing Irving Cooper's "Have I Got a Girl for You" which is scheduled to go into the Music Box Theatre, N. Y., on an interim booking starting Nov. 26. The comedy had originally been earmarked for Broadway last season, but production was suspended following a Coast tryout.

Larry Storch and Nancy R. Pollock head the "Girl" cast, in which Paula Lawrence and Karen Thorsell will also appear. Don Richardson is director and the production staff includes Richard B. Shull, production stage manager; Ted King, his assistant, and Karl Bernstein and Ben Kornzweig, pressagents.

'The Immoralist' to Cost 20G to Revive Off-B'way

The off-Broadway revival of "The Immoralist," which Bruce Becker is producing for a Nov. 7 opening at his new Bouwerie Lane Theatre, is budgeted at $20,000. In a solicitation sent last month to prospective backers, the producer broke down the budget in three categories—$7,500 for production costs; $6,200 for bonds, deposits, advances and guarantees, and the balance for reserve and contingencies, "especially for the advertising campaign vitally necessary after the opening."

The potential weekly capacity gross at the house will be over $6,000 and it's figured the weekly operating expenses for the production will be around $3,000. The revival of the Ruth and Augustus Goetz adaptation of Andre Gide's book, directed by George Keathley with Frank Langella and Marcie Hubert in the leading roles, begins a week of previews tomorrow night (Thurs.). Peter Harvey designed the sets and costumes and James McKinney is stage manager.

Kathryn Grayson Ill; Jan Moody In 'Camelot'

Cincinnati, Oct. 29.

Jan Moody, who took over for the ailing Kathryn Grayson after her collapse in the first act of the "Camelot" matinee performance last Wednesday (23) at the Taft Theatre, is continuing in the costar's role for the balance of the musical's three-week engagement here and until her recovery.

Miss Grayson collapsed during a scene with costar Louis Hayward, who carried her off in his arms. She was said to have overtaxed herself on tour and departed by plane Thursday (24) for her California home, to rest up before the musical's approaching Chicago engagement.

Miss Moody also subbed for Miss Grayson the week before in St. Louis.

John Williams will appear with **Margaret Leighton** and **Alan Webb** in "The Chinese Prime Minister."

'Park' Another Stock-to-B'way Hit From Mike Ellis' New Hope Barn

By JESSE GROSS

The stock theatre incubation of smash Broadway comedies is becoming commonplace, although only a smattering of the rustic tryouts ever reach the big time. Most notable of the shows which have made it to the Main Stem via the stock route is "Life With Father," first presented in Skowhegan, Me., in 1939. The latest is "Barefoot in the Park," which opened last week at the Biltmore Theatre, N. Y., to blue chip notices.

"Barefoot," authored by Neil Simon, got its feet wet last April at the Bucks County Playhouse, New Hope, Pa. That spot was also the launching site in recent years for two other Broadway hits, "Come Blow Your Horn," which introduced Simon as a playwright, and the current, "Never Too Late," by Sumner Arthur Long.

The indicated financial success of "Park," which is already figured to be in the black on paper (see separate story) by virtue of projected income from the preproduction sale of film rights, isn't going to benefit Ellis too much. He has no managerial connection with the Broadway presentation, produced by Saint Subber, who owned the rights to the comedy when it tried out in Bucks County under the title, "Nobody Loves Me." However, in return for testing the vehicle, the Playhouse was given a piece of the Broadway production up to an undisclosed ceiling.

Starring in the Broadway presentation of "Park" are Elizabeth Ashley, Robert Redford, Mildred Natwick and Kurt Kasznar. All, but Kasznar are repeating roles they originated last April. George Voscovec at that time had the part now played by Kasznar. This cast change was accompanied by a switch in the name of the onstage character from Bela Crarnak to Victor Velasco.

Ellis also does not have a managerial interest in "Never," which was initially tried out at his Playhouse in 1959 under the label, "Cradle and All." The comedy was subsequently revived for a strawhat tryout tour in 1962 and then brought to Broadway by El-

(Continued on page 64)

Anita Gillette Breaks Toe In Glasgow Performance

Glasgow, Oct. 29.

Anita Gillette, costar of the pre-London musical, "Princess Pocahontas," broke her toe during a performance last week at the Alhambra Theatre here. The accident occurred when the American actress - singer stumbled and stubbed the toe while trying to pull her costar, Terence Cooper, away from a jagged piece of metal that had become dislodged from the scenery.

Despite the injury, Miss Gillette finished the performance and has not missed a show since then, although she has been sparing herself in dance numbers. "Princess Pocahontas" is currently at the Grand Theatre, Leeds, and is due to open Nov. 14 at the Lyric, London.

Bob Preston Has Double Pay Deal On 'Ben Franklin'

Robert Preston's deal to star on Broadway next season in the musical, "Ben Franklin in Paris," calls for him to get 10% of the weekly gross against a minimum guarantee of $3,000, as well as 10% of any profits earned by the production. The tuner, to be produced by George W. George and Frank Granat, has book and lyrics by Sidney Michaels and music by Mark Sandrich Jr.

A 15% overcall provision on a capitalization of $450,000 allows for possible expansion of the total investment in the venture to $517,500. The producers will receive 1% of the weekly gross as a managerial free and the authors' share of the gross will be 6% weekly. Preston, who'll play the title role in the musical, has a more immediate Broadway assignment as star of "Nobody Loves an Albatross," slated to begin rehearsals tomorrow (Thurs.).

"Albatross," a comedy by Ronald Alexander, is being coproduced by Elliot martin and Philip Rose for a Dec. 19 opening at the Lyceum Theatre, N.Y., to be preceded by an out-of-town tryout starting Nov. 27 in New Haven. The management claims that Preston's contract gives him the right to leave "Albatross" for the "Franklin" assignment, but not for any other reason.

A story in VARIETY last week from Minneapolis said that Preston is set to be a member of the resident company of the Tyrone Guthrie there for a 22-week season to start next May 4. However, the report indicated that Preston himself had given out the information, but that it had not been released by the local theatre.

State Dept. Names Panel For Play Export Advice

Washington, Oct. 29.

A special panel has been appointed by the State Dept. to study problems in presenting theatrical cultural exchange programs. The 15-member group will advise on costs and criteria for presenting plays effectively to foreign language audiences. Until the panel reports, the freeze on dramatic cultural exchange presentations will continue.

Nan Martin, an actress, is chairman of the panel, with producer Robert Whitehead is vice-chairman. Robert W. Dowling, board chairman, and Peggy Wood, president of the American National Theatre & Academy are also members, as are Richard Coe. Washington Post drama critic, and Hal Holbrook, E. G. Marshall, Kevin McCarthy and Chester Morris, actors.

Other members are Dick Moore, editor of the Equity magazine; Edward F. Kook, of the Century Lighting Co.; Jerome Lawrence, the playwright; Jo Mielziner and stage designers, Donald Oenslager, and Alan Schneider, a director.

Front Street Theatre, Memphis Stock Outfit, Gets Equity Franchise

Memphis, Oct. 29.

The Front Street Theatre, which has been playing weekly productions for seven straight seasons, has gone fully professional by reaching an agreement with Actors Equity. George Touliatos, longtime actor-director of the local group, signed the union contract last week in New York.

Under the new Equity deal, the Front Street has added several staff members to hypo its weekly productions. Cris Colombo, of Chicago, was named stage manager. Others holding Equity cards are Macon McCalman, the leading man in the current "Three Men on a Horse"; Hal Robinson, a New York and Chicago actor, and Pasha Davis, Joe Carder, Lynn LePelley, Barry Fuller, Peter Thompson, Terrance Evans and Touliatos himself.

Since its opening seven years ago, the Front Street has steadily developed a local following and has recently begun to operate in the black. The house seats 488, with nightly performances except Monday, scaled at a $2.50 top.

"Annie Get Your Gun," with local television performer Pat Weaver and Robinson as leads, just wrapped up three near-SRO weeks, despite the unseasonably hot weather. Leo Burson and Mrs. Harold Krelstein, two of the theatre's backers, have vowed, "We're bent on seeing show business come to life in Memphis, and now that we've become fully professional under Actors Equity jurisdiction we know we can't miss."

Scheduled productions include "Six Characters in Search of An Author," opening Nov. 12; "The Threepenny Opera," Dec. 3; "Kismet," Dec. 31; "Misalliance," Jan. 28; "The Front Page," Feb. 18; an unspecfiled musical, March 10, and "The Taming of the Shrew," April 7.

Legit Bits

Leo Genn will star in "Fair Game for Lovers," a comedy by **Richard Dougherty** which **Herbert Swope Jr.** and **Charles Rappaport** are producing for a Broadway outing this season under the direction of **Paul Shyre. Swope** has two other plays scheduled for Main Stem presentation this season, John Fritz's "Man on Ice," to be directed by **John Gerstadt**, and "The Ivory Tower," by **Jerome Weidman** and **James Yafee.**

Eugene Stuckman is production assistant for the Broadway presentation of "Man and Boy."

Playwright **Edward Albee** has taken an option to dramatize **James Purdy's** novel, "Malcolm."

Peter Falk will play the title role of Josef Stalin in "The Passion of Josef D," in which **Luther Adler** will portray Lenin.

Richard Miller, who's appearing on Broadway in "Oliver," is currently being represented at the Graham Gallery, N. Y., by his third one-man exhibition of paintings.

Janet Pavek, who appeared on Broadway in "Camelot," will make her Metropolitan Opera debut this season as Musetta in "La Boheme."

Dean Fuller is musical director and the composer of incidental music for the production of "Ring Round the Moon" which is one of the plays being presented on tour by the National Repertory Theatre.

Samuel A. Waterston will have a lead role in the off-Broadway production of "Thistle in My Bed."

Robert Porterfield, founder and managing director of the Barter Theatre, Abingdon, Va., has been awarded the Thomas Jefferson Public Service Citation for his services and activities which have significantly enhanced the recognition and prestige of Virginia as a whole and Southwest Virginia particularly.

Leo Kerz will design the sets, lighting and costumes for the off-Broadway production of "Burn Me to Ashes," in which **Michael Del Medico** and **Ronald Bush** ARC to appear.

Robert Pastene and **Peter De Vise** will appear off-Broadway in "Journey to the Day."

"The Push-Cart Affair," by Alec Coppel and his wife, **Myra**, is planned for Broadway production later this season by **Allen Z. Hodshire. Mel Bourne** will design the show's single set. **Robert Q. Lewis** will star.

Oliver Smith will design the sets for "Hello, Dolly," in which **Charles Nelson Reilly, David Burns, Eileen Brennan** and **Gloria Leroy** will appear in support of **Carol Channing.**

Jay Stuart has succeeded **Robert Fields** in the off-Broadway production of "The Boys from Syracuse."

Lionel Stander, Elisha Cook, Harold Gary and **James Coco** have been added to the cast of "Arturo Ui," for which the sets, costumes and masks are being designed by **Rouben Ter-Arutunian.**

Helen Martin and **James Earl Jones** have rejoined the cast of the off-Broadway production of "The Blacks."

Nancy Wickwire will costar with **Douglas Campbell** in "The Golden Age" at the Lyceum Theatre, N. Y., where tickets will be scaled from 90c for 100 seats at each performance to a regular top of $6.90 weeknights and $7.50 weekend eves.

A special accoustical backdrop, designed by **Christopher Jaffe** of Stagecraft Corp., is being used by the touring production of "Black Nativity."

"The Vegetable" is the Equity Library Theatre offering this week at the Master Theatre, N.Y.

Appearing with **Lotte Lenya** in the current tour of "Brecht on Brecht," which ends Dec. 7 in Hartford, are **Tonio Selwart, Philip Sterling, Jenny O'Hara** and **Saaeed Jeffrey.**

The staff for the touring "Seidman and Son," directed by its star, **Sam Levene**, includes **Robert Alex Baron**, general manager; **Maurice Costello**, company manager; **Max Gendel**, pressagent; **Loy Nilson**, production stage manager, and **Al Leberfeld**, stage manager.

Tom Gruenewald is stager for the off-Broadway production of "The Plot to Assassinate the Chase Manhattan Bank."

The Playhouse Children's Theatre of Philadelphia is conducting its third annual contest for unpublished plays with the winning entry to receive an award of $150 and presentation as a juve bill during the regular 1964 season at the Playhouse in the Park, Philadelphia. The deadline on the submission of scripts is Jan. 31.

Betsy Katzin, formerly with the Assn. pour le Theatre de Langue Anglaise, is back in the U.S. as production assistant for the **Lawrence Witchel-Kenneth J. Stein** bus-and-truck presentation of "A Thousand Clowns," in which **Donald Barry** is now costarring with **John Ireland.**

Vincent J. Longhi's "Climb the Greased Pole" has won the second annual National Drama Competition of the Players' Workshop, Burlington, Ia., and will be produced there in December.

An off-Broadway production of **Gabriel Gladstone's** adaptation of Dostoevsky's novelette, "The Eternal Husband," is planned for December by **Beverly H. Landau.**

David Merrick who's taken over the option relinquished by **Billy Rose** on "Foxy," intends opening the musical Feb. 15 at the Ziegfeld Theatre, N.Y., with **Bert Lahr** repeating the role he originated last year at the Gold Rush Festival in Dawson City, Yukon. **Robert Lewis**, who directed the Dawson City presentation, will ditto in that capacity on the Broadway venture.

Stock-to-B'way

Continued from page 63

liot Martin and Daniel Hollywood. However, "Horn" which was tested in New Hope in 1960, was brought to the Main Stem by Ellis as a coproduction venture with William Hammerstein.

Ellis and Hammerstein, who did well with "Horn," weren't as fortunate with their production this season of "The Advocate," which collapsed after a week on Broadway. It was tested at Bucks County last year. "The Beauty Part," which was an unsuccessful Broadway entry last season, had also been a Bucks County tryout in the spring of '61. Other shows which moved from the Playhouse to Broadway included "Champagne Complex" in 1954 and "Mask and Gown" in 1958.

Ellis is now working on a Broadway production of Ira Wallach's "Absence of a Cello," which he tested at his theatre this past summer. He hopes to put the presentation into rehearsal in December for a January opening in New York. Ruth White, Ruth McDevitt and Murray Hamilton, who had key roles in the stock production, have options on repeating their assignments on Broadway. Tom Ewell is to head the cast and for its projected Main Stem outing the play has been re-titled, "Ask Me No Questions."

"Cello" had been planned for Bucks County production in June, 1962, by Saint Subber, who owned it at that time. He relinquished his rights to the script when he was unable to get Paul Ford to play the role in the proposed Bucks County tryout. Ford wasn't available because he was touring the stock circuit in "Never Too Late" in the role he's playing on Broadway.

When Saint Subber dropped "Cello," Ellis picked up the option on the play and tried it out with Fred Clark in the lead. Now he can't get Clark to repeat the role on Broadway because the actor is tied up with the London company of "Never Too Late" in the Ford role. Incidentally, "Horn" was owned by Saint Subber and Arthur Cantor prior to having been acquired by Ellis for its 1960 Bucks County tryout.

Another of last summer's stock tryouts contemplated for Broadway production this season is "Madly In Love," and adaptation by Ruth Goetz of Andre Roussin's "L'Amour Fou." The play was tested by Ellis and Alexander H. Cohen through an arrangement with Hugh Beaumont, of London's H. M. Tennent Ltd., which held the script. Ellis, unable to present the comedy at his own theatre, farmed it out to Ethelyn R. Thrasher for production at the Playhouse in the Park, Philadelphia, with Celeste Holm and Gene Raymond costarred.

The play is now scheduled for a Main Stem presentation by Roger L. Stevens, with Miss Holm repeating the role she played in Philly.

Octogenarian
SIDNEY ROSE
recalls the heyday of
Legit's Bargain Basement
where many a show went over with a Leblang
* * *
another Editorial Feature in the upcoming
58th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles

Bits of London

London, Oct. 29.

Following **Peter O'Toole's** appearance in "Hamlet" in the coming National Theatre season, "The Recruiting Officer" will be staged by **William Gaskill**, with **Laurence Olivier** and **Maggie Smith** as stars.

Shows due in the West End this year, but so far sans theatres, include "Sergeant Dower Must Die," "No Strings," "The Princess Pocahontas," and "Difference of Opinion."

They're yanking the gallery benches at the Strand and replacing them with tip-up plush seats. Alteration cannot be finished till November.

"Sound of Music" has passed its 1,000th performance at the Palace. **Diana Dove** has taken over as Sister Sophia from **Lynn Kennington**, who is skedded for "The Boys from Syracuse."

Tom Arnold is planning to present **Richard Reich's** comedy, "Girls Are The Funniest," for preem production in Britain.

Leslie Phillips, still appearing in "Boeing-Boeing," hopes to play the lead in Oscar Wilde's "Lord Arthur Savile's Crime" adapted by **Constance Cox.**

The husband and wife team of **Cicely Courtneidge** and **Jack Hulbert** will return to the West End next week, costarring with **Naunton Wayne**, they will star in "Let's Be Frank," a comedy by **Harold Brooke** and **Kay Bannerman.** It is due at the Vaudeville, replacing the **Fenella Fielding** musical, "So Much to Remember," which folds Saturday (2). **Geoffrey Hastings** and **Michael Hamilton** present the new show.

The "Rajko" Gypsy boy company from Budapest is booked for its first appearance in western Europe at the Royal Albert Hall for two performances Nov. 17 and 24, with a provincial tour to follow.

Anthony Steel has gone to Vienna to start rehearsals on "Dear Liar," which is to open next month in the Theatre im Palais. **Ruth Brinkman** will costar.

The Royal Court Theatre may have to wait until next spring before it gets a temporary London home after the Sloane Square house shutters for rebuilding later this year.

Alan Webb, now playing Pope Pius XII in "The Representative," is due to go to Broadway to appear with **Margaret Leighton** in a new **Enid Bagnold** play, "The Chinese Prime Minister."

Maggie Fitzgibbon has taken over femme lead in "The Boys from Syracuse," succeeding **Carol Arthur**, who fractured her elbow in a fall. The Rodgers and Hart musical bows Nov. 7 at Drury Lane.

The Oxford Playhouse, closed since last March for rebuilding, celebrated its 25th anniversary last week. It will reopen in the New Year with a Moliere trilogy, "The School for Wives," "The School for Wives Criticised," and "The Impromptu of Versailles."

Vet Showboater
CAP'N
BILLY BRYANT
nostalgically heralds
Here Comes the Showboat—Its Calliope Lingers On
* * *
one of the many Editorial Features in the upcoming
58th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles

Broadway Boxoffice Personnel

Treasurer assignments thus far set at Broadway legit houses for the 1963-64 season are as follows:

Alvin: Gordon Cramer, Luis Valle, Richard Begin, John Greeran.
Ambassador: George Baldwin, Arthur Meyers.
ANTA: Rod McMahon, Robert Carr, George Beatty.
Atkinson: Rivington Bisland, Louis Nekola, Bruce Bisland.
Barrymore: Julius Specter, Anna Yurdin.
Beck: Dan Callahan, Edward Smith, Richard Wolff.
Belasco: William Kurtz, Anna Hirsh.
Biltmore: Jerry Sheehan, Thomas Sheehan.
Booth: Mildred Anker, Jean Cohen.
Broadhurst: Constance Coble, Mary Ackley, George Metz.
Broadway: Mitchell Kanter, Al Hildreth, Pat Murtha.
Cort: Jack Melnick, Carl Knopfer.
54th Street: Dan Melnick, Charles Clifford Whiteman.
46th Street: Charles Bowman, Edward Lynch, William Wiegand, Anthony DeSimone, Joseph Scanapicco, Edward Cadnuz.
Golden: Nellie Beamish, Helen Johnson.
Hayes: Robert Burke, Carmine Loiacono, Richard Burke.
Hellinger: Charles Walters, Al Kiefer, Julius Stone.
Hudson: Net yet assigned.
Imperial: Aaron Helwitz, James Drury, Herschel Waxman.
Little: Benjamin Kolbrener, Michael Chiuchiolo.
Longacre: Thomas Burke, Lewis Kasten.
Lunt-Fontanne: Henry Bonis, Hy Pearl, Norman Baruch.
Lyceum: Al Dugen.
Majestic: Irving Morrison, Harry Steinberg, Thomas Simth.
Miller: Frank Frayer, John Bowman, Frank Youngs.
Morosco: William Rinaldo, Pearl Keyser, Joseph A. Smith.
Music Box: Walter G. O'Connor, Ray Metz.
O'Neill: Raymond Jaffie, Joseph Kane, Joseph S. Smith.
Playhouse: Thomas Brotherton, Louis Appel, Harold Cubitt, William Giebler.
Plymouth: Richard Cobb, Richard Surace, James Argenzio.
Rose: Margaret Hildreth, Cora Gibbs, Nat Reuben.
Royale: William Stuis, Leonard Cobb, Kathryn Walsh.
St. James: Hugh McGauley, Arthur Feine, Morrie Seamon, Leo Caspare.
Shubert: Philip Smith, Barry Bond, Josephine O'Brien.
Winter Garden: William Goldhardt, Helen Martyniuk, Mrs. Georgia Fursman.
Ziegfeld: Not yet assigned.

MISCELLANEOUS

Carnegie Hall: Nat Posnick, Frank Pachacha, David Kaufman, Ada Mullen.
City Center: Frank Surace, Fred Santore, Harry Pearl.

Off-Broadway Reviews

Penny Change

Sherman Wayne presentation of a drama in two acts, five scenes, by Helen Eisner. Staged by Roger Sullivan; sets and lighting, David Ballou; costumes, Ann Keely; production stage manager, William DeSeta. Opened Oct. 24, '63, at the Players Theatre, N. Y.; $3.90 top weeknights; $4.50 weekends.

Cast: Chevi Colton, Roger Barrett, Ronald Dawson, Gene Pellegrini, Joseph Mascolo, Michael Enserro, Borah Silver, Marilyn Raphael, Carmela, Maria Ratnay, Bob MacDonald, D. Sigel, Lucy Landau.

The fears and confusions of a mentally disturbed woman are dramatized in "Penny Change," by Helen Eisner. The drama is written with obvious sincerity, and contains several effective moments. But the construction is loose, and despite a good performance by Chevi Colton in the leading role, the work lacks focus and impact.

The heroine, a married woman of 40, travels to Europe with her husband and father in an attempt to recreate the happiness of a similar journey made when she was 18. But the people she meets are all embodiments of aspects of her own personality, personifications of her dreams, moods and insecurities. Through them she seems to learn about herself, and finally, in Paris, she is able to release her pent-up anger and allow her real feelings to emerge. The ending hints at a happier, though unsure, future.

Although there are biting, truthful moments, they do not cohere. The dialog is often stilted ("Your guilt has assumed a face—when will it beckon us?") and the many asides to the audience are annoyingly glib. Miss Eisner's best writing is in the final scene, but the ending does not seem justified by the earlier occurences.

Roger Sullivan's direction has permitted some of the actors to play too archly, and to strain for laughs. However, Ronald Dawson, Michael Enserro, Joseph Mascolo, Borah Silver, Marilyn Raphael, Maria Rathay and Carmela all support Miss Colton capably. "Penny Change" is an interesting attempt, but it doesn't fulfill its ambitions. *Kenn.*

Mr. Simian

Christina Productions presentation of a drama in three acts (six scenes), by Sheppard Kerman. Staged by the author; sets, Philip Rosenberg; lighting, Robert Brand; costumes, Marian Lathrop; movement coach, Rhoda Levine. Opened Oct. 21, '63, at the Astor Place Playhouse, N. Y.; $3.90 top weeknights, $4.60 weekends.

Cast: Thomas Barbour, Ramon Bierl, Philip Bruns, Ruth Manning, Niels Miller, Frederic Tozere.

In "Mr. Simian," by Sheppard Kerman, an ape turns into a man. The beast's metamorphosis from a chattering, loose-limbed creature to an erect human being is superbly enacted by this symbol-filled play.

Set on a ship bound from plague-ridden Lisbon to South America, the drama is concerned with good and evil, with the nature of man, and with the existence of God. But the author's ideas are murkily presented, and become a tedious maze of divine and diabolic symbolism.

Niels Miller and Thomas Barbour turn in effective performances as, respectively, a timid passenger and an angelic steward. Phillip Rosenberg's set is properly ominous, but other than Philip Brun's wonderful performance as the ape turned Everyman, "Mr. Simian" is unsuccessful monkey business. *Kenn.*

Touring Shows

(Figures cover Oct. 28-Nov. 9)

Beyond the Fringe (2d Co.)—Studebaker, Chi (Oct. 28-Nov. 9).
Black Nativity—Forrest, Philly (Oct. 28-Nov. 9).
Camelot—Taft, Cincy (Oct. 28-Nov. 9).
Camelot (bus-truck)—Split-week stands (Oct. 28-Nov. 2); Century, Buffalo (Nov. 4-9).
Circle in the Square—Split-week stands (Oct. 28-Nov. 9).
Girl Who Came to Supper (tryout)—O'Keefe, Toronto (Oct. 28-Nov. 2); Shubert, Philly (Oct.6-Nov. 9).
How to Succeed in Business Without Really Trying (2d Co.)—American, St. L. (Oct. 28-Nov. 9).
How to Succeed in Business Without Really Trying (3d Co.)—Auditorium, Greensboro, N.C. (Oct. 28-31); Auditorium, Raleigh, N.C. (Nov. 1-2); Auditorium, Knoxville, Tenn. (Nov. 4-6); Ovens, Charlotte, N.C. (Nov. 8-9).
Love and Kisses (tryout)—Shubert, New Haven (Nov. 9).
Man for All Seasons—Blackstone, Chi (Oct. 28-Nov. 2); Pabst, Milwaukee (Nov. 5-9).
Man for All Seasons (bus-truck)—Split-week stands (Oct. 28-Nov. 9).
Mary, Mary (bus-truck)—Civic, N.O. (Oct. 28-Nov. 2); split-week stands (Nov. 4-9).
My Fair Lady (bus-truck)—Palace, Peoria (Oct. 28-30); Coliseum, Sioux Falls (Nov. 1-2); Auditorium, Winnipeg (Nov. 5-9).
National Repertory Theatre—Shubert, Det. (Oct. 28-Nov. 2); Locust, Philly (Nov. 4-9).
Never Too Late (2d Co.)—Nixon, Pitt. (Oct. 28-Nov. 2); Blackstone, Chi (Nov. 4-9).
No Strings—Orpheum, L.A. (Oct. 28-Nov. 9).
Once for the Asking (tryout)—Wilbur, Boston (Oct. 31-Nov. 9).
One Flew Over the Cuckoo's Nest (tryout)—Shubert, Boston (Oct. 28-Nov. 9).
Pajama Tops—Geary, S.F. (Nov. 4-9).
Seidman and Son—Shubert, Cincy (Oct. 28-Nov. 2); Hanna, Cleve. (Nov. 4-9).
Sound of Music—Fisher, Det. (Oct. 28-Nov. 9).
Stop the World—I Want to Get Off (2d Co.)—National, Wash. Oct. 28-Nov. 9).
Thousand Clowns—Royal Alexandra, Toronto (Oct. 28-Nov. 9).
Thousand Clowns (bus-truck)—Split-week stands (Oct. 28-Nov. 6); Moore, Seattle (Nov. 7-9).
Time of the Barracudas (tryout)—Curran, S.F. (Oct. 28-Nov. 2); Hartford, L.A. (Nov. 4-9).
Who's Afaid of Virginia Woolf? (2d Co.)—Hanna, Cleve. (Oct. 28-Nov. 2); Music Hall, Omaha (Nov. 4-5); Music Hall, K.C. (Nov. 6-9).
Zenda (tryout)—Philharmonic, L.A. (Oct. 28-Nov. 9).

B'way Hot; 'Jennie' Record $91,847, 'Shade' $38,459 (6), 'Barefoot' 30G (7), 'Rehearsal' $34,162, 'Spoon' $23,486

Broadway was in fine form last week, with most shows again registering gains. "Jennie" established a house record for the Majestic Theatre, with the take also believed to be a Main Stem high for a regular-run commercial entry. The gross for the Mary Martin-starrer represented a sellout, which brought the number of productions in the capacity groove last week to four. The others were "Here's Love," "How to Succeed in Business Without Really Trying" and "Never Too Late."

Of the three regular-run entries opening last week, two look big. They're "Barefoot in the Park" and "110 in the Shade." The other newcomer, "A Rainy Day in Newark," folded Saturday (26). Joining the Broadway lineup this week are "The Ballad of a Sad Cafe," opening tonight (Wed.) and "Tambourines to Glory," bowing next Saturday night (2), following the settlement of a dispute between Roger Euster, owner of the Little Theatre, and the stagehands union. A key factor in the hassle was Euster's unsuccessful demand that the stagehands punch a time-clock.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Barefoot in the Park, Biltmore (C) (1st wk; 5 p) ($6.90-$7.50; 944; $38,692) (Elizabeth Ashley, Robert Redford, Mildred Natwick, Kurt Kasznar).

Opened last Wednesday night (23) to unanimous praise (Chapman, News; Kerr, Herald Tribune; McClain, Journal-American; Nadel, World-Telegram; Taubman, Times; Watts, Post).

Last week, $30,028 for five performances and two previews.

Beyond the Fringe, Golden (R) (53d wk; 421 p) ($7.50: 799; $34,874). Previous week, $25,050.

Last week, $27,117.

Case of Libel, Longacre (D) (3d wk; 20 p) ($6.90-$7.50; 1,101; $40,000) (Van Heflin, Sidney Blackmer, Larry Gates). Previous week, $32,362 with parties.

Last week, $34,261 with parties.

Chips With Everything, Plymouth (D) (4th wk; 31 p) ($6.90-$7.50; 1,084; $43,865). Previous week, $23,525.

Last week, $25,395.

Enter Laughing, Miller's (C) (33d wk 261 p) ($6.90-$7.50; 940; $30,200) (Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, $24,574.

Last week, $23,763.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (77th wk: 615 p) ($6.60-$9.40; 1,334; $65,096) (Jerry Lester). Previous week, $55,453 with Zero Mostel in his regular starring assignment.

Last week, $56,114 with Lester subbing for Mostel who's due back from a two-week sabbatical next Monday (4).

Here's Love, Shubert (MC) (4th wk; 28 p) ($9.60; 1,453; $71,205). Previous week, $67,830 with parties.

Last week, $68,280 with parties.

How to Succeed in Business Without Really Trying, 46th St. (MC) (107th wk; 849 p) ($9.60; 1,342; $66,615). Previous week, $67,514.

Last week, $67,457.

Irregular Verb to Love, Barrymore (C) (6th wk; 45 p) ($6.90-$7.50; 1,079; $44,124) (Claudette Colbert, Cyril Ritchard). Previous week, $33,733 with parties.

Last week, $33,816 with parties.

Jennie, Majestic (MC) (2d wk; 12 p) ($9.60; 1,655; $91,714) (Mary Martin). Previous week, $85,166 for four performances and four previews.

Last week, $91,847 with parties.

Luther, St. James (D) (5th wk; 37 p) ($6.90-$7.50; 1,609; $61,095) (Albert Finney, Kenneth J. Warren, John Moffat, Peter Bull, Glyn Owen, Frank Shelley). Previous week, $53,087 with parties.

Last week, $56,183 with parties.

Marie Bell and Her Company, Atkinson (Rep) (1st wk; 8 p) ($6.90; 1,088; $43,000).

Last week, $23,248 for first week of fortnight engagement which ends next Sunday (3).

Mary, Mary, Hayes (C) (138th wk; 1,100 p) ($6.90-$7.50; 1,164; $43,380) (Patricia Bosworth, Murray Hamilton, Michael Evans). Previous week, $32,154.

Last week, $31,450. Tom Helmore subbed for Evans.

Never Too Late, Playhouse (C) (48th wk; 383 p) ($6.90-$7.50; 994; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $37,443.

Last week, $37,418.

Oliver, Imperial (MD) (42d wk; 337 p) ($9.30; 1,450; $71,977) (Clive Revill, Georgia Brown). Previous week, $59,435 with Robin Ramsay subbing for Revill who was out ill with an infected throat.

Last week, $63,932.

110 in the Shade, Broadhurst (MC) (1st wk; 4 p) ($8.80-$9.40; 1,186; $57,000) (Robert Horton, Inga Swenson, Stephen Douglass).

Opened last Thursday night (24) to three endorsements (Chapman, News; McClain, Journal-American; Nadel, World-Telegram), two qualified approvals (Kerr, Herald Tribune; Watts, Post) and one thumbdown (Taubman, Times).

Last week, $38,459 for four performances and two previews.

Private Ear and Public Eye, Morosco (D) (3d wk; 21 p) ($6.90-$7.50; 1,009; $41,827) (Geraldine McEwan, Barry Foster, Brian Bedford, Moray Watson). Previous week, $28,814 with parties.

Last week, $30,241 with parties.

Rehearsal, Royale (D) (5th wk; 40 p) ($6.90-$7.50; 1,050; $43,908) (Keith Michell, Coral Browne, Alan Badel, Adrienne Cori, Jennifer Hilary). Previous week, $31,939 with parties.

Last week, $34,162 with parties.

She Loves Me, O'Neill (MC) (27th wk; 215 p) ($8.60; 1,047; $53,700) (Barbara Cook, Daniel Massey, Barbara Baxley). Previous week, $42,685.

Last week, $46,817.

Spoon River, Booth (DR) (4th wk; 32 p) ($6.90-$7.50; 766; $33,816) (Betty Garrett, Robert Elston, Joyce Van Patten, Charles Aidman). Previous week, $18,963.

Last week, $23,486. Moves following the evening performance Nov. 16 to the Belasco Theatre where it opens Nov. 19.

Stop the World—I Want to Get Off, Ambassador (MC) (56th wk; 445 p) ($8.60; 1,121, $51,795) (Anthony Newley). Previous week, $33,899.

Last week, $37,511. Newley leaves the cast next Saturday (2), as does femme lead, Anna Quayle. Their roles will be taken over by Joel Grey, who had the Newley assignment on the road, and Joan Eastman, who understudied Miss Quayle.

Tovarich, Winter Garden (MC) (31st wk; 248 p) ($9.20; 1,494; $71,795) (Jean Pierre Aumont, Eva Gabor). Previous week, $37,793 with Joan Copeland in the role relinquished by Vivien Leigh earlier this month and taken over at the matinee last Wednesday (23) by Miss Gabor.

Last week, $41,518.

Who's Afraid of Virginia Woolf? Rose (D) (55th wk; 434 p) ($6.90-$7.50; 1,162; $46,845) (Uta Hagen, Arthur Hill, Ben Piazza) (matinee company costars Haila Stoddard, Donald Davis). Previous week, $29,082.

Last week, $32,141.

CLOSED LAST WEEK

Rainy Day in Newark, Belasco (C) (1st wk; 6 p) ($6.90-$7.50; 1,008; $40,000) (Eddie Mayehoff, Dody Goodman, Zachary Scott, Mary McCarthy).

Opened Oct. 22 to one qualified approval (Watts, Post) and five unfavorable notices (Chapman, News; Kerr, Herald Tribune; McClain, Journal-American; Nadel, World-Telegram; Taubman, Times).

Last week, $4,600 for six performances. Closed Saturday (26) at an estimated loss of its entire $120,000 investment.

OPENING THIS WEEK

Ballad of the Sad Cafe, Beck (D) ($6.90-$7.50; 1,280; $50,898) (Coleen Dewhurst, William Prince). Lewis M. Allen and Ben Edwards presentation of play by Edward Albee, adapted from a novella by Carson McCullers; opens tonight (Wed.).

Tambourines to Glory, Little (D) ($7.50; 603; $27,000). Joel Schenker and Hexter Productions Inc., in association with Sydney S. Baron, presentation of a gospel singing play by Langston Hughes and Jobe Huntley; opens Saturday night (2).

OTHER THEATRES

ANTA, Broadway, Cort, 54th St., Hellinger, Hudson, Lunt-Fontanne, Lyceum, Music Box, Ziegfeld.

Puppet Followup

Alladin & His Lamp
(OBRATSOV PUPPETS, N. Y.)

For matinees and special moppet appeal, Sergei Obratsov has added this Arabian nights diversion. A sellout, as have been the adult evening performances, the fairy tale was slowed by the line-by-line translation of its 15 scenes. As previously mentioned, only the ground floor can be sold since the puppeteers work from below.

Setting, on two levels, had distraction of large harem-guard figures on fore-curtain and gold lozenges on curtain in one." Lighting in several night scenes was weak. This presentation displayed occasional flashes of the drollery which would have made this completely captivating if it had been developed throughout. Sergei Obratsov, with aid of an interpreter, made ingratiating curtain speech.

Leve.

Legit Incorporations

Albany, Oct. 29.

DSI Management Ltd. has been authorized to conduct a theatrical and entertainment business in New York. Capital stock is 200 shares, no par value. Zissu, Marcus & Stein, filing attorneys.

McDonald-Stevens Scenic Studios, Inc., of New York, has been dissolved, according to papers filed by Sidney Hauptman, an attorney.

Vincit Productions, Inc. has been formed to operate a theatrical and musical production business in New York. Capital stock is 200 shares, no par value. Michael Vitielle was recording attorney.

207 W. 57th St. Corp. has been authorized to conduct an artist management business in New York. Capital stock consists of $50,000, $1 par value. Bernard Kenny was filing attorney.

The Great Neck Cultural Center Inc., has been chartered as a non-profit membership corporation, with office in Nassau County. Paymer & Limoncellie, of Jamaica, were filing attorneys.

Burlesque On Parade Inc., has been authorized to conduct an amusement, theatrical plays and moving pictures business in New York. Capital stock consists of 200 shares, no par value. Norman B. Haller was filing attorney.

Unreported Road Grosses

(Included below are productions with guaranteed dates on which grosses cannot be accurately figured).

Camelot (MC-BT), split-week.

Circle in the Square (D-BT), split-week.

Man for All Seasons (D-BT), split-week.

Mary, Mary (C-BT), split-week.

Thousand Clowns (C-BT), split-week.

'Girl' 82G, Toronto; 'Time' $28,348, S.F.; 'Nest' $23,350 (4), N.H.; NRT 12G, Cleve.; 'Clowns' 40G, Philly; 'Late' $20,342, Pitt

The road was generally so-so last week. Among the exceptions were "The Girl Who Came to Supper" in Toronto and "A Man for All Seasons" in Chicago, the top grossers, respectively, in the musical and straight play categories.

New additions to the tryout list last week were "One Flew Over the Cuckoo's Nest," which had a sock start in New Haven, and "The Time of the Barracudas," which didn't do too well in San Francisco. A scheduled Dec. 2 opening in New York for "Barracudas" has been cancelled in favor of an extended road tour, to be followed by a Main Stem bow at a later date.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BALTIMORE

Seidman and Son, Ford's (C-RS) ($4.88; 1,819; $51,132) (Sam Levene). Previous week, inadvertently underquoted, was $30,175 with Theatre Guild-American Theatre Society, Locust, Philadelphia.

Last week, $22,352 with TG-ATS subscription.

BOSTON

Black Nativity, Shubert (MD-RS) (2d wk) ($5-$5.50; 1,717; $50,000). Previous week, $18,059.

Last week, $15,862.

CHICAGO

Beyond the Fringe, Studebaker (R-RS) (3d wk) ($5.50-$6; 1,200; $35,000). Previous week, $25,242 with TG-ATS subscription.

Last week, $26,239 with TG-ATS subscription.

Man for All Seasons, Blackstone (D-RS) (5th wk) ($5.50-$5.95; 1,447; $42,500) (William Roderick, George Rose, Bruce Gordon). Previous week, $37,163 with TG-ATS subscription.

Last week, $42,737.

CINCINNATI

Camelot, Taft (MC-RS) (1st wk) ($6-$6.50; 2,510; $88,800) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, $34,038, American, St. Louis.

Opened here Oct. 21 to one rave (Radcliffe, Enquirer) and one pan (Stevens, Post and Times-Star).

Last week, $45,189 with TG-ATS subscription. Miss Grayson, who returned to the musical for its engagement here after a one-week illness, collapsed during a performance Wednesday (23) and is expected to be out for several weeks. Understudy Jan Moody is pinchhitting for Miss Grayson who's said to be suffering from nervous exhaustion.

CLEVELAND

National Repertory Theatre. Hanna (Rep-RS) ($5; 1,515; $38,000) (Eva LeGallienne, Farley Granger, Denholm Elliott, Anne Meacham). Previous week, unreported.

Last week, about $11,900 for three performances each of "The Seagull" and "Ring Around the Moon" and two performances of "The Crucible."

DETROIT

Sound of Music, Fisher (MD-RS) (3d wk) ($5; 2,081; $61,000) (Barbara Meister, John Myhers). Previous week, $48,842.

Last week, $46,319.

LOS ANGELES

No Strings, Orpheum (MC-RS) (2d wk) ($6-$6.50; 2,213; $81,500) (Howard Keel, Barbara McNair). Previous week, $37,093 for seven performanees with TG-ATS subscription.

Last week, $44,367 with TG-ATS subscription.

Zenda, Philharmonic (MC-T) (5th wk) ($6.25-$7; 2,670; $85,000) (Alfred Drake, Anne Rogers, Chita Rivera). Previous week, about $77,100 with Civic Light Opera Assn. subscription.

Last week, around $77,600 with CLO subscription.

NEW HAVEN

One Flew Over the Cuckoo's Nest, Shubert (D-T) ($4.80; 1,650; $23,700) (Kirk Douglas).

Opened here last Thursday night (24) to two favorable reviews (Johnson, Journal-Courier; Leeney, Register).

Last week, $23,350 for four performances.

PHILADELPHIA

Thousand Clowns, Forrest (C-RS) (2d wk) ($5.40-$6; 1,766; $52,000) (Dane Clark, Margaret O'Brien). Previous week, $27,205 with TG-ATS subscription.

Last week, $39,926 with TG-ATS subscription.

PITTSBURGH

Never Too Late, Nixon (C-RS) (1st wk) ($5-$5.50; 1,760; $50,000) (William Bendix, Nancy Carroll, Will Hutchins). Previous week, $25,556, Hanna, Cleveland.

Opened here Oct. 21 to one endorsement (Monahan, Press) and one thumb-down (Miller, Post-Gazette).

Last week, $20,342 with TG-ATS subscription.

ST. LOUIS

How to Succeed in Business Without Really Trying, American (MC-RS) (1st wk) ($7; 1,863; $73,697). Previous week, $110,124 for 11 performances, State Fair Music Hall, Dallas.

Last week, $41,186 for seven performances with TG-ATS subscription.

SAN FRANCISCO

Time of the Barracudas, Curran (C-T) (1st wk) ($5.95-$6.50; 1,758; $60,000) (Laurence Harvey, Elaine Stritch).

Opened here Oct. 21 to mild disapproval (Eichelbaum, Examiner; Speegle, News - Call - Bulletin; Knickerbocker, Chronicle).

Last week, $28,348 with TG-ATS subscription. A scheduled Dec. 2 opening at the ANTA Theatre, N. Y., has been cancelled with the play, which moves from here to Los Angeles, slated to continue on the road prior to bowing on Broadway at a later date.

TORONTO

Girl Who Came to Supper, O'Keefe (MC-T) (2d wk) ($6; 3,211; $98,887) (Jose Ferrer, Florence Henderson). Previous week, $68,743 for seven performances with TG-ATS and O'Keefe Centre subscription.

Last week, $32,027 with TG-ATS and O'Keefe Centre subscription.

WASHINGTON

Stop the World—I Want to Get Off, National (MC-RS) (1st wk) ($4.95-$5.95; 1,673; $53,895) (Kenneth Nelson, Leslie Stewart). Previous week, $57,578 with TG-ATS subscription, Shubert, Cincinnati.

Opened here Oct. 21 to two favorable reviews (Carmody, Star; Coe, Post) and one yes-no (Donnelley, News).

Last week, $48,198 with TG-ATS subscription.

WILMINGTON

How to Succeed in Business Without Really Trying, Playhouse (MC-RS-3d Co.) ($7-$8; 1,251; $60,000). Previous week, $41,155, Center, Norfolk.

Last week, $54,020 with TG-ATS subscription.

SPLIT-WEEK STANDS

My Fair Lady (MC-BT) (Leland Howard, Gaylea Byrne). Previous week, $37,370 for eight performances split between Auditorium, Flint, Mich., and Murat, Indianapolis.

Last week, $47,980 for eight performances split between Assembly Hall, Champagne, Ill., and Brown, Louisville.

Who's Afraid of Virginia Woolf? (D-RS) (Nancy Kelly, Sheppard Strudwick) (matinee company costars Michaele Myers, Kendall Clark). Previous week, $31,025 with TG-ATS subscription, Nixon, Pittsburgh.

Last week, $27,160 for eight performances split between the Century, Buffalo, and the Auditorium, Rochester.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

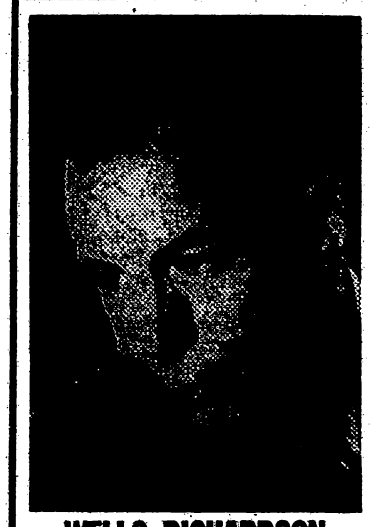
Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Any Wednesday" (C). Producers, George W. George & Frank Granat (c/o Casting Consultants, 444 Madison Ave., N.Y.). Available parts: male lead, late 40s or early 50s, attractive, charming; male, mid or late 30s, attractive raffish charm, likeable, good sense of humor; femme, late 30s or early 40s, attractive, a lady, stylish, bright. Accepting photos and resumes c/o above address. Do not phone or visit.

"Dylan" (D). Producers, George W. George & Frank Granat (c/o Casting Consultants, 444 Madison Ave., N. Y.). Available part: male, 28-35, handsome, sexy, preferably Spanish or Italian looking. Accepting photos and resumes c/o above address and through agents.



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WELLS RICHARDSON, who has been acclaimed by Broadway critics as diversified as COOKE of the Wall Street Journal, COLEMAN of the Mirror, CHAPMAN of the News, TAUBMAN of the Times, and KERR of the Tribune, is unable to secure even an audition for the forthcoming prestigious production of "HAMLET"!

"Good Good Friends" (C). Producers, Robert Fryer & Lawrence Carr, in association with John Herman (234 W. 44th St., N.Y.; LA 4-8347). Available parts: femme, Hollywood musical star, Alice Faye, Betty Grable type; femme, Hollywood dramatic star, clothes horse, Joan Crawford type; male, attractive, New York legit director; male, fat, adorable; femme, tall, well built; male, young, innocent, innovuous; femme, Hollywood columnist, worldly, tough; male, zany, a Mischa Auer-Danny Kaye combination; femme, Gypsy fortune-teller; femme, secretary; girl six years old, a mass of curls; male, agent, male, publicity man. Accepting photos and resumes also from agents c/o above address.

"What Makes Sammy Run" (MC) Producer, Joseph Cates (1,000 Park Ave., N.Y.). Available parts: male, attractive character lead, 30-40; femme, 25-30, chic, stunning, must sing; male, 25-35, shy, intelligent; male, 50ish, baritone; femme, 25-35, must dance well, latin type; male, young, smart, tough stooge; male, middle-aged shy, retiring, dignified; male, 50ish, head of bank; male, 22-28, ernest, respectable; male, leading man type must dance. Mail photos and resumes to George Thorn (119 W. 57th St., N.Y.).

"Side Show" (M). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). Available parts: Character femme, 30s-40s, strong personality, sings well; male lead 30s-40s, romantic, intelligent, must sing; femme, early 20s, sexy, sings well; male, W. C. Fields type; male, tall, gawky, chief of police, sings; male, funny little man, snoop; male, 60, bald, sings; girl, 7 or 8, sing or dance; femme, hysterical mother type. Male, 30s, tall, gangling, who can sing, dance, move well. Mail photos and resumes c/o Casting Consultants (444 Madison Ave., N. Y.). Do not phone or visit.

OFF-BROADWAY

"Androcles and the Lion" (Kid Show). Producer, Star Raiff and Explore Inc. (331 Madison Avenue, N.Y.). Available parts: male and femme romantic leads; braggin captain; miser; Androcles. Some classic acting training preferred. Mail photos and resumes to Explore, Inc., c/o above address. Do not phone or visit.

"Circle of Sparrows" (D). Producers, Parard Productions (24 W. 76th St., N.Y.) Available parts: Equity only. Boys, 12-16; femme, 15, attractive; male, early 30s, social worker, femme, late 20s, attractive; character male, 35-43; male, early 50s, Ed Begley type; male, early 50s, legit German accent; male, mid-20s, brotherly, energetic. Mail photos and resumes c/o above address. Do not phone or visit.

"Lady be Good" (MC). Producers, Keith Holzman, Robert Kreis, Richard Pohlers, (161 W. 54th St., N. Y.). Available parts: male, juvenile, Astaire type; male, leading man 20-30, singer; male, 30-40, comedian must sing; male, middle-aged; Adele Astaire type; femme, must sing and dance; femme, 20's, sing and dance; femme dancer-singer, chorus girls and boys, 20's. Mail resume and photos to Jack Levin c/o above address. Do not write or visit.

"Ride the Cockhorse" (C). Producer, Frank Roma Productions (105 W. 55th St., N.Y., c/o Singer Associates). Available parts: all characters are Irish-American, male, 60, short, stocky; male, 40s, huge, strong, aggressive; femme, 50s, small, wily, determined; male, mid-40s, thin, haggard, bright; male, early 20s, male, 40s, thin, must be Irish tenor; male, late 30s, outgoing, vital, "peacemaker" type; male, 40s, "sits on his brains"; male, 30s, ex-fighter, not-too-bright; male, 40s, beer belly, wheezy robust laugh; male, late 40s, small, comic; male, middle-aged, handsome; boy, nine years old, tough, rough kid. Mail photos and resumes c/o above address. Do not phone or visit.

"The Caretaker" (D). Producers, Weems, Buccolo, Mathews Productions (667 Madison Ave., N.Y.). All roles open. Janie Lee is accepting photos and resumes through agents only c/o above address. Script available at Drama Book Shop (150 W. 52d St., N.Y.).

"The Trojan Women" (D). Producer, Maxwell Production Co. (250 Riverside Drive, N. Y.). Available parts: femme. 25-35, good dramatic range, sexy; femme, 40-60, good vocal quality. thin; male. 40-60. good stature, good vocal quality; boy. 8-12, small. Mail photos and resumes to Hazel Hayman, c/o above address.

"You the People" (MC). Producers, S.S.A. Productions (c/o Harvey Flaxman, 498 West End Ave., N.Y.). Available parts: femme, 30, Nancy Walker type; male, early 30s, Buddy Hacket type; male, early 30s, second Banana type; femme, early 20s, soprano; male, middle 50s, successful business man; femme, about 45, contralto or Mezzo; male, early 20s; male, late 20s, comic lead; male and femme oriental types, with comic ability. Mail photos and resumes to Harvey Flaxman, c/o above address. Do not phone or visit.

STOCK

Coconut Grove Playhouse (3500 Main Highway, Miami, Fla.). Accepting photos and resumes through agents only, for fall and winter season of star package productions. Mail to Kip Cohen (234 W. 44th St., N.Y.).

TOURING

"Camelot" (MC). Auditions this this Thurs. (31) for singers; Equity men at 1 p.m. and femmes at 2 p.m. Open call men at 3 p.m. and femmes at 4 p.m.—all at the 46th Street Theatre (226 W. 46th St., N. Y.).

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Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Casting Consultants (444 Madison Ave., N. Y.; PL 3-1030). Available part: Femme, 18-30, Japanese, beautiful, with authentic New York-ese accent for top role in new TV series. Phone Jean Arley c/o above number for audition appointment.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Shows On Broadway

Continued from page 62

Barefoot in the Park

ley is visually okay and otherwise adequate, and let it go at that.

Oliver Smith has designed a drafty-looking aerie setting to represent a five or six-floor walkup in a midtown Manhattan brownstone, and Donald Brooks has provided appropriate clothes for the romantic rumpus. It's a fat hit for producer Saint Subber, a fortune in royalties for playwright Neil Simon and a treat for audiences for months and months and months.

Hobe.

A Rainy Day in Newark

Roger L. Stevens presentation of comedy in prolog, two acts and epilog, by Howard Teichmann. Staged by Albert Marre; scenery and costumes, Ed Wittstein. Stars Eddie Mayeoff, Dody Goodman, Zachary Scott; features John McMartin, Ivor Francis, Gene Hackman, Tom Ahearne. Opened Oct. 22, '63, at the Belasco Theatre, N.Y.; $690 top weeknights, $7.50 Friday-Saturday night.

Sidney Rice	Gene Hackman
Harry Untermeyer	Tom Ahearne
Edward L. Voorhees	John McMartin
John T. Kodiak	Eddie Mayehoff
Brewster	Mary McCarty
Elizabeth Lamb	Dody Goodman
Maurice Endicott	Ivor Francis
Milo Boulton	Milo Boulton
TV Technician	Don Lochner
Henry Cotton	Zachary Scott
Lionel Davis	Rex Everhart

Although the matter is largely academic now, at least as far as Broadway is concerned, "A Rainy Day in Newark" is potentially a funny play. It comes to very little in this presentation, but with proper production the script could be a successful item for stock and little theatres, and may still offer possibilities for skillful film adaptation.

The Howard Teichmann play, billed as a comedy but actually a farce, is about a bulldozer labor boss who blunders into the position of management. He foolishly allows himself to be given a clock factory, and thereby finds out what it's like to operate under the union conditions he's been demanding. In general, he gets at least a hint of the realities of business.

There are lots of situations in the play that should ignite laughs and a few that ought to be good for howls of mirth. But "A Rainy Day in Newark" remains merely humorous rather than theatrically comic, at least under present circumstances.

The trouble is apparently basic, and it happens at the start of the show, in the union-meeting prolog. Eddie Mayehoff, as the numbskull union president, plays for caricature, so the show's premise is undermined before it can be established. The fact that the all-out facial and physical mugging leaves the leading actor no room to enlarge or top himself is incidental. What matters is that the underlying idea, the absolute essential of farce, is never believable, and therefore what follows is merely preposterous rather than funny. The ultimate effect is so-what.

Only part of the fault appears to be the author's. Although some of the writing seems strained and occasional lines are uncomfortably obvious, the prime weaknesses of "Rainy Day" are in the casting and, particularly, the direction. Since Mayehoff has been noted for his outlandish character portrayals and Dody Goodman is essentially a comedy personality rather than a straight actress, the intention from the start apparently was to go for hokum rather than observe the disciplined understatement required for farce.

Under Albert Marre's heavy-handed burlesque direction the overall performance suggests a sort of impromptu backstage competition at a convention of circus clowns. Thus, a scene in which the labor boss and his satellite lawyer are locked in the factory office by striking members of their own union is only mildly funny. As they try to stave off hunger with only a few crackers and a jar of peanut butter, with nothing to wash it down except hard liquor, and then engage in negotiations for the sole cigaret, it should be an audience panic, but gets only scattered, tepid laughs.

Within its cartoon limits, Mayehoff's performance has vitality and considerable detail. Miss Goodman, also presumably as directed, seems unnecessarily fey and spinsterish as the lady who gives the family clock factory to the unwary labor boss, and Zachary Scott, third-starred, can do little except accent the positive as a Government investigator who turns out to be her husband for real.

In featured roles, John McMartin offers a touch of reality as the harassed labor lawyer, Ivor Francis, is competent in the implausible part of a local banker trying to combine credit-rating with romance, and Mary McCarty stresses the man-happy dowdiness of the office secretary, presumably at the instigation of the director and costumer. Ed Wittstein has connived in the broad approach by designing a setting that's ludicrously cluttered as well as awkwardly arranged.

Hobe.

(Closed last Saturday night (26) after seven performances.)

Australian Shows

(Week Ending Oct. 26)

MELBOURNE

Happy Invalid, Union.
How to Succeed, Her Majesty's.
Last of the Rainbow, Emerald Hill.
Mary, Mary, Comedy.
Touch of the Poet, St. Martin's.

SYDNEY

Annie Get Your Gun, Her Majesty's.
Do You Mind, Phillip.
Goodnight, Mrs. Puffin, Royal.
King and I, Tivoli.
Opera Repertory, Elizabethan.
Sweet Bird of Youth, Independent.
Typist & Tiger, Ensemble.
Waiting for Godot, Union.

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Shows Abroad

Continued from page 62

Second Honeymoon

study of a twittering, effeminate ballet dancer.

Phil McCall is a breezy man-about-town, a practical joker and former sweetheart of the hero's wife. Hannah Gordon, a brunette looker, has lotsa s.a. in part of a young newly-wed who shows her shapeliness when she enters for a beauty contest clad in a swimsuit. Helen Norman's doddering elderly guest, with a secret passion for whisky in a medicine bottle, also merits a nod.

Eddie Fraser's staging is crisp and efficient. *Gord.*

The Last of the Rainbow

Melbourne, Oct. 4.

Emerald Hill Theatre Co. (in association with the Australian Elizabethan Theatre Trust) presentation of comedy in three acts by John Hepworth. Staged by Wal Cherry; settings, George Whaley; costumes, Julie Copeland. Opened Oct. 3, '63, at the Emerald Hill Theatre, Melbourne; $1.68 top.

The Wrecker	Joe Sorbello
Karl	Eric Colladetti
Jimmy-The-Wig	David James
Stubbs	Terry Donovan
Little Jan	Dawn Klingberg
Melissa	Ailsa Tizard
Blind Billy	Mark Albiston
Clancy	Aarne Neeme
Dolan	John Paton
Diane Randolph	Helen Harper
Brett Randolph	Robert Cross

It was inevitable that the Theatre of the Absurd should be attempted by an Australian playwright, but surprising that the work should win a $2,250 play competition. John Hepworth's "The Last of the Rainbow" not only copped the prize, however, but has been backed by the Australian Theatre Trust for production.

The play suggests an attempt to out-Behan Behan and the result is an exaggerated and confused "Hostage," and far bawdier. The action—such as it is—takes place in an old Melbourne pub, The Rainbow, in the hands of the demolitioners. Here, sleeping higgledy-piggledy amongst the scaffolding, nooks and crannies are a wild assortment of eccentrics, including a pervert, prostitute, blind man, defrocked priest, amateur philosopher and 14 year old girl. They drink, they fornicate and they rollick around and play nursery games.

Despite moments of sanity and —through the acting—of pathos, with here and there a scattering of quotable lines, most of the play is impossible, with an almost non-existent story thread. There is too, a certain nastiness about it all, implicit in the prominent presence of horse whips and riding boots.

Paradoxically, this is the best staged and most vigorous production at the Emerald Hill since it opened its doors last year. Wal Cherry has done a magnificent job as have all the cast, with Terry Donovan, Ailsa Tizard and Mark Albiston in particular giving performances worthy of better material. *Stan.*

Carrie

Dublin, Oct. 1.

M. P. Productions presentation of two-act musical by Michael Coffey and Wesley Burrowes, from a play by James Douglas. Staged by Peter Collinson; settings and costumes, William McCrow; choreography, Norman Maen; musical director, Robert Murphy; lighting, Charles Scott. Stars, Ray McAnally, Milo O'Shea. Opened Sept. 30, '63, at the Olympia Theatre, Dublin; $2.10 top.

Mary	Laurie Morton
Elsie	Moira Deady
Nellie	Iris Lawler
Carrie	Ann Nimmons
Danny Nolan	Milo O'Shea
Valerie McLaine	Hazel Yeomans
Hotel Manager	Antone Condon
Phil Kerrigan	Ray McAnally
Heloise	David Kelly
Dodo	Eileen Murphy

Dancers: Gay Brophy, Phil Cahill, Thomas Carty, Rosette Devereus, Terry Haworth, Tony Howe, Bernie Keogh, Mary Kimberley, David Moffar, Bryan Payne, Helen Smith.

Kitchenmaids: Sheila Donald, Fidelma Gildea, Sara Latham, Mary Meagher, Rebecca Wilkinson.

Musicals are rare in the Irish theatre and this one should do big biz. It is brightly presented, has pleasant if unmemorable tunes and imaginative and vigourous dance numbers. The show is on the riches-don't-mean-happiness theme, and leans heavily on the clowning of Milo O'Shea as a romantic window cleaner.

He is a comic in the classic tradition and deserves his laughs. David Kelly, a stringbean of a man with a deadpan delivery, is another first-rate droll in the role of the fashion designer, shunning exaggeration for easy laughs. Ray McAnally, playing his first musical comedy, is an amusing phoney Method actor on the make for an actress with money.

Among the women there is a comedy trio, Laurie Morton, Moira Deady and Iris Lawler who succeed despite the break from their more usual roles in straight drama. The two leading women, Ann Nimmons and Hazel Yeomans, are easy on the eye but not vocally impressive.

Norman Maen's choreography is one of the memorable features of the production, it has pace and precision. Peter Collinson has staged the show with good pace and variation. William McCrow's sets are imaginative and amusing.

The musical numbers include a first class chorus, "Matter-a-Dam"; an amusing duet for the lead men, "Logical-Psychological"; a brisk song-and-dance in "Tocatta for Cats," and the good femme solos "Sycamore" and "It Was Good While It Lasted." *Mac.*

The Successor

Dublin, Oct. 2.

Abbey Theatre Co. presentation of three-part drama by Reinhard Raffalt, translated by Steven Vas. Staged by Frank Dermody; setting, Thomas MacAnna and John Kelly. Stars Philip O'Flynn. Opened Oct. 1, '63, at the Abbey (Queens) Theatre, Dublin; $1.26 top.

Father Scott	Edward Golden
Father Bianchi	Eoin O'Sullivan
Dean of Ceremonies	Desmond Cave
Cardinal of Bologna	Philip O'Flynn
Cardinal Secretary of State	Peter Lamb
Father Francesco	Sean Lynch
Lay Brother	Colm O'Farachain
Cardinal of Toledo	Liam Foley
Cardinal of Turin	Vincent Dowling
Cardinal of Propaganda Fide	Patrick Layde
Cardinal of Mexico	Michael Hennessy
Cardinal of Palermo	Geoffrey Golden
Cardinal of Rio de Janeiro	Patrick Laffan
Cardinal of Bombay	Brendan O'Duill
Cardinal of Paris	Gerrard Synott
Cardinal of Edinburgh	Fred Johnson
Cardinal of Boston	Sean Cotter
Cardinal Dean of the Sacred College	John Cowley
Cardinal of Macao	Michael O'Brien
Cardinal of Budapest	Gearoid O'Lochlainn
Cardinal of Uganda	Donal MacCann
Cardinals and other clerics	Tom Samway, Brian Fox, Clive Geraghty, Terry Gallivan, Arthur McShane, Bernard Murphy, John McDarby and Jack Kelly

The election of a Pope gives an added interest to this study of ecclesiastical politicking and religious feeling. The Dublin Theatre Festival presentation is the first in English and exploits the attitudes of Cardinals in Conclave as representatives of the Right, Centre and Left-wing groups within the Catholic Church. The author expresses commonly-known problems of the Catholic Church in eastern Europe, the Asian countries, South America and Africa.

The conflict is in the choice of the right type of Pope to handle current world affairs, a patient man or a fighter?

While the piece resolves into the struggle of one man with his conscience, it is stimulating enough in its exchanges between the Cardinals of opposing factions, with Vincent Dowling excellent in the role of the hard campaigning Cardinal of Turin and Geoffrey Golden the aristocratic Cardinal from Palermo, a well-drawn portrait of a Rightist.

Philip O'Flynn, as the Progressive group's nominee as the man most likely to succeed, presented a careful level study of the Cardinal of Bologna, a man who knows his own people but feared for his capabilities in the major role. It is a fine performance, marred only by an over-pious and constant casting of his eyes upwards during a conversation with two Cardinals crusading for their own problems.

The modest performance of Edward Golden as Father Scott, the priest brought from Edinburgh by his Cardinal for no apparent reason but who contributes to the resolution of doubt, is a neat portrait and there are nice minor contributions from Michael Hennessy, Fred Johnson and Gearoid O'Lochlainn.

The author says nothing new about the Catholic Church and its problems, but provides a channel for expressing current thinking, and it makes impressive drama despite overlong speeches. Frank Dermody's production is unspectacular, although some of his groupings of the large cast made impressive pictures The single set is adequate in itself, but variations on it have the appearance of economy. The first night audience was obviously impressed and possibly over-awed by theme, so much so that they did not appear to appreciate the lighter side of some of the exchanges. "The Successor" is not a great play, and won't stir the controversy of "The Representative") the current piece on Pope Pius XII in World War II) but it is an interesting presentation of a recurrent drama and, with tightening, should succeed in its English translation. *Mac.*

Legit Followup

Black Nativity

(Shubert Theatre, Boston)

Boston, Oct. 15.

First-timing in the U.S. since its European tour, the Michael R. Santangelo-Barbara Griner production (in association with Eric Franck) of "Black Nativity," now presented on tour by Martin Tahse, previously debuted in New York at the Lincoln Center. Opening Oct. 14 at the Shubert Theatre, Boston, for a two week stand, it's the same cast except for the narrator. The troupe gives an exuberant performance and judging from the heavy applause from an SRO audience opening night, seems likely to give new impetus to the boxoffice on this U.S. tour.

Although seen on Westinghouse tv, "Black Nativity," in its tour form should pull packed houses. Booked to cross the country, it will then go into colleges. It's a musical hit, perhaps ahead of its time, that the State Dept. may have overlooked although it's been a goodwill ambassador abroad for two years. The Negro company recounts the Christmas Story in two parts, "Child is Born" and "Way of World."

The beat is infectious and excitement builds as the performers descend into the aisles and shake hands with members of the audience who join in the clapping. During the singing, Matt Cameron and Hope Clark dance the first part with fluid moving action in the roles of Joseph and Mary. The six principals and two small choirs work together like one musical instrument. Led by Marion Williams and Alex Bradford, the Stars of Faith and Bradford Singers choirs swing. Ed Hall reads the Langston Hughes text, and Princess Stewart and the others continue to perform contagiously.

The Stars of Faith comprise Kitty Parham, Frances Steadman, Henrietta Waddy and Mattie Williams, with Albert Carter, pianist. The Bradford Singers include Judy Wilcox, Bernie Durant, Robert Pinkston and Kenneth Washington, with Joe Washington, organist. Philip Stamps dances the shepherd in the second part of the shouting, stomping, handclapping proceedings. *Guy.*

Off-Broadway Shows

(Figures denote opening dates)

Ballad Bimshire, Mayfair (10-15-63).
Blacks, St. Marks (5-4-61).
Boys Syracuse, Theatre 4 (4-15-63).
Cages, York (6-13-63).
Corruption, Cherry Lane (10-8-63).
Cromwell Plays, East End (10-2-63).
Desire Under Elms, Circle (1-8-63).
Fantasticks, Sullivan St. (5-3-60).
Mr. Simian, Astor Pl. (10-21-63).
Penny Change, Players (10-24-63).
Pinter Plays, Pocket (11-26-62).
Premise, Premise (11-22-60).
Riverwind, Actors Playhouse (12-12-62).
Six Characters, Martinique (3-8-63).
Streets of N. Y., Maidman (10-29-63).
Walk in Darkness, Mews (10-28-63).

CLOSED

Color of Darkness, Writers Stg. (9-30-63); closed last Sunday (27).
Ionesco Plays, Gate (9-17-63).

SCHEDULED OPENINGS

God, Man, You Baby, Midway (10-29-63).
In White America, Sher. Sq. (10-31-63).
Theatre of Peretz, Gate (11-5-63).
Journey to Day, de Lys (11-6-63).
Immoralist, Bouwerie Lane (11-7-63).
Telemachus Clay, Writers (11-11-63).
Burn Me to Ashes Jan Hus (11-19-63).
Thistle in Bed, Gramercy (11-19-63).
Ginger Man, Orpheum (11-21-63).
Next I'll Sing, Phoenix (11-25-63).
Chase Bank, Theatre East (11-27-63).
Shakespeare, Carnegie Hall (12-4-63).
Mother Courage, de Lys (1-15-64).

Scheduled B'way Preems

Ballad Sad Cafe, Beck (10-30-63).
Tambourines, Little Theatre (11-2-63).
Man and Boy, Atkinson (11-12-63).
Arturo Ui, Lunt-Fontanne (11-14-63).
Cuckoo's Nest, Cort (11-13-63).
Golden Age, Lyceum (11-18-63).
Once for Asking, Booth (11-20-63).
Got a Girl, Music Box (11-26-63).
Girl Came to Supper, B'way (12-8-63).
Love & Kisses, Music Box (12-18-63).
Albatross, Lyceum (12-19-63).
Hello, Dolly, St. James (1-16-64).
Dylan, Plymouth (1-21-64).
After Fall, ANTA-Wash. Sq. (1-23-64)
Habimah, Little Theatre (2-1-64).
What Makes Sammy, 54th St. (2-4-64).
Foxy, Ziegfeld (2-15-64).
Marco, ANTA-Wash Sq. (2-20-64).
Funny Girl, Winter Garden (2-27-64).
Charlie, ANTA-Wash. Sq. (3-12-64).
Girl to Remember, Hellinger (5-26-64).

Legit Cues

Vinie Burrows and **Earle Hyman** will appear off-Broadway in the two-character presentation, "The World of Shakespeare."

Bernard Simon's Package Publicity Service Inc., which supplies publicity and advertising materials to stock, community, college and high school theatres, has prepared a "Production Schedule" check list as a giveaway item to those in legit who request it.

Ronald Holgate has returned to the cast of the Broadway production of "A Funny Thing Happened on the Way to the Forum" in the role played during his absence by **David Atkinson.**

Forrest Tucker will costar with **Leo Genn** in "Fair Game for Lovers," which will be designed by **Ralph Alswang.**

Recent cast additions to "Love and Kisses" include **Dennis Cooney, Bert Convy, Katharine Raht** and **Alberta Grant. Helene Pons** will design the show's costumes.

Howard Erskine will be coproducer with **George W. George** and **Frank Granat** of "Any Wednesday," in which **Sandy Dennis** will star.

Jan Murray will play three weeks of stock in "Come Blow Your Horn" at the Drury Lane, Chicago, opening tomorrow (Thurs.).

"Telemachus Clay," by **Lewis John Carlino,** who's currently represented off-Broadway by the double-bill, "Cages," is scheduled for a Nov. 11 opening at the Writers Stage, N.Y., under the auspices of Play-Pix Productions.

Joanna Merlin will appear off-Broadway in "Thistle in My Bed."

Dinah Christie and **Cedric Smith,** young Canadian folksingers, will join the Stratford (Ont.) Shakespearean Festival troupe as actors next spring for the scheduled engagement at Chichester, England. **Martha Henry,** a featured player with the company last summer, will also make the tour.

and **Carol Haney** will choreograph "Funny Girl."

Broadway stage manager **Lo Harden** will be general stage manager for the Nov. 8-30 Dallas Civic Opera season.

Peter Coe will direct "Kelly." **Lindsay Anderson** and **Richard Harris,** who were to have been associated with the musical as stager and star, respectively, are no longer connected with it.

Fred Allison designed the special lighting for the off-Broadway production of "God, Man and You, Baby," in which a recent addition to the cast was **Don Pomes.**

Elia Kazan and **Robert Whitehead,** directors of the Lincoln Center Repertory Co., have been appointed adjunct professors of dramatic art at N.Y.U.'s School of Education.

DeVern Bookwalter will tour colleges and universities beginning next Tuesday (3) in a one-man reading from Shakespeare's "Romeo and Juliet" and "Henry V," under the sponsorship of the Assn. of American Colleges Arts Program.

Sondra Lee will appear in "Hello, Dolly."

Bruce MacKay has joined the Broadway cast of "How to Succeed in Business Without Really Trying."

Jerry Lester, currently subbing for **Zero Mostel** in the Broadway production of "A Funny Thing Happened on the Way to the Forum," will play the lead role in the **Martin Tahse** touring edition of the musical.

Nancy Franklin has the femme lead assignment in the off-Broadway production of "The Theatre of Peretz."

Richard Casler is designing the scenery and lighting for the off-Broadway production of "Thistle in My Bed," in which **John Cullum** will play a lead role.

Swedish actress **Guje Seastrom** has a lead role in the off-Broadway production of "Burn Me to Ashes."

Warren Finnerty and **Paul Sand** have been added to the cast of the off-Broadway production of "Journey to the Day."

Carol Rossen will appear opposite **Robert Preston** in "Nobody Loves an Albatross."

Patrick O'Neal will star off-Broadway in **J. P. Donleavy's** "The Ginger Man," which **Ivor David Balding, Leo Garen** and The Establishment Theatre Co. are producing for a Nov. 21 opening at the Orpheum Theatre.

Carol Haney will choreograph "Funny Girl."

Rita Moreno will star in "The Sign in Sidney Brustein's Window," which **Harold Prince, Burt D'Lugoff** and **Robert Nemiroff** are producing for a Jan. 30 opening at an undesignated Broadway theatre.

E. E. Fogelson will be associated with **Arthur Cantor** in the production of "The Passion of Josef D," in which **Milt Kamen** will be featured. Fogelson and Cantor are also coproducing "The Golden Age," in which **Douglas Rain** will make his Broadway debut as costar with **Douglas Campbell** and **Nancy Wickwire.**

Susan Browning has been added to the cast of "Love and Kisses," on which **Walter Reilly** is associate producer.

Elaine V. Siegel has copped the $1,000 prize in the Seventh Annual Golden Pen Playwriting Contest, sponsored by the Jewish Theatre for Children, for her play, "A Well in the Desert."

Concert Review

Royal Philharmonic

(CARNEGIE HALL, N. Y.)

Believed the first time in over 70 years, Carnegie Hall, itself, is producing a series of concerts—two, in fact. Interestingly, International Festival of Visiting Orchestras was 65% sold out before the opener, the Royal Philharmonic Orchestra of London (Patron: Her Majesty Queen Elizabeth The Queen Mother) bowed.

Led by the very model of a model orchestra conductor, Sir Malcolm Sargent, the Londoners devoted the first half to a demonstration of their qualities as an orchestra with, (1) Elgar's "Cockaigne" Overture (ability to handle light, strolling-around-London themes), (2), Ralph Vaughan Williams' Fantasia on a Theme by Tallis (excellent discipline of the strings, Raymond Cohen, first violinist, and (3), Benjamin Britten's Variations and Fugue on a Theme of Purcell (each section of the orchestra spotlighted, and they totaled 13, with witty expositions.) Last piece, also called "Young Person's Guide to the Orchestra," is well-known from the film which Sir Malcolm conducted and commentated and from its use by a Jerome Robbins ballet.

Orchestra impresses as a fine piece of machinery, possibly lacking the brilliance of the top U. S. symphonies, but this may be accounted for, as one New Yorker reasoned, by the snapping up of the finest string instruments by the better-paid American musicians. *Leve.*

London Shows

(Figures denote opening dates)

Alfie, Duchess (7-22-63).
Angels Fear Tread, St. Martins (6-6-63).
At Drop Hat, Haymarket (10-2-63).
Bed Sitting Room, Comedy (3-20-63).
Beyond Fringe, Fortune (5-10-61).
Boeing-Boeing, Apollo (2-20-63).
Cambridge Circus, Lyric (8-14-63).
Cider with Rosie, Garrick (10-17-63).
Cockade, New Arts (10-16-63).
Exit the King, Royal Court (9-12-63).
Four & a Tanner, New Arts (10-9-63).
Funny Thing Happened, Strand (10-3-63).
Half a Sixpence, Cambridge (3-21-63).
How to Succeed, Shaftesbury (3-28-63).
Kossoff, Prince Charles (10-15-63).
Lock Daughters, Her Majesty's (5-17-62).
Man and Boy, Queen's (4-9-63).
Mary, Mary, Queens (2-27-63).
Masters, Piccadilly (5-9-63).
Minstrels, Vic. Palace (5-25-62).
Mousetrap, Ambassador (11-25-52).
Never Too Late, Prince Wales (9-24-63).
Oh, What Lovely, Wyndham's (3-19-63).
Oliver, New (6-30-60).
One for the Pot, Whitehall (8-2-61).
Out of Croccodile, Phoenix (10-29-63).
Portrait of Murder, Savoy (10-24-63).
Pickwick, Saville (7-4-63).
Possessed, Mermaid (10-23-63).
Private Lives, Duke York's (7-3-63).
Repertory, Aldwych (12-15-60).
Repertory, National Theatre (10-22-63).
Severed Head, Criterion (6-27-63).
Six Characters, May Fair (6-17-63).
Six of One, Adelphi (9-26-63).
So Much Remember, Vaud. (9-17-63).
Sound of Music, Palace (3-18-61).
Swing Along, Palladium (5-17-63).
What Goes Up, Royal E. (9-17-63).

CLOSED

House of Cards, Phoenix (10-2-63), closed Saturday (26) after limited engagement, 27 performances.

Through Wall, Westminster (3-20-63), closed Saturday (26) after 252 performances.

SCHEDULED OPENINGS

Albatross, Theatre Royal (11-4-63).
Boys Syracuse, Drury Lane (11-7-63).
D'Oyly Carte, Savoy (12-16-63).
Gentle Avalanche, Royal Court (11-12-63).
Gentle Jack, Queen's (11-27-63).
Let's Be Frank, Vaudeville (11-6-63).
No Strings, Her Majesty's (12-30-63).
Princess Pocobontas, Lyric (11-14-63).
Poor Bitos, New Arts (11-13-63).

First J-A Shakeout

"Suzy Knickerbocker" becomes a new byline on the N. Y. Journal-American with the shift of "Suzy" (Arleen Elder) after the N. Y. Mirror's foldo to the companion Hearst p.m. daily, and will replace "Cholly Knickerbocker." Latest incumbent was Charles Van Rensaleer while Igor Cassini is "on leave."

The J-A's new "starlight edition" (bulldog) is credited with upping its run 100,000 and its Sunday sales up 232,000 since Sept. 1. The J-A claims these are now "far ahead of pre-strike figures."

New J-A editor John Denson has other "shake-out" plans to consolidate some of the features as result of the afternoon daily having taken over nine of the Mirror's top columnists (Winchell, Dan Parker, Riesel, Pearson et al.)

Buchwald's Latest

"I Chose Capitol Punishment" by Art Buchwald (World; $3.95) is a collection of humorous observations on Washington by the w.k. wit of the Herald-Tribune's Paris edition, now based in D. C.

Buchwald levels his howitzers and lifts his rapier at everything along the Potomac from the First Family to the starlings that befoul the facades of Pennsylvania Avenue.

Not all the short items in the grabbag are essentially impertinent to the District of Columbia. Television gets the Buchwald treatment. Satirist also offers impression that on all occasions everything is not fine with the arts. Naturally, there are echoes from Paris; a vivid report from Louisville-under-Bourbon; and an hilarious account of Melina Mercouri at an American baseball game ("Come on Mickey Mantoupoplous!" the lady shouted).

Jolly reading whether one is trapped in a Georgetown motel or is safe on first. *Rodo.*

Fewer In East Germany

Number of daily newspapers still in existence in the Commie-dominated East Germany has dwindled to only 42 dailies—as against the 600 that do business in West Germany.

Report, offered by a publisher at the International Book Fair here noted that of the 42 Soviet Zone dailies, only 12 are okayed for sale in other lands.

'Times' Duo's New Connections

Mrs. R. Hart Phillips — she doesn't use the "Mrs." or Ruby in the byines—is another name byliner whom Long Island Newsday publisher Harry F. Guggenheim has garnered for his sheet. After 25 years in Cuba as the N.Y. Times correspondent, Mrs. Phillips will cover the Latin America scene from her new base in Panama City. She will be syndicated.

Ex-Times v.p. and g.m. Amory H. Bradford has joined Scripps-Howard's chain of 19 newspapers as assistant general business manager under Mark Ferree, executive veepee and general business manager. He will be based in the chain's 230 Park Ave. (N.Y.) executive offices. With the death of Orvil E. Dryfoos, Bradford felt that the new publisher "should be free to assemble his own management team," hence his resignation.

Ron Eyer's Hula Post

Ronald Eyer, former music editor of the N. Y. Herald Tribune, has joined the Honolulu Star-Bulletin to create and coordinate a "lively arts" department.

Eyer hopes to pay more attention to what's going on in Hawaii, "encourage the best efforts being made and enlist the enthusiasm and interest of the public."

Bill Conlan's Good Book

"Berlin: Beset and Bedevilled" by William H. Conlan (Fountainhead; $6.50) has its niche in show biz annals because author was once VARIETY man there and, in 1950, arranged for Hans Hoehn to become the paper's Berlin correspondent.

Book is essentially concerned with Berlin as world "tinderbox," and contains excellent reporting on Conlan's tenure as chief transportation officer of U. S. foreign service in western sector of German capital. Tome carries intro by Maj. Gen. Philip De Witt Ginder (retired), former commander of 6th U. S. Infantry Regiment in Berlin.

Conlan's narrative is strong in human interest, containing plenty of vignettes which could be translated tellingly to screen or tv.

There is a good chapter on performances of "Oklahoma!" in Berlin in 1951, under State Dept. auspices, with resulting story in VARIETY that caused momentary flurry among New York theatre trade unions who had not been advised of junket. Situation was quickly ameliorated in top Washington echelons, with kudos to VARIETY for its friendliness to State Dept. shows abroad. There is an amusing account of visit behind Iron Curtain by show's star, Celeste Holm, who was accused of being an agent for American imperialism.

Several other show biz personalities turn up in Conlon's pages. General savvy of volume in relation to Berlin as crisis hotbed is praiseworthy. *Rodo.*

An Editor's Logic

"If we accept censorship of books or movies, we may have to accept censorship of the press," said Don E. Weaver, editor of the Columbus-Journal, in his editorial page column.

"Our opposition to censorship on principle often is embarrassed by some of the squalid, pandering, obscene and vulgar things currently printed or pictured for the market," said Weaver. "But the remedy is to bring the offensive book or movie into court under our long-existing obscenity laws and let a jury decide. In our judicial system, fate of our property and our very lives is decided by juries of citizens. Can't we also trust moral questions to juries?"

Weaver's column was prompted by an offer by a member of the Women's Christian Temperance Union to the Columbus School Board to act as a one-woman censor of books on the shelves of school libraries.

"Her offer was graciously declined by the school board," said Weaver.

Italy's New Bimonthly

Guido Guarda has usefully filled a void in the Italo publications field with his just-out bi-monthly Cinematografie Specializzate (Specialized Cinematographies), published in Rome by TV Lexicon Int'l Ltd.

New publicatiton covers specialized films in industrial, animation, advertising, and related orbits—as well as the events (festivals and/or conventions) dedicated to them—with a series of illustrative and informative articles and tables.

Accent is on Italy, but field is international. Publication (48 pages) is elegantly produced and boasts a useful index of names and subjects. *Hawk.*

History of Journalism

Jonathan Daniels, publisher of the Raleigh News & Observer, has authored "Crusading Editors" for World publication next spring.

It deals with the famous hammerswinging editors in American history from Zenger to William Lloyd Garrison, Hearst, Pulitzer et al. It is also the story in part of American journalism.

Yale's Beinecke Library

Believed to be the largest building in the world devoted entirely to rare books and manuscripts, Yale University's new Beinecke Rare Book & Manuscript Library was dedicated Oct. 11, after a two-and-a-half year period of construction.

Among famous Yale collections reposing on the 21.3 miles of shelves (capacity 800,000 volumes), in addition to such ancient rarities as the Gutenberg Bible (circa 1455), are documents of such moderns as Joseph Conrad, Gertrude Stein, Eugene O'Neill and Sinclair Lewis which should provide invaluable research material.

Library was designed by Gordon Bunshaft of the architectural firm of Skidmore, Owings & Merrill and is a gift of Edwin J. Beinecke, Frederick W. Beinecke, the late Walter Beinecke and their families.

CHATTER

Explorer-cameraman Armand Denis, already known for "Goona Goona" and "Dark Rapture," has a new book, "On Safari," a personal saga which is subtitled "The Story of a Man's Life in Search of Adventure." Dutton is publishing. Presumably it's being aimed for ultimate filmization.

Communicorp. p.r. Roland Gammon, religioso author and lecturer, off to the Coast on a ballyhoo trip in connection with his newest, "Faith Is A Star" (Dutton). Book comprises some 60 first-person creedal stories by outstanding American personalities in church, political, sports, literary and show biz fields.

Ex-Dun & Bradstreeter Richard Rosenzweig named assistant to the president of Playboy enterprises, Hugh M. Hefner. It's a newly created post. His wife, Bonnie Bovik, is assistant picture editor of Playboy.

Tennessee Ernie Ford is latest entertainment figure to hit the autobiog trail. His "This Is My Story—This Is My Song" will be published by Prentice-Hall.

A regular dividend of 8c per share on American Heritage Publishing Co. Inc. common and B stock, payable Dec. 11, 1963, is the ninth quarterly dividend to be paid since American Heritage was offered to the public in October, 1961.

Scripter Philip Dunne has edited an anthological "Mr. Dooley Remembers," the writings of the late Finley Peter Dunne ("creator of the "Mr. Dooley" character) which Atlantic-Little Brown is publishing. Son has dedicated the book to 14 VIPs: Charles Brackett, Winslow Carlton, Amanda Duff Dunne, Elmer Ellis, Felix Frankfurter, Geoffrey Galway, Mabel Brady Garvan, President John F. Kennedy, Edward P. Morgan, John O'Hara, James Reston, Arthur Schlesinger Jr., Paul Ziffren, Mary Zimbalist.

The Sound Bend (Ind.) Tribune, very promo-minded, at least judging by its pieces into the VARIETY office, has gotten up a gag illustrated "Your Guide to Reporting" for eager-beaver publicity chairmen of clubs, lodges, business and political organizations. It gives the do's and don'ts for reporting news to the S. B. Trib.

NBC's Irving R. Levine, N. Y. Herald Tribune's Sanche de Gramont, freelance journalist Robert Neville and Joseph B. Phillips, public affairs officer of the U. S. Embassy in Rome, received distinguished journalism awards on the 50th anni of the founding of the Columbia Univ. Graduate School of Journalism. All four now reside in Rome, and U. S. Ambassador Frederick G. Reinhardt made the presentations.

Robert Carson, who has previously written Hollywood-backgrounded novels, has dedicated his latest, "An End To Comedy," this one dealing with filmmaking in Spain, to William Raney, his editor-in-chief at Bobbs-Merrill.

Sakai Haburankai Annai Inc. chartered to conduct a Japanese-American publishing house business in New York.

Bernard Geis' pub-ad-&-subsidiary rights director Letti Jo Cottin engaged to Mineola lawyer Bertrand B. Pogrebin, with wedding slated for Dec. 8.

Doubleday's John T. Sargent "poured" for the Paul Gallicos yesterday (Tues.) at his Beekman Place digs on occasion of the author's newest book, "Love, Let Me Not Hunger," novel about a stranded circus in Spain.

Publishing Stocks

(As of Oct. 30, closing)

Allyn & Bacon (OC)	24½	— ½
American Book (AS)	41½	+ ¼
Amer. Book Strat. AS	6½	+ ¼
American Heritage (OC)	7⅛	+1½
Book of Month (N.Y.)	20⅝	+ ⅛
Conde Nast (N.Y.)	12⅝	+ ⅝
Cowles (OC)	13⅞	— ¼
Crowell Collier (N.Y.)	20⅜	—1⅝
Curtis Pub. (N.Y.)	6½	+ ½
Esquire Inc. (AS)	8⅝	+ ⅝
Ginn & Co. (N.Y.)	29	+1
Grolier (OC)	57	— ½
Grosset & Dunlap (OC)	8½	— ½
Harcourt Brace (N.Y.)	34	— ⅛
Hayden Pub. (OC)	2¾	
Hearst (OC)	25	
Holt R & W (N.Y.)	28	—1
La Times-Mirror (OC)	33¾	
Macfadden Bartel (AS)	6⅝	+1⅛
McCall (N.Y.)	32	+ ¾
McGraw-Hill (N.Y.)	29¼	+ ¾
Meredith Pub. Co. (OC)	26½	+1
Nat'l Per. Pub. (OC)	10	+ ¼
New Yorker (OC)	101	
Pocket Books (OC)	3⅞	— ⅛
Popular Library (OC)	2¼	
Prentice Hall (AS)	35	— ¼
Random House (N.Y.)	9¾	
Scott Foresman (OC)	27⅛	— ⅝
H. W. Sams (OC)	33¾	+1¼
Time Inc. (OC)	88¼	— ¼
Universal Pub. Co. (OC)	4¾	
Western Pub. Co. (OC)	20⅝	+ ⅛
World Pub.	15½	—1¼

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs.

The old idea that the more a thing changes the more it remains the same is a cute paradox, but even in France, where they invented it, it is wearing thin.

This is particularly true of the Riviera which was my old stamping ground 30 years ago. In those days it was a winter resort and everybody, meaning the English, headed for home after Easter. But today it has become even more of a summer resort than a winter resort.

In the old days few *etrangers* enjoyed summers there, and the French didn't think much of it either, though the temperature remained around 80 degrees morning and night from May to October. Rain was unknown.

It was show people who discovered it made a fine summer resort. It fitted in nicely with their plans because in those days summertime was the season for layoffs. The only people "working" were at the Victorine Studio where Rex Ingram made pictures between long sessions of giving the Riviera sun the privilege of tanning his handsome hide. There were no lotuses around there but if there were we would have been eating them.

A nostalgic proof of how things have changed comes in a letter from Micky Powell, director of a flock of British hits including that all-time beauty, "Red Shoes."

In those faroff days Powell was assistant cameraman, publicity aide and cutter. He also played comedy parts in Ingram pictures. He was 19 but looked then about as he does now, for he was bald. Otherwise he was quite handsome and possessed a humor that must have been indigent to the soil of Dulwich, near London, where he went to college. P. G. Wodehouse went there, too.

The other day I received a letter from Powell. It was written from La Voile D'Or, a hotel on St. Jean Cap Ferrat, not far from where Somerset Maugham lived in splendor. The hotel belonged to Micky's family and he writes that he still keeps it open summers but closes it winters.

"I am writing to you from this address," writes Powell, "because I am sure you will appreciate it. Yesterday I spent all day in the mountains. That will bring back some memories! Superficially the coast has changed a good deal, like California, but underneath the concrete and chromium there is still the same crust of olive stones, tomatoes and garlic which you so often lovingly evoke in your columns. And in the winter, when the moles of subsidized sun-sitters have high-tailed back to the cities, you would see a lot of things (and faces) which you remember.

"We still own this hotel and it still looks just the same and has gangs of 'regulars' who have been coming here ever since the war. My wife, Frankie, runs it in the summer only. We close in the winter, although we often come down with the two boys, Kevin and Columba (18 and 12) in the Christmas holidays. The Studio Victorine has been taken over by the city of Nice and land has been bought for a new studio up at La Colle, near St. Paul. But the Victorine veterans are still there, year after year, hanging on typically until they are bulldozed out.

"He had rather a fright when his first book, 'Killing a Mouse on Sunday' was bought by Anthony Quinn and developed into a huge movie directed by Fred Zinnemann with Quinn and Gregory Peck in it. He had meant it to be a quiet little book!

The Shortest Night At The Opera

"I have just finished making a colour film in Salzburg of Bela Bartok's only opera 'Bluebeard's Castle.' It runs an hour. It came off rather well.

"It might even convince film and tv audiences that opera can be wonderful. I plan to make a film in Sydney, about an Italian emigrant among the Aussies, called 'They're a Weird Mob.' The book is published by Simon & Shuster so you may have read it.

"I am working now on the script with Roger MacDougall, Scottish playwright, who wrote the scripts of several films, including 'The Mouse That Roared.' I plan another musical film in Germany, an autobiography of Richard Strauss, which would be made in Munich. And also a thriller about a forger of paintings, engravings, banknotes and passports, called 'The Creative Impulse.' (He forges the passports for nothing.) And at the end of the film we put THE END—of passports. If it only could be!

"I am planning a longish novel, about what it has meant to be a storyteller in the cinema during the last 38 years. It's a story worth telling and I think I could do it, from the point of view of a self-educated dreamer. The trouble is it would probably work out as long as Proust. And I still have a few ideas for films which will never be made, like all film directors.

"I look much the same and I feel exactly the same—the wide-eyed, intolerant, exasperating boy that you seem to remember. And you remain the source of humanity and fun and inspiration for me and thousands of others that you have always been . . . *Micky.*"

The Tai and Harry he refers to are Harry Lachman and Jue Quon Tai, Lachman's wife. The irony is that at the time of Powell's writing this letter the Lachmans were within 20 miles of him.

Fifty years ago, Lachman was an American painter who went to France. He joined a group painters in Brittany, painted 45 pictures in three months and sold them all. He said, "Hmm, if it's as easy as this I'm going to really learn *how* to paint." But the more he learned the less he sold, and one day he took stock of himself and decided that an artist who was worth his salt would become a vital issue in the lives of people in a medium of their time. That was movies.

He was skilled with a camera and made enough money taking portrait photographs half the year to keep him painting the rest of it. Then one day he met Rex Ingram and took a job with him. Within six months he pointed out the staggering inefficiency of a motion picture studio and how it was no job at all for an artist, if he applied himself to that sort of work, to save hundreds of thousands of dollars for a company. He was made general manager.

But he didn't want to stay in that role all his life. He wanted to direct pictures and he did direct—English pictures, French pictures, American pictures. Some of the best foreign pictures showed his master hand.

Another "Horn Blows At Midnight"

Then he came to Hollywood, directed some Shirley Temple money-makers and got trapped into a turk called "Dante's Inferno"—in no way related to a classic of the same name. It cured him of picture-making and he went back to painting.

He not only went back to painting, he went back to France. Last year he returned to Hollywood to see if he could do any painting in California, but he ended up by saying the place hasn't got it. With smog of course, it hasn't. He sold some of his French paintings for between $5,000 and $10,000 a piece and returned to France.

When I first met Tai she had quit the Keith circuit where she was making $1,500 a week and had taken up residence on the Riviera to study opera under Bartolomew who trained Caruso, Mary Garden and Grace Moore. The Chinese never had a woman on the stage up to that time and she was determined to be the first opera singer of her race.

But then she married Lachman. That was the end of her opera career. It is a funny thing but motion pictures in those days seemed to have the power to push older arts and talents out of all conversation at a round table. It happened in this family too.

They were a great bunch at the old Ingram studio and Powell has topped them all.

Broadway

Coast agent Glenn Shaw setting up literary branch in Manhattan.

Les Grands Ballets Canadiens will travel in Dominion all fall, hit States for a spring tour.

Harry Meller's two one-acters produced by American Creative Theatre at Manhattan's 13th St. Theatre.

Willy Kailer, former barman at Astor and Savoy-Plaza, back in native Austria at Sonnenschlosse, outside Innsbbruck.

Elizabeth Ashley, costar in new click "Barefoot In The Park" legit comedy, was a onetime hatcheck girl at the Monsignore.

Sir Francis (Frank) Scully, vet VARIETY columnist, in 7th Day Adventist Hospital, Palm Springs, seeking cure for persistent anemia.

Quondam boxer Izzy Grove is now in there punching on special exploitation with Columbia Pictures in behalf of Carl Foreman's "The Victors."

Dorothy and Harry B. Jameson, w.k. BevHills hosts, making the Gotham rounds with show biz pals before heading for their annual Mexico vacation.

Jan Peerce back from Austria, Germany and France. Will sing Duke in "Rigoletto" Nov. 2 at Met. First performance of work has Barry Morrel in that role.

Ercole Bertolino making his cafe debut tonight (Wed.) at Latin Quarter. He sings with Brooklyn Opera Co. Nov. 16th in title role of the Salmuggi version of "Rigoletto."

Appropriately songsmith-spook authority Hanz Holzer's book, "Ghost Hunter," is getting a press preview Halloween night at the Savoy Hilton. Bobbs-Merrill publishing.

VARIETY man in Berlin Hans Hoehn in today (Wed.) en route to the Coast on Stanley Kramer's (UA) "Mad World" junket. First time over. Hopes to spend a few days in Gotham before returning to Europe.

Judi Seitz, also know as Judi Dale Seitz, Judi Dale and Judi Jones, saleswoman and freelance singer, filed in voluntary bankruptcy in Booklyn Federal Court listing $3,730.48 in liabilities and $800 assets.

Gian-Carlo Menotti's new opera, "The Last Savage," recently unveiled at Paris Opera, which commissioned it, gets its U. S. preem Jan. 23 at Met. Roberta Peters will sing the lady anthropologist. That profession believed an operatic innovation.

Webster's Forum cigars' tieup with "A Funny Thing Happened On Way to the Forum" will see male attendees on Nov. 6 receiving cuffo cigars and the Alvin Theatre management extending intermission to 20 minutes to permit "more liesurely enjoyment" of the heaters.

Evelyn Lawson, VARIETY Cape Cod stringer in the summer season, set to do a New York Sunday column for the Cape Cod Standard Times. She's also scripting four Filmstrip House educationals for John Patterson, prez of FH, teeing off with "France, The Country and Its People."

Robert Lantz to Hollywood this weekend for powwows with Coast clients. He just sold Eric Maria Remarque's new novel, "The Night In Lisbon," to Good Housekeeping, and David Weiss' "Naked Came I," to be published Nov. 25, is a January selection for both the Literary Guild and the Readers' Digest Book Club.

Nostalgic exponent Joe Franklin devoted a full hour of his Cnannel 9 telecast to "The Eddie Cantor Story," with film and disk clips. Guests were Maxine Keith (reviewer) and songsmith Charlie Tobias, cousin of the late Mrs. Ida Tobias (Eddie) Cantor. Tapes are being mailed the ailing comedian at his BevHills home.

Along with the milliners, furriers, winter apparel and other kindred interests who have a big grievance at Manhattan's protracted heat wave—"Indian summer" almost into November—are the coatroom concessionaires at the bistros and restaurants. The coatless and hatless male clientele at the popular business men's fillingstations are indeed as arid with the pourboire as the 70s and 80s temp.

The 26th annual charity ball for benefit of the Ziegfeld Club Inc., which aides indigent alumnae of the "Follies," set for Nov. 22 at the Waldorf. Mrs. Gladys Feldman Braham is prez; Mrs. Elisabeth Rae Lamont and Mrs. Janette Hackett Steel cochairmen of entertainment; Irene Hayes, also a former Ziegfeld beaut, is contributing the flowers from her swank chain of Wadley & Smythe: Irene Hayes Inc. florist shops.

Last Wednesday's midday fire in a discount store on Broadway and 43d St., which swept up behind the big electric sign, caused Fire Commr. Edward Thompson to pitch once again for escape hatches behind the big tungsten spectaculars, such as was constructed when the new sign at Broadway and 46th St. was unveiled. As now constituted, the blocked off rooms and building facades makes fire fighting a problem through inaccessability.

A minimum upset price of $3,600,000 has been fixed for the public auction Dec. 3 of the 2,632-room St. George Hotel, Brooklyn, the biggest in the metropolitan New York area. All assets will be included in the sale, subject to about $300,000 on the carpeting and furnishings. Package sale only, so as to continue uninterrupted operation for the new buyer. St. George has an indoor swimmingpool, ballroom and 16 banquet rooms.

Sidney Frey, prez of Audio Fidelity Records, had some 300 in attendance Saturday night at the Waldorf's Sert Room to see him inducted as the newest "locality mayor"—he's Mayor of 11th Ave, because that's where AF is located. Gotham has about 30 such locality mayors. Among show biz, Danny Siegel, owner of the Living Room, is "Mayor of 2d Ave."; "Big Joe" Rosenfeld, "Mayor of Times Sq."; Paul Taubman, composer-conductor and owner of the Penthouse Club, which is on Central Park South, for some reason is "Mayor of 5th Ave."; Abe (delicatessen) Gellis, 42d St.; Max Asnas, another delicatessen impresario, "Mayor of 7th Ave."; Sammy Fuchs ("Bowery Follies" nitery), "Mayor of the Bowery," what else? Gene Baylos toastmastered the Sert Room soiree.

Brooklyn, U.S.A.

By Jo Ranson

Reggie Ashby Duo appearing weekends at House of Yu.

Memorial to late Abe Yager, widely known local publicist, unveiled at Old Mt. Carmel Cemetery.

Arthur H. Bleich, local journalism prof, on way to Haile Selassie I University in Addis Ababa to teach journalism.

Edmund W. Madden, Brooklyn banker and treasurer of the Opera Division, Brooklyn Institute of Arts and Sciences, died.

Adult education program at Brooklyn College this semester includes drama courses and preseason ski conditioning.

Local bistros featuring flock of female impersonators including "French Box Revue" at Bamboo Lounge, similar acts at Sabella's and at Smart Set.

Joseph B. Whitty, longtime Democratic leader of Brighton and Coney Island and other districts, died. He knew intimately many of seaside's showmen.

Maurice Brill named trustee of the bankrupt Brooklyn Eagle, local daily which reappeared on stands a year ago and then a labor dispute forced it to shut down.

Long Island Historical Society's centennial celebration starts Nov. 3. Society houses considerable show biz literature, some of which will go on display during Centennial year.

Community Recital Series presenting folk singer, Odetta, Andre Eglevsky Ballet Company and Lucky Brown Chamber Players in Brooklyn schools during next three months.

Joseph Papp may bring his N. Y. Shakespeare Festival to Brooklyn next summer. Idea is to send a touring company into Brooklyn with Prospect Park and Cadman Plaza as possible viewing sites.

Thomas F. Mulhern, onetime Brooklyn Eagle and World-Telegram staffer, and U. S. Labor Department official, retired from government service. Mulhern at one time was classified ad manager of both Telly and Eagle.

Brooklyn press playing up Brooklyn-born David A. (Sonny) Werblin, president of Music Corp. of America-TV and head of Gotham Football Club, owners of N. Y. Jets. Werblin's interest in football stems from his days at James Madison High School.

London

(*HYde Park* 4561/2/3)

Pola Negri arrived over the weekend for her role in Walt Disney's "Moon-Spinners."

Walter Seltzer returned to N.Y. last week with a print of "Man In the Middle," which he filmed in Britain for 20th-Fox.

Marlene Dietrich in from Paris and will entertain at the Alamein reunion before making her appearance in the Royal Command vaude gala.

Cliff Richard and the Shadows, just back from a tour of Israel, head for France before starting rehearsals on a new filmusical, "Wonderful Life."

Anita Harris took over the lead in the current Pigalle revue from Jill Day, who was fired last week after emptying a bowl of peas over the skull of the headwaiter.

Monty Morton and Charles Berman, managing director and publicity topper, respectively, of United Artists in London, off to the Coast this week for Stanley Kramer's "Mad World."

Brigitte Bardot, Anthony Perkins, director Edouard Molinaro and producer Michel Ardan met the press at a Westbury reception last week. They are in town on location for "Une Ravissante Idiote" ("Adorable Idiot").

A "Cityrical" revue at the Poor Millionaire restaurant in the City of London opened last Monday (28) with a cast including Bob McBain, Pamela Ann Davy and Paul McDowell. Show is presented by ex-journalist Stephen Kennedy, who used to write political cabarets in Budapest.

Chicago

(*DElaware* 7-4984)

"Brecht On Brecht," with the New York cast headed by Lotte Lenya, plays six performances at the University of Chicago Nov. 13-17.

Byron Belt, director of Chicago Concerts Inc., named director of the Long Island Arts Center now being built on site of Mitchell Air Force Base.

Nat King Cole heads up a "Sights and Sounds" revue at McCormick Place under the aegis of radio personality Daddy-O Daylie and impresario Harry Zelzer, Nov. 10.

Sterling Hayden due in ahead of "Dr Strangelove" next week to make press rounds, and Otto Preminger skedded for interview chores on behalf of "The Cardinal" on Nov. 13.

Univ. of Chicago outdoor Court Theatre smashed all records for nine years this season. Total attendance was 12,495, up 30% from the previous high. Carlos Montoya racked up largest attendance for a single event.

The Chicago Strings, a chamber orchestra composed of 14 members of the Chicago Symphony, will present five concerts in Orchestra Hall this season starting Dec. 3. Group has toured Europe, but this is its first Chi series.

Paris

By Gene Moskowitz

(80 *Ave Neuilly; SAB.* 0712)

Richard Meyer, a Yank producing films in Spain, in for confabs on possible like chores here.

Playwright Roger-Ferdinand getting a legit theatre named after him in town of his birth, Saint-Lo.

The recent death of Edith Piaf led to a run on her records, with Pathe-Marconi exhausting its stocks.

Music from "The Great Escape" (UA) on CBS Records, keeping sales pace with the solid firstrun biz being racked up by the pic.

A reprise of the operetta, "Rose Marie," of Roger Ferreol and Saint-Granier, due at the Mogador next December. Henri Varna will stage.

Robert Enrico to film Charles Aznavour in his singing tour around France as a full-length documentary on him. Aznavour also produces the pic.

New French version of Ben Johnson's Elizabethan comedy, "Volpone," to be done in Paris at Sarah Bernhardt Theatre by a provincial company from Caen.

Yank actor Reginald Kernan into French pic, "100,000 dollars Au Soleil" ($100,000 in the Sun) opposite Jean-Paul Belmondo and Lino Ventura. Henri Verneuil directs.

French title of "The Love Cage" (MGM), being made in English by the Metro-bankrolled local company, Cipra, is "Ni Sains, Ni Saufs" (Neither Safe or Sound). Alain Delon and Jane Fonda star.

Title of Serge Bourguignon's next French pic is "A Ne Rien Ceder De Nos Reves" (To Give Up None of Our Dreams) which he is skedded to begin here next spring. Suzanne Flon and Jean Servais already are signed for cast.

Rome

By Robert F. Hawkins

(*Via Sardegna*, 43; *Tel.* 479316)

Seymour Poe here on last lap of worldwide trek for 20th-Fox.

Irina Demich took four-day vacation from her "Visit" chores at Cinecitta to fly to Paris.

Christopher Mann here talking to Anthony Quinn about various upcoming projects. Ditto Tom Rowe.

Michael Cacoyannis here to chat with Anthony Quinn about their upcoming "Zorba" production, which rolls in Greece next Spring.

Mario Del Monaco setting up a tower-top restaurant operation, in between operatic stints around world, in a water tower at Rome's EUR.

Amedeo Nazzari to Madrid to work in "Blind Man's Buff," directed by German Lorente for International Film Service, on pic's Malaga location.

Bette Davis, say local reports, has asked Francesco Rosi, who directed Italo staging of Patroni-Griffi's new play, "In Memory of a Friendly Lady," to repeat chore when she does play on Broadway next March.

In-and-out: Amru Sani back in Rome after lengthy and successful U.S. stay; Hal Chester in for film talks; Robert Lippert in town; Plato Skouras here on pic plans; Jacqueline Sassard back in pix after lengthy abstinence for "White Voices" (Franca); Giulietta Simionato to Tokyo for opera appearances; and James E. Perkins, Henri Michaud, Milton Kirshberg, all of Paramount, in town.

Las Vegas

By Forrest Duke

(*DUdley* 4-4141)

R. O. Canon, general manager at Hotel Tropicana, named to board of directors.

Dunes execs Charles Rich and George Duckworth back from talent search in Europe.

Jacques Foti, Sultan's Table star, signed for role in "What A Way To Go" at 20th-Fox.

Hank Henry, the Silver Slipper's top banana, inked for role in "Robin and Seven Hoods" at Warner Bros.

Showboat entertainment chief Rick Richardson negotiating with Spike Jones and crew to open the new showroom April 1.

Nita Cruz returns to Flamingo lounge Nov. 28 along with Harry James and Billy Eckstine.

Bobby Darin told Flamingo prexy Morris Lansburgh his current nitery engagement would be his last "for a long, long time."

During Frances Faye's closing shows at the Thunderbird lounge, she was joined onstange by Sonny King, Peter Anthony, Jack Cathcart and Babe Pier.

Mpls.-St. Paul

By Bob Rees

(2208 *Kenwood Parkway*; 374-4015)

Theatre in the Round Players preem "Rashomon" Thursday (31).

Pianist Malcolm Frager will be soloist with Minneapolis Symphony Friday (1).

NBC Opera Theatre tenor David Aiken will star in St. Paul Civic Opera's offering of "Lohengrin," Nov. 7 and 9.

Geordie Hormel Quartet, a hit at White House nitery here this summer, invited to tour Russia by the Soviet Ministry of Culture.

Mantovani orchestra's concert at University of Minnesota last frame was sold out four weeks in advance. It was the orch's sixth appearance here.

Guthrie Theatre administrative director Oliver Rea off on two-month tour of Europe. A board member of the U.S. State Department's Advisory Committee on the Arts, Rea will visit theatres in France, Poland and Germany.

Old Log Theatre, Equity stock company at Suburban Lake Minnetonka, has introduced a series of "matinee teas," serving tea to groups of femme playgoers between acts. Old Log brings back "Biggest Thief in Town" for fortnight stand starting tomorrow (30).

Hollywood

Charles Boasberg in from N.Y. for Paramount huddles.

Mitchell Kowal returned from seven-month European filming stay.

Frank Gorshin celebrates Thanksgiving with date at Sydney's Chevron Hilton.

Newscaster Ralph Story, back from 18-month global trot, back on KNXT newstaff Nov. 18.

Chad Everett, starring in ABC teleseries, "Dakotas," signed exclusive Capitol recordpact.

Pete Brady and Victor Huston joined management firm of Ross W. Christena & Associates.

Marie Wilson set for her initial Gotham nitery date—two weeks at Latin Quarter, starting Jan. 9.

Julie London tabbed Barry Shear to stage new act she'll bow Jan. 10 at Miami Beach's Deauville.

Annette Funicello picked up $49,500 in U.S. Savings Bonds held in trust awaiting her 21st birthday (22).

Metro ordered more than 700 prints of "The Prize," one of largest initial orders at the studio in years.

John Scott Trotter elected national prexy of Academy of Recording Arts & Sciences, succeeding Robert Yorke.

Paul Levitt, Players Ring Theatres producer, is pitching for a L.A. Drama Critics Circle Award, patterned after N.Y. legit awards.

Jerry Van Dyke will emcee charity opening of WB's "Palm Springs Weekend," in which he's costarred, in Palm Springs Thanksgiving Day.

Minta Durfee, widow of Roscoe (Fatty) Arbuckle, during British visit next month will hold series of press confabs to bally "Gunfight at Comanche Creek."

AIP will stage special memorial benefit preem of "Beach Party" in Winnipeg Friday (1) in honor of late Lou Rusoff, coproducer of film, born in that Canadian city.

Randy Sparks and the New Christy Minstrels, who provide only the music in Metro's "Company of Cowards," will make series of personals in east to bally pic.

Gordon Kay, producing "Renegade Posse" for Universal, postponed start of pic at St. George, Utah, one week to avoid deer hunting season and swarms of riflemen on film's location.

Philadelphia

By Jerry Gaghan

(319 *N. 18th St.; Locust* 4-4848)

Al Hirt pacted local trumpeter Debbie Hayes for his outfit at Harrah's, Reno.

Dick Hark, bassist with Burt Lane at the Capri, doubles in the Academy of Music pit for Lyric Opera productions.

Jimmy Tyson, former musician and bandleader, leaving for Europe to scout paintings for his New Hope Gallery.

Red Schwartz, national promotion director of VeeJay Records for six years, named to same post at Cameo-Parkway Records.

Anthony Hall, with a role in "His and His," has reverted to the family name and will be known henceforth as Anthony Ponti.

Cannonball Adderley collapsed on the stand and was unable to finish engagement at the Showboat. Now under doctor's care in Washington, D.C.

William Rowland, Philly born film producer, readying a pic to be made on location here, "Two Faces of Jason," Lew Kellman's studio to do lensing and script is by A. B. Guthrie, scenarist of "Shane."

Columbus

By Fred Oestreicher

(*CA* 8-2669)

Toni and Jan Arden at Danny Deeds' Maramor.

Smothers Brothers dated Nov. 2 at Capital University.

Roy Liberto band at new Roaring 20's Room of Deshler-Hilton.

Fred Oestreicher back from vacation in Colorado and Chicago.

Al Waslon batoning band in new Diamond Room at Tommy Henrich's Steak House.

Ruth Lyons brought her "50-50 Club" tv show to Veterans Memorial last week (25).

Carl Foreman came here to address Ohio State University students and Columbus Chapter of Academy of TV Arts and Sciences.

Ex-Red and Ex-Nazi Juror

Continued from page 2

a good number of these "off Hollywood" pix at Mannheim's disposal.

Another frame program was the showing of 12 shorts which won prizes at other festivals (Oberhausen, Annecy, Locarno, etc.) of the year before. This annual special contest singles out a pic for the Prix Simone Dubreuilh of FIRPRESCI, the international film critic assn. Yugoslavia's "Igra" (The Game) was the winner of this award. Pic won the grand prix at Oberhausen this year. Interesting to note that for the third time a pic which had won the Oberhausen grand prix walked off with that Dubreuilh prize at Mannheim.

The guest list included 584 names: 127 press people, 347 persons from the film industry, both native and foreign, and 110 delegates of German Film Clubs which annually participate in the event. The Assn. of German filmclubs and the city of Mannheim are arrangers of this festival. The latter's budget amounts to around 140,000 D-Marks which is about $35,000. Extra income comes from the sale of tickets. Mannheim is very cinema-conscious. And this rich city's annual fest is a very friendly affair. Here even the ushers wish the customers "a very nice time" when he enters the cinema on preem night.

The United States was the nation that was strongest represented this year. There were nearly 30 stateside pix—16 films of the "Off Hollywood" retro show included—shown this year.

It was an American film that opened the fest. Its title justified this privilege: "Premiere" (N. H. Cominos and Robert Cohen), a reportage on the wrold preem of the Taylor-Burton starrer, "Cleopatra."

The other U. S. entries: "Wasn't That a Time" (Michael and Philip Burton), "Committee on Un-American Activities" (Robert Cohen), "Summit" (Stan Vanderbeek), "Legacy" (feature film by Richard Snodgrass), "Millions in Business" (Rudy Burkhardt), "The Wall" (USIS), "A La Mode" (Vanderbeek), "Team, Team, Team" (J. Salter and L. Slate), "Around My Way" (Stewart Wielinsky), "The Showman" (A. and D. Maysles"), the latter shown outside competition. Same goes for "Committee on Un-American Activities." Some interesting inside as to the latter: The print of this 56-minute documentary came from Leipzig, East Germany. It was shown there at last year's documentary film festival and liked there so much that it was given a prize. It's understood that the (McCarthy) subject "appeals" to the other side. Incidentally, "Wasn't That a Time," shown in competition, a 28-minute documentary, also dealt with the "committee of Un-American activities." The films garnered quite good reviews here.

L'Affaire Goelz

There was an incident on the second festival day when students of nearby Frankfurt University sent copies of an open letter to Mannheim festival guests informing them about the political past of jury member Erwin Goelz of Stuttgart. Under the name of Frank Maraun, Goelz, 60, was an active motion picture publicist during the Hitler era. The students protested against the utilization of a former Nazi journalist as a jury member. Goelz left Mannheim on the morning of the next day. The incident led to hot debates here, some taking pro-Goelz ("he's been punished enough. He lost one leg during the war") and others anti-Goelz attitude. ("He should never expose himself"), others calling him a "scapegoat," others still "an opportunist" (he was a Commie before Hitler took over the power). "Die Welt," however, asked: "Didn't they (the students) know it before?" This question in reference to the fact that it's an old-hat charge. He was forced off the jury.

The jury, incidentally, was composed of Henri Storck, president (Belgium), Gordon Hitchens, U. S., K. Karabasz, Poland, Istvan Nemeskurthy, Hungary, Werner Pleister, Germany, Rudolf Sremec, Yougoslavia, and Reinhold E. Thiel, Germany, who took Goelz' seat.

The Americans

Aside from Hitchens, Mannheim saw the presence of Richard Snodgrass of Arizona whose first full-length pic, "Legacy," was an official U. S. entry. Also here was American Jerome Hill whose full-length movie, "Open the Door and See All the People," was screened via the "Off Hollywood" retrospective. (It was not his first full-length pic, otherwise it could have been entered in competish.) Walter Talmon-Gros, head of the annual Mannheim Filmweek, saw both "Legacy" and "Open the Door" in Edinburgh and invited them to his festival. Also here, George Wallach, head of United States Information Section, U. S. Embassy Bad Godesberg, (two USIS pix were shown here), and David C. Stone, producer of "Hallelujah the Hills," another pic of the "Off Hollywood" section and in which, incidentally, above named Jerome Hill has an acting part.

Mannheim festival organization was generally praised. Talmon-Gros' chief associates Kurt Heinz (press) and Hanns Maier (organization) found much support in local and even Federal authorities. A minister came to open the fest and the annual Federal Film Prizes for short pix are always distributed at Mannheim via special ceremony.

Grand Prize of Mannheim, a cash award amounting to 10,000 Mark ($2,500) went to the Czech feature, "About Something Else," a prize which pic deserved. In all, the various juries handed out 24 different prizes and/or diplomas. The French and Americans captured four each. Proudest film man on closing day was probably Walter Kruettner, of Munich, whose film short, "It Must Be a Piece by Hitler," a satirical report on tourism to Obersalzberg in Bavaria, Hitler's favorite hangout, captured three essential awards: A cash award amounting to $1,000, the Prize of the Int'l Film Critics Assn., and the Catholic Short Film Prize. It does not happen too often that a German movie wins three prizes at one festival.

April in Paris

Continued from page 2

Paris, plus Jacqueline Francoise, Jean-Pierre Aumont, Lisa Kirk (who also femceed), ballerina Ludmilla Tcherina, Frank Sinatra Jr., Liza Minnelli, Peter Duchin, and Lester Lanin's music.

Newcomer producer-director-star Pierre Etaix ("The Suitor") had to disappoint because of illness. Mrs. Clark Gable and Mrs. Stephen Sanford also did bits; latter was overall chairman. The ladies aid committee of this gala reads like a directory out of the international set.

Paris and Biarritz innkeeper Maurice Carrere hosted a special boite called the Eve, Venus & Diane Room—wotta parlay!—which was the windup nitery and didn't fold until 5 a.m. The dice and blackjack charity tables — scrip bought for cash but payoffs in donated prizes, chiefly jewelry—realized another $20,000 for the combined Franco-U.S. charities.

The "Dancing Waters" was a colorful background to the patrons and show.

Judging by their glad rags, the Paris and domestic maisons de coutoure, not to mention the more than incidental Van Cleef & Arpels, Winston, Cartier and kindred props, enjoyed a special benevolence of their own. *Abel.*

Jessel Toasted

Continued from page 2

roundtable" at Hillcrest (the Bev-Hills country club).

The "Instantaneous Stock Co.," comprising chiefly Lambs, who perform Les Kramer's sketches, likewise dwelt on the comedian's penchant for after-dinner speaking, fundraising and girl-dating.

CS&S prexy Harry Hershfield, himself no slouch as an after-dinner speaker, plus having the advantage of more than a decade on Jessel—despite the jokes that the latter was "in the theatre company when they shot Lincoln"—conceded that Jessel "leads by 300 breakfasts." (There's a classic story Hershfield tells on himself when he failed to go to the roofgarden of the old Pennsylvania Hotel, now the Statler Hilton, and instead addressed a testimonial being given in the downstairs grillroom. Since testimonial speeches saluting do-gooders are somewhat general, the wrong guest-of-honor expressed gratitude but was "overwhelmed that the great Harry Hershfield, whom I don't even know, should come to my dinner and speak so glowingly," etc. This, of course, applies to the peripatetic Jessel whose one-night testimonial or fundraising routines are now more or less standard).

Kiernan summed up that Jessel "doesn't live by bed alone" and cited his accomplishments from Broadway to Hollywood and around-the-globe.

Next "fall guy" is Richard N. Nixon—"he hasn't been a fall guy since 1960," observed Hershfield. *Abel.*

Matty Fox

Continued from page 5

compensation by an additional one-quarter up to a maximum of 2½% of its gross.

Transactions involving Fox's Television Industries Inc., and the foundations were also brought out by Patman.

Accountants for Allen & Co., which had a one-third chunk in Television Industries asked Baird for bookkeeping advice on the investment.

The accountants wrote on Dec. 21, 1960, Baird that in meetings with Television Industries execs "it was established that the activities of the subsidiary companies were comingled to such a degree by the parent company, that it was no longer feasible to look to the subsidiary companies to determine profit."

They further wrote that Television Inc. agreed with this assessment and said they would assume the obligation of rewarding directly.

The accountants noted, however, that this hadn't been put in writing and said Allen & Company as investors would prefer a profit "or a written statement from Television Industries regarding same."

Patman also said Fox was involved in a three way deal with the Morris Guilden Foundation, headed by former MGM director Ira Guilden, and the Winfield Baird Foundation.

The Baird foundations contributed $150,000 to the Guilden foundation on Jan. 7, 1960. On the same day, the Guilden foundation loaned Fox $160,000. The loan was secured by $200,000 of Guild Films Inc. notes.

One year later, the Guilden Foundation loaned Tolvision of America Inc. $169,600. The loan was endorsed by Fox as president.

Fla. Headliners

Continued from page 1

Cavallaro and Jan Murray, among others, for the one-nighters presented to guests of six inns for free.

The Deauville has set Sammy Davis Jr., Dec. 20; Julie London, Jan. 10; Jimmy Durante, Jan. 24, and Myron Cohen, Feb. 1, with others still to be pacted. The Diplomat has Allan Sherman, Rosemary Clooney and Buddy Hackett. It is still juggling dates in an effort to keep some of its time open in case some names it's angling for become available.

The agencies indicate that the Fontainebleau management would like to buy names. But the hotel is still queasy about the prices asked for headliners they can get. Again, the inn is hopeful it can get Frank Sinatra to return and bring in other members of the clan.

The talent offices also believe that they can work out deals in tandem with the Puerto Rico hotels, and perhaps bring in a few acts to St. Petersburg, which has been expanding talent operations of late. Should they work out a "sun circuit," the percenters indicate that they can entice more talent to that area.

Tenn. 'Obscenity'

Continued from page 2

desires only to prosecute those selling obscene literature, thus not extending such enforcement beyond this area.

Attorneys for Werner are preparing an appeal. Both the prosecution and defense hammered away at the issues at stake which were described as publication rights versus private freedom.

Poe Maps World Expertise

Continued from page 3

visor will be appointed for them, though there will be a fourth homeoffice desk man who will be in charge.

Decision as to the final shape of the 20th International realignment is the result of a series of tours abroad by Poe which, starting late last year, have taken him to Europe several times, to South Africa, to Australia and New Zealand, points in Latin America and culminated last week with his return from a global trip where the emphasis was on the Far Eastern branches.

Details Later

At the moment, the exec veep isn't ready to talk in terms of specific men for specific posts. He does emphasize, however, that all the major changes in overseas personnel already have taken place. In other words, the upcoming realignment will not entail any wholesale axing of the present staffers. In fact, some new people actually will be brought in to complement and supplement incumbents, among whom there will be some changes in titles to go along with changes in responsibility.

(Asked what the realignment will mean in terms of cost of running the overseas arm, Poe answers that in the past year the company already trimmed local staffs of unproductive personnel. With tighter supervision—the aim of the realignment—such personnel will not have to be replaced. Ergo, an inevitable saving in operational costs.)

One of the major points Poe will stress in the appointments is experience-in-the-field, for both territorial division managers as well as their homeoffice counterparts. The latter is especially important. Too often, thinks Poe, the men in the homeoffice who supervise the grassroots overseas operations "are merely clerks." Holding down the foreign desks in the 20th h.o., will be men who have had extensive experience in the territories for which they are responsible—men who, in his words, "know the geography of the territories and even physical look of the theatres" in which 20th product will be playing.

A realignment of 20th International may not strike the industry with surprise, since it was inevitable that Poe would eventually seek to revitalize this important operation (which in years past made 20th the number one company abroad) as he did earlier with his revamp of domestic sales. What is news is the shape which the realignment is taking. 20th's international activities henceforth will be a good deal more than the essentially one- or two-man operations which most of the other major company international forces come down to basically. At the heart of the 20th plan are seven men, three in the field, four at the h.o., plus the overall foreign manager.

Poe's revamp of the foreign arm also does not entail any further turn over of company distribution operations to local companies, as was done earlier this year in Italy via the formation of the DEAR Film-20th-Fox company in Rome. There may, in fact, be something of an expansion in 20th activities with the possibility looming of further deals whereby 20th will take on outside product in specific territories, though not on the kind of 50-50 reciprocal deals ("I'll do it for you here if you do it for me there") which have obtained heretofore.

Key To Semenenko (Mystery)

Continued from page 5

ner's stock. Of this 160,000 was for Semenenko's account.

On July 10 the Winfield Baird Foundation purchased from Jack Warner 140,000 shares at $25.05 per share. These were placed in Semenenko's account.

Another Baird foundation the David Josephine and Winfield Baird foundation at the same time, bought another 40,000 WB shares from Jack Warner at the same price. Half of these went to Semenenko.

Two other Winfield Baird purchases from Jack Warner of 52,500 shares for $1,313,187 were also transacted the same day.

On the same day, the third Baird foundation, the Lansing Foundation, bought 20,000 shares from Jack Warner at $25.05 per share.

A week later, the Winfield Baird Foundation received a $9,755 cash contribution from Jack Warner. This was followed by two cash contributions by Albert Warner totalling $250,500.

In August that foundation forwarded a receipt for $250,000 to Miss Gertrude Marien, Warner Bros. Pictures Inc., New York, with the following covering letter:

"If you desire us later to modify this receipt to make part of it to Major Warner and part of it to Jack Warner we will do so, and we will be governed by your instructions in regard to the whole matter."

In December, 1957, Semenenko sold the Winfield Baird Foundation 70,000 shares of WB stock for $1,295,000.

Two months later he bought 23,000 shares from the same foundation for $431,250.

In March Semenenko purchased another 48,800 shares from the same foundation for $915,000.

On Jan. 2, 1959 Semenenko sold the Winfield Baird Foundation 140,000 shares of WB stock and the David, Josephine and Winfield Baird Foundation another 20,000 shares. The price was $4,160,000.

The dealings closed three days later when WB exec veep Benjamin Kalmenson bought 160,000 shares from the Foundation for $4,160,000.

Patman also delved into the Baird-Semenenko dealings in other film company stock.

Among these were transactions in Stanley Warner Corp. of which Baird was a director from 1954-57.

From May through September of 1953 the Winfield Baird Foundation purchased for Semenenko's accound 28,177 shares of Stanley Warner stock. The price was $313,398. They were sold for Semenenko by the Foundation from August through October, 1954. Semenenko made a 197,021 profit on the transaction.

From July through November, 1959, the Winfield Baird Foundation acquired 15,000 shares of Loew's Inc. stock for Semenenko's account. The cost was $468,862.

Stock was sold by the Foundation from January through April, 1961, for $819,480.

Through the same foundation Semenenko garnered 8,100 shares of Universal Pictures Inc. The purchases from July through Septemper, 1951 cost $82,670.

In 1950 the Winfield Baird Foundation purchased for Semenenko $172,500 of Pathe Industries Inc. convertible notes. Three years later these were converted into 115,000 shares of Chesapeake Industries common stock. In 1954, the Foundation sold for Semenenko 105,000 of the shares for $319,350.

Baird Film Mortgages

Washington, Oct. 29.

Rep. Wright Patman (D-Tex.) said the Baird foundations "over the years . . . have held mortgages on a not inconsiderable number of films."

Patman listed the films mortgaged by the Lansing Foundation at the end of 1961. They were:

Coronado Productions "Circle of Danger" ($54,980); California Studios "Heart of the City" ($55,505); Holiday Films "Sun Sets at Dawn" ($41,894) and Horizon Productions "When I Grow Up" ($43,600).

Hayden's 'Wanderer'

Continued from page 2

of his experiences as an actor in and out of his 34 pictures. He employs no fictitious characters (Frank Freeman, Martin Gang, Edward H. Griffith, Madeleine Carroll, Russell Birdwell, Grant Cooper, John Huston, many others appear in the narrative) and he neither attacks nor defends Hollywood. His is one of the clearest pictures of the place and its people put on paper. If he can write fiction as well as he writes fact, the wanderer is home. *Weav.*

OBITUARIES

CLAIRE F. CONWAY

Claire Fawcett Conway, 44, known to thousands of circus performers because of her constant visits to the lots and her writings on circus life, died suddenly Oct. 19 at her home in Falls Church, Va. apparently of a cerebral hemorage while conversing with her husband, and literary collaborator. Since 1957 the Conway couple have written an annual resume of American circuses for the Anniversary Editions of VARIETY, and had completed their usual report prior to her death. It will appear in the next (58th) Anni.

Mrs. Conway, a painter and sculptor, met her husband, Tony Conway on a circus visit. He is a writer-editor with two Dept. of Navy in Washington. They became engaged while attending Ringlings at Madison Square Garden and were married in Baltimore in 1952. They toured with the Ringling outfit as a honeymoon.

Interment was at Falls Church.

BEVERLY WILLS

Beverly Wills, 29, comedienne-daughter of the late Joan Davis, died in a pre-dawn fire which swept her Palm Springs, Calif., home Oct. 24, believed to have started by a smouldering cigaret. Conflagration also took the lives of her grandmother, Mrs. Nina Davis, 72, mother of Joan Davis, and Miss Wills' two sons, Guy, 7, and Larry Grossman, 4, by a former marriage.

Miss Wills last was featured in a Four Star telepilot, "Shape Up, Sergeant," spinoff of the "McKeever and the Colonel" series. She earlier had been under contract to ABC-TV, had been featured on the "Barbara Whiting" radio show and in the film, "Skirts Ahoy," at Metro. Last year, she performed in the Barry Ashton "Chips Off the Old Block" revue at Statler Hilton, L. A.

Surviving are her husband, Martin Colbert, non-pro, and her father, former screen writer Si Wills.

LOUIS H. SILVER

Louis H. Silver, 61, Chicago operator, died of cancer Oct. 27 in that city. He was the owner and operator of Chicago's Gold Coast Hotels and had been president of the Ambassador East and West Hotels.

Possessor of degrees in engineering and law, Silver was also an avid book collector. He donated a collection of early scientific tomes to the U. of Chicago library which contained basic landmarks in science and technology.

Survived by wife and two daughters.

VASA HOCHMANN

Vasa Hochmann, 58, German stage actor and director, died Oct. 20 in Frankfurt-Main, West Germany, of a heart attack. Born in Moehren and trained in Vienna, he recently toured Germany with Paul Fechter's "The Magic of God."

He was recently signed as general manager for the Land Stage of Rhein-Main in Frankfurt.

HARRY GREY

Harry Grey, 57, v.p. at Batten, Barton, Durstine & Osborn, died Oct. 17 of a heart attack in Hollywood. He entered show business with Berlin Music Co. and later was with Brunswick and Columbia Records.

Coming to Hollywood in the late 1930s, Grey produced many westerns at Republic and also had producer credits at Paramount. He joined BBDO 14 years ago. Last year he was named veepee in charge of the commercial film department.

His wife and son survive.

GERTRUDE R. SMITH

Gertrude Robinson Smith, 82, founder of what is now the Berkshire (Mass.) Music Festival, died Oct. 22 in New York after suffering a stroke in September. She also supported Ted Shawn in establishing Jacob's Pillow Festival of the Dance at Lee, Mass.

A native of New York, Miss Smith founded the Berkshire (Symphonic) Festival in 1934. Its first concerts was staged on a farm outside Stockbridge. Participation by the Boston Symphony Orchestra, starting in 1936, helped the festival on the road to success.

PAUL PERRY

Paul Perry, earlyday cameraman, died Oct. 24 in Hollywood after having lived in retirement for years. Most of his career was spent at Famous Players-Lasky, where he filmed such pix as "The Little Minister;" "Forbidden Paths," with Vivian Martin; "Sweet Kitty Bellaire," Mae Murray; "What Money Can't Buy" and "Ghost House," Louise Huff and Jack Pickford.

He also lensed features with Marie Doro and Blanche Sweet; and 21 films in association with George Melford.

Brother survives.

JOHN M. WILLIAMS

John M. Williams, 37, Hollywood sound technician, was killed Oct. 15 when he fell from a ship's mast aboard the freighter, Mormacdawn, en route to Panama. Williams, who had worked mostly at Desilu Studios, was on his own for trip and wasn't on a picture.

Surviving are his parents, father John A. Williams, is a sound mixer at Disney Studios.

GUS L. KELLY

Gus L. Kelly, 73, stage and service manager of Tennessee Theatre and board member of Stage Employes Local 197, died Oct. 19 in Knoxville, Tenn. He had been active in show business since 1917, starting with the old Paramount-Publix Theatres as superintendent of maintenance of its Knoxville houses.

His wife and son survive.

ADOLPHE MENJOU

Adolphe Menjou, 73, veteran screen actor who began in the silent era as a suave romantic type and subsequently scored in many comedy roles, a standout being as the editor in the remake of "The Front Page," died at his home in Beverly Hills Oct. 29. Over the years Menjou appeared in scores of pictures.

Survivors include his wife, actress Veree Teasdale, and a son, Peter.

CHARLES P. WINKELMANN

Charles P. Winkelmann, 69, long associated with Prudential New York Theatres, died Oct. 18 in Hialeah, Fla. Before retiring in 1953, he was manager of the Garden Theatre and Princeton Playhouse for 20 years.

Surviving are a son, two daughters, brother and two sisters.

HAZEL H. McEVOY

Mrs. Hazel H. McEvoy, president of Coronado Broadcasting Co. Inc. which operates indie radio station KPBM in Carlsbad, N. M., died Oct. 20 in Washington, following a long illness. Her late husband, Maurice McEvoy, was publisher of the old Roswell, N. M., Dispatch.

Son and a daughter survive.

BILLY PASSO

Billy Passo (Passeau), 59 former Orpheum circuit trick roller skater, died of a heart attack Oct. 19 in Hollywood. He made several European tours during his career. Following a leg injury, he retired in 1955.

Sister survives.

RODNEY E. DAVIS

Rodney E. Davis, 59, personnel director and board member of the Toledo Orchestra Assn. for 20 years, died of a heart attack Oct. 5 in Toledo. He also held similar posts with the old Toledo Symphony for 10 years.

His wife and two sons survive.

Owen Davies, 25, BBC-TV program director, died Oct. 23 in an auto crash at Cullen, Banffshire, Scotland. Survived by wife and child.

Bery Chervin, 46, film assistant director, died of a heart attack October 24 in Hollywood. Daughter, mother and sister survive.

Son, 10, of Roy W. Hall, an account exec at CBS Radio Network Sales, died Oct. 27 in Darien, Conn., after a long illness.

Mother, 85, of Bill Dasheff, senior v.p. of the Lennen & Newell agency, died Oct. 27 in a Long Branch, N. J., nursing hospital.

Mother, 85, of actor Robert Montgomery, died Oct. 9 in Poughkeepsie, N.Y., after a long illness. Another son also survives.

Raymond T. Downing, 69, former time salesman for radio stations WPTR and WOKO, Albany, died Oct. 13 in that city.

Reg Miller, 59, manager of the Gaumont Cinema in Aberdeen, Scotland, since 1948, died recently in that city.

George B. Wilson, 44, former associate editor of TV News mag, died Oct. 4 in Indianapolis. His mother survives.

HARRY REVEL

(Nov. 3, 1958)

You Will Never Be Forgotten For All
The Beautiful Music You Left Behind

Always In Our Hearts
Reni, Al and Billy

EMMERICH KALMAN

(Oct. 24, 1882 - Oct. 30, 1953)

In Loving Memory

Charles and Gerda Kalman

In Loving Memory
HARRY REVEL
Died, Nov. 3rd, 1958
Brother Sam

William Morris

WE NEVER FORGET YOU

William Morris

KARL TAUSIG BOB

Neil Simon

Continued from page 1

discourage writers from taking that 100 grand out west.

Simon, who also wrote "Come Blow Your Horn" and the book for the "Little Me" musical will receive the customary 60% from the $500,000 being paid for screen rights, less 10% as agent's fee. His royalties from the play will equal 10% of receipts over $7,000. Further, he'll receive 10% of the profits and $300 a week for every company on the road. (Oh! such tax problems.)

To repeat, slaves to the typewriter at the film studios doubtless make a comfortable living and are not to be easily lured away. But the abundance of riches accruing to Simon must have them looking to the boards longingly, if only momentarily.

Cash-in-Advance

Continued from page 1

bank and other production loans and, naturally, a lessening of the interest on such borrowing.

Another consideration is that the up-front money, having been paid by the exhibitor, will give said exhib a greater share of responsibility for the fiscal welfare of a picture and a more immediate participation in the production risks involved.

The advance coin for "Cleo" on a global basis as of the past week totalled $24,800,000.

While the matter of exhib-distrib business relationships on the surface may seem intra-tradey, actually the public doubtless will be affected. As the producers and financier-distribs want a more rapid return on their investments, so, too, will exhibitors who are called upon to ante up for their programming. They're sure to be eyeing more tilting of the scales. It's been a question of how-high-is-up? on admission prices since the era of "epic" productions began and there can be no question that more "up" can be expected.

Distributors are enjoined by the antitrust laws from setting an exhib's boxoffice tariff. However, the theatreman has got to increase prices at the consumer level, even without the advance cash guarantee, if he's to survive those 90-10 percentage-split deals with the film companies or the contracts under which the distrib collects on a per-seat royalty basis.

Louis Nizer

Continued from page 1

dedicate ourselves in this industry and in this country today to a new understanding of the importance and obligation of the planning of the future not merely in terms of military preparation, necessary as it is, but of preparation of the development of our peoples on a different status of learning, of developing the full potential of man," he stated.

"We must begin a new kind of education which will enlarge the human capacity. This increased leisure should show to you the great potential for your industry and others related to it," Nizer told the packed ballroom.

He said that the American people today are engaged in a massive flight from the contest between humanism and science. In this connection. Americans spend upwards of $44,000,000,000 annually to entertain themselves, as much as our national defense budget. Yanks spend $30,000,000,000 for picture and other kinds of entertainment, he avered—"and we're bored." This, he suggested, is an indication of the flight of man from his own obigation to preserve himself and not be caught "in the holocaust of his own destruction."

Humanism and not science is the way for the preservation of the future of mankind, Nizer said, because science, while it equips us, cannot guide us. "It can illuminate us to the farthest star but leave our hearts in darkness," he stated. The entertainment industry is a humanistic thing, however, and should pay more attention to its responsibilities — responsibilities which will increase tremendously within the next few years—in this regard, he counseled.

MARRIAGES

Annette Harris to Gerard Keehn, Louisburg, N.C., Oct. 13. Bride is a secretary with KCOP-TV, Hollywood.

Madeline Blakeney to Harry Worrall, London, Oct. 19. Bride's an actress.

Leslie Blackater to Keith Richardson, Kilmacolm, Scotland, Oct. 19. Bride's an actress; he's an actor.

Elizabeth Wood to Wes Bishop, Las Vegas, Oct. 21. He's a film producer.

Joan Little to Cedric Smith, Waterloo, Ont., Oct. 24. He's a folksinger and an actor with Stratford, Ont., Shakespeare Festival.

Margo Anderson to Kenny Rogers, Houston, Oct. 22. He is bass player and vocalist with the Bobby Doyle Trio.

Nancy Ann King to William Zeckendorf Jr., New York, Oct. 24. Bride is a former solo dancer with the Metropolitan Opera Co.; he's president of Webb & Knapp realty firm which operates hotels as well as other projects.

Jan Gummer to John Butler, London, Oct. 27. Bride is a dancer in the "Black and White Minstrel Show."

Judith E. Rawlins to Vic Damone, Oct. 24, Las Vegas. Bride is an acress; he's the singer.

Wendy Snowden to Peter Cook, Oct. 28, New York. Bride is a painter; he's the actor, current in "Beyond the Fringe."

Judy Rawlins to Vic Damone, Oct. 26, Las Vegas. She's a TV actress; he's the singer.

BIRTHS

Mr. and Mrs. Roger DeWitt, son, Santa Monica, Cal., Oct. 19. Mother is Jean Vander Pyl, who dubs voices of many cartoon characters.

Mr. and Mrs. Walter (Jeanne) Cummins, daughter, Columbus, O., Oct. 20. Mother is WLW-C singer.

Mr. and Mrs. Rick Ray, son, Hollywood, Oct. 18. Mother is niece of George Burns; father's an agent.

Mr. and Mrs. Jay Sandrich, daughter, Los Angeles, Oct. 13. Father is assistant director on "Danny Thomas Show" teleseries.

Mr. and Mrs. Ricky Nelson, daughter, Oct. 25, Santa Monica, Calif. Baby was born prematurely, weighing four pounds, one ounce, but mother and child reported doing well. Father is the pop singer and son of Ozzie and Harriet Nelson.

Mr. and Mrs. Clark Race, daughter, Pittsburgh, Oct. 22. Father is deejay on KDKA.

Mr. and Mrs. Herb Dorfman, son, New York, Oct. 22. Father is WABC-TV, N. Y., staff writer.

Mr. and Mrs. Henry Dunn, son, Las Vegas, Oct. 24. Father, formerly half of vaude team, Cross & Dunn, is now entertainment director of Tropicana Hotel, Las Vegas.

Mr. and Mrs. George Blaug, son, London, Oct. 23. Father is European sales manager for Screen Gems.

Mr. and Mrs. Harold Carver, daughter, Boston, Oct. 11. Mother (Sally S. Carver) is a freelance writer.

Mr. and Mrs. Michael Allinson, son, Oct. 27, New York. Father is actor; mother is the former Judi Schriver, a dancer.

Theatre Betting

Continued from page 1

Lions Club. According to Stark, there would be three major advantages to his plan over the proposal for legalization of off-track betting, which is becoming something of a political issue between N.Y. Mayor Robert Wagner, who is pro, and N.Y. Assembly speaker Joseph Carlino.

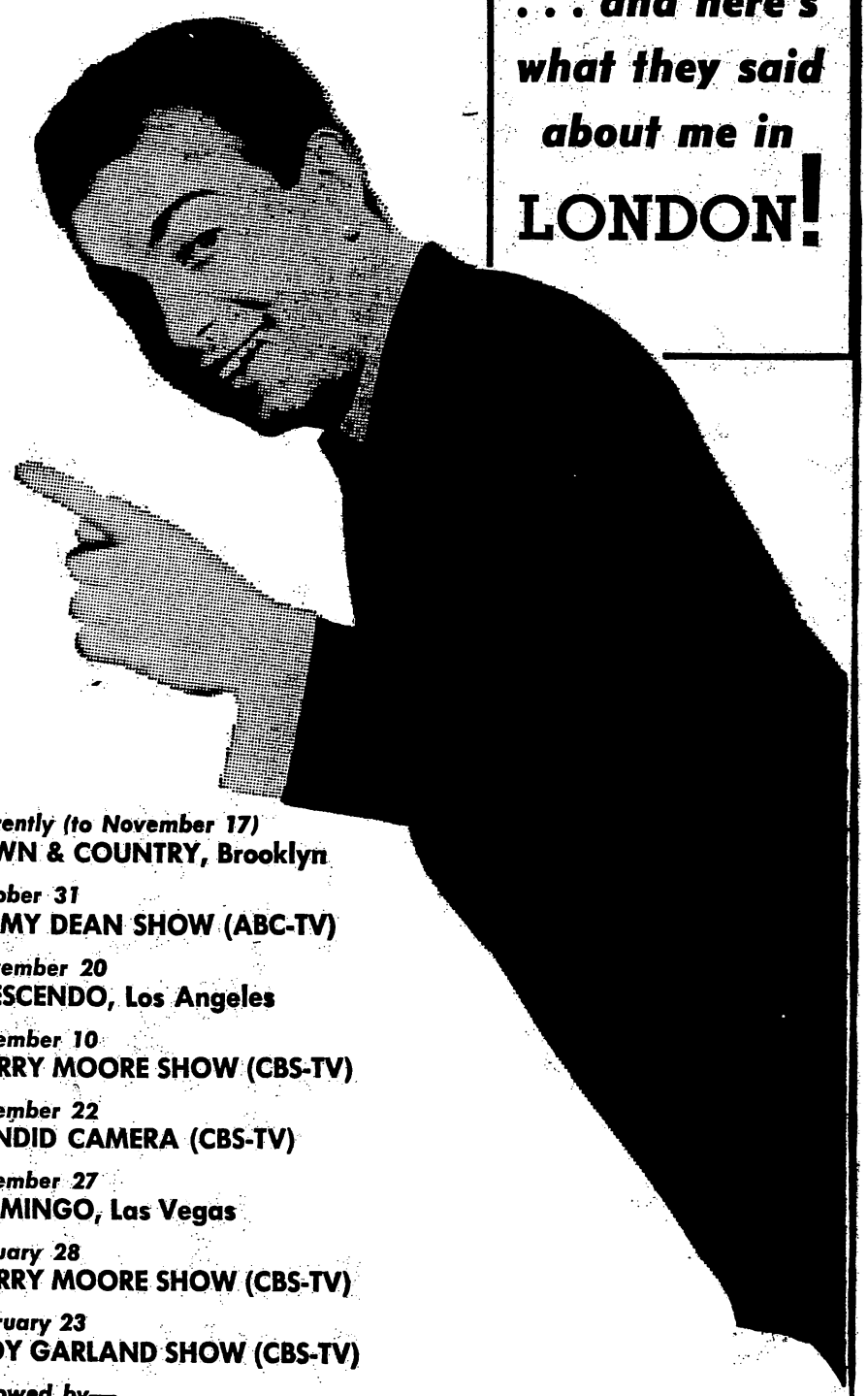
The three advantages seen by Stark: (1) theatre better would get same payoff as could be gotten at the track; (2) betting could be more easily controlled, than off-track plan allows, and (3) it would be more convenient for the public.

'Festivalitis'

Continued from page 2

port and American Jazz Festivals and who is sometimes called "The Jazz Priest": Rev. Jay Buell, a Congregational minister from Greenwich Village and a freelance writer; Rev. George Garrelts, Catholic chaplain at the U. of Minnesota.

I'M THE GREATEST COMEDIAN IN THE WORLD . . .



. . . and here's what they said about me in LONDON!

WELL, ONE YANKEE COMEDIAN MADE IT!

"Jackie Mason, a lounge-suited American comic had a big success on ATV's Palladium Show last night. He spoke quietly, deprecatingly, nothing pushful. Just a string of very funny gags. 'I've just signed a contract with an international agency. Now I'm out of work not only here, but all over the world'. He had a great routine about visiting a psychiatrist, and I liked his closing gambit, too. 'I have to leave you now because I have another job . . . in January'."

CLIFFORD DAVIS, *London Daily Mirror*

"To appear just once on the ATV's 'Sunday Night at the London Palladium' is the hallmark of distinction. But to appear twice in a fortnight, as U.S. comedian Jackie Mason has just done, is a privilege reserved only for the very few. Impact of his TV triumph on the box office at London's luxury night spot 'Talk of the Town,' where Jackie is providing the guest star spot, is fantastic."

PETER C. DAVALLE, *London Digest*

LONDON THEATRE WORLD

"The big-time autumn cabaret season has opened notably at the 'Talk of the Town' with the booking of Jackie Mason, an American comedian who has prompted a good deal of discussion."
". . . Late-night show business needs somebody like Jackie Mason."
"Let me go on record as saying that I consider Jackie Mason to be one of the funniest comedians ever to come here from the United States."

"Jackie Mason delivers his soft-spoken patter deprecatingly, and with superb timing . . . he is most definitely a very funny and original comedian."

BARRY NORMAN, *London Daily Mirror*

VARIETY Talk of Town, London

"Jackie Mason's brand of standup comedy has turned out to be a hit.
"Comedian's opening night experiences proved the wisdom of the old gag about two peoples divided by a common language.
"After a brief trial the audiences are now with it, and with him, guffawing almost continuously." *Myro.*

Currently (to November 17)
TOWN & COUNTRY, Brooklyn

October 31
JIMMY DEAN SHOW (ABC-TV)

November 20
CRESCENDO, Los Angeles

December 10
GARRY MOORE SHOW (CBS-TV)

December 22
CANDID CAMERA (CBS-TV)

December 27
FLAMINGO, Las Vegas

January 28
GARRY MOORE SHOW (CBS-TV)

February 23
JUDY GARLAND SHOW (CBS-TV)

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